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THE POMPEIAN BUST MEDALLION

by

Kay Joyce Francis

Thesis presented in part fulfillment of the requirements for the Degree of Master of Arts (Honours), Department of Archaeology, The University of Sydney.

1983

Volume 3 contains transparencies of the plates/figures that appear in photocopied form in volume 2 of all other copies of this work.
ERRATA – VOLUME 1

In place of 'Grundel', read, 'Gundel', Vol.1, ix 1. 5; 14 para. 3 1. 2; 14 para. 3 1. 13; 44 n. 83 1. 1; 44 n.83 1. 2

In place of, 'Waldestein, Ch., Shoorbridge, L.', read 'Waldestein, Ch., Shoobridge, L., Vol.1, xv; 45 n. 94, 1. 4-5

In place of, 'These factors indicated that the creation of a comprehensive record of the bust medallions was a major priority. Firstly, because it appeared that the associated research material was dependent on the rapidly disappearing remains for its assessment and often identification. Secondly,...' read, 'These factors indicated that the creation of a comprehensive record of the bust medallions was a major priority: firstly, because it appeared that the associated research material was dependent on the rapidly disappearing remains for its assessment and often identification; secondly,...', Vol.1, xvii, para.2 1. 11-15

In place of of 'vanderPool', read, 'VanderPoel' Vol.1, xvii, para.4 1. 8

In place of, 'propitiated', read, 'propagated', Vol.1, 13 para.2 1. 23

In place of, 'phenomenon' read, 'phenomena', Vol. 1, 15 para.3 1. 4

In place of, 'latters', read, 'latter's', vol.1 20 para. 3 1. 12

In place of, 'were', read, 'was', Vol.1 25 para.3 1. 12 ; 70 para. 2 1. 25; 180 para. 2 1. 3

In place of, 'being', read, 'is', Vol.1, 29 para.1 1. 14; 59 para. 4 1. 13

In place of, 'Equally, these problems will always question the validity of entries based on one illustrated record.' read, 'Equally the validity of entries based on one illustrated record will always be open to question because of the existence of these problems.', Vol.1 31 para. 4 1.3-4

In place of, 'being', read,'was', Vol.1 34 para.2 1. 13; 34 para. 2 1. 25

In place of, 'extensions', read, 'painter connections' Vol.1, 35 para. 2 1. 12

In place of, 'House of M. Fabius Amandus', read, 'House of M. Fabius Amandio', Vol.1, 37 n.12, 1.2; 85 para. 2 1. 4; 85 para. 2 1. 7; 85 para. 2 1. 12

In place of, 'comparanda', read, 'comparandum', Vol.1, 38 n. 20 1. 4
In place of, 'queryingly', read, 'doubtfully' Vol. 1, 38 n. 23 l. 6

In place of, 'House of P. Antistius Maximus', read, 'House of P. Antistius Maximus' Vol. 1, 40 n. 45 ll. 3-4

In place of, 'Herman', read, 'Herrmann', Vol. 1 51 n. 147 l. 3

In place of, 'dyptchon' read, 'diptychon', Vol. 1, 55 n. 204 l. 3; 114 para. 2 l. 7; 114 para. 2 l. 8; 126 para. 2 l. 15; 130 para. 1 l. 119; 131 para. 3 l. 6

In place of, 'To this group must be added the tondi that were published in reproductions of single illustration records or copied in secondary illustrations....' read, 'To this group must be added the tondi that were recorded in only one illustration, which was then reproduced by others, or copied in secondary illustrations....' Vol. 1, 56-57 n. 217 l. 3-1

In place of, 'they were', read, 'it was' Vol. 1, 60 para. 2 l. 1

In place of, 'This relative placement and dating is broadly confirmed by the Third Style decorations which both stylistically and chronologically surround the Villa', read, 'This relative placement and dating is broadly confirmed by the Third Style decorations stylistically and chronologically preceding and succeeding those of the Villa' Vol. 1, 60 para. 3 ll. 4-5

In place of, '...; Bastet dated these paintings a few years prior to a terminus ante quem of 15AD.', read, 'according to Bastet these paintings were carried out a few years prior to 15AD.' Vol. 1, 60 para. 3 l. 10

In place of, 'they', read, 'it' Vol. 1, 65 para. 2 l. 22

In place of, 'suggestions', read, 'suggestion' Vol. 1, 67 para. 2 l. 8

In place of, 'represent', read 'represents', Vol. 1, 78 para. 2 l. 5

In place of, 'suggest', read 'suggests' Vol. 1, 81 para. 2 l. 2; 190 n. 15 l. 4; 199 para. 2 l. 5

In place of, '... given our knowledge of the fresco technique and the limited working life of plasterwork ...', read, '... given our knowledge of the fresco technique and the limited life of plasterwork ...' Vol. 1, 84 para. 4 ll. 8-9

In place of, 'are', read, 'is', Vol. 1, 85 para. 2 l. 11; 133 para. 3 l. 8; 143 para. 4 l. 5; 148 para. 1 l. 6

In place of, 'have', read, 'has' Vol. 1, 86 para. 4 l. 14

In place of, '... However, their isolated occurrence shows that while the class was an early introduction to the Style...', read, '... However, their isolated occurrence shows that while at the Medallion class was introduced early in the Third Style...' Vol. 1, 87 para. 1 ll. 2-3
In place of, 'House of Terentius Neonis', read, 'House of Terentius Neo' Vol. 1, 96 n. 86 11. 2-3; 163 n. 120 11. 3-4

In place of, 'cojointly', read, 'conjointly' Vol. 1, 107 n. 192 1. 2

In place of, '.... Moreover, as a class of paintings the Pompeian bust' 'tondi are almost largely unknown ...', read, '....Moreover, as a class of paintings the Pompeian bust tondi are largely unknown ...' Vol. 1, 109 para. 1 1. 5

In place of, 'means', read, 'mean' Vol. 1 111 para. 1 1. 5

In place of, 'do', read, 'does', Vol. 1 111 para. 4 1. 1

In place of, 'busts', read, 'bust's' Vol. 1, 111 para. 4 1. 2

In place of, 'male', read, 'males' Vol. 1, 113 para. 1 1. 9

In place of, 'run' read, 'runs' Vol. 1, 117 para. 5 1. 6.

In place of, 'The mortal form of Venus ........' read, 'The female form of Venus ........' Vol. 1, 122 para. 2 1. 4

In place of, '(Abbondance?)', read, '(Abundance?)' Vol. 1, 124 para. 7 1. 1

In place of, 'appear' read, 'appears', Vol. 1, 125 para. 2 1. 6

In place of, 'gaze', read 'gazes', Vol. 1, 128 para. 2 1. 14

In place of, '.... the latter two contexts ....', read, '.... the contexts of the latter two ....' Vol. 1, 137 para. 5 1. 5

In place of, '.... cojoining frames ...', read, '.... adjoining frames ...' Vol. 1, 141 para. 5 1. 2

In place of, 'There is no well defined relationship between the frames grounds and dimensions of the bust tondi and any other of their characteristics. Save for....', read, 'There is no well defined relationship between the frames, grounds and dimensions of the bust tondi characteristics, save, for....' Vol. 1, 144 para. 2 1. 3

In place of, 'indicates', read, 'indicate', Vol. 1, 145 para. 3 1. 5

In place of, 'While the broad form of their subjects suggests a late Fourth Style attribution .......' read, 'While the form of their subjects suggests a late Fourth Style attribution .......' Vol. 1, 145 para 4

In place of, 'supports', read, 'support', Vol. 1, 148 para. 3 1. 4

In place of, 'allows' read, 'allow', Vol. 1, 145 para.3 1. 8
In place of, 'associates', read, 'associate', Vol. 1, 149 para. 3 l. 2
In place of, 'Further support for these identifications are provided by ...', read, 'Further support for these identifications is provided by ...' Vol. 1, 152 n. 7 l. 9
In place of, 'explains', read, 'explain' Vol. 1, 152 n. 9 l. 5
In place of, 'suggests' read, 'suggest' Vol. 1, 152 n. 10 ll. 5 and 14; 178 n. 251 l. 13; 215 para. 1 l.12
In place of, '...little own Venus...', read, '...let alone Venus...' Vol. 1, 161, n. 103 ll. 2-3
In place of, '...by a thick painterly approach...' read, '... by thick paintwork and obvious brushstrokes' Vol. 1, 162 no. 116 ll. 3-4
In place of, 'House of Spurius Mesoris', read, 'House of Spurius Mesor' Vol. 1, 163 n. 127 ll. 1-2; 194 para. 2 ll. 6-7; 194 para. 2 ll. 12-13; 222 n. 30 ll. 1-2
In place of, 'supports', read, 'support' Vol. 1, 178 n. 251 ll. 9 and 12
In place of, 'serve', read, 'serves' Vol. 1 178 n. 251 l. 19
In place of, 'has', read 'have' Vol. 1, 188 para. 2 l. 6
In place of, '... a slightly later date of Ca., 60 BC....', read, '...a later date of Ca., 60 BC....' Vol. 1, 190 n. 14 l. 12
In place of, 'candelabrum', read, 'candelbra' Vol. 1 194 para. 1 line 4
In place of, 'Each of these parallels have candelabra...', read, 'These parallels have candelabra ...' Vol. 1, 200 para. 3 l. 5
In place of, 'contain' read, 'contains' Vol. 1, 201 para. 3 l. 5
In place of, 'makes', read, 'make' Vol. 1, 208 para. 3 l. 3
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PGM Facts


PGM


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For abbreviations such as A. Sogliano, NSc 1892, 28-29 or V.M. Strocka, NFlP, Pl.90 see above. The catalogue employs further abbreviations and these are listed in its introduction.

Additional abbreviations:

Antiq. Antiquarium, Pompeii
BM British Museum, London
DAI German Archaeological Institute, Rome
fig./s. figure/s
inv.no. inventory number
neg.no. negative number
NM National Museum, Naples
n./nn. footnote/s
no./nos. number/s
Pl./P1s. plate/s
PREFACE

The existence of the bust medallion in the repertoire of Romano-Campanian wall painting has long been recognised. Moreover, an extensive body of recorded information has been amassed on them over the years. However, the paintings are largely unknown to scholarship. This work is intended to rectify this situation by providing a comprehensive study of the Pompeian bust medallions.

An initial survey of the bust tondi in Romano-Campanian wall painting combined with practical considerations to frame the scope and aims of this study. The reported occurrences of tondi indicated that only Pompeii provided a large and possibly complete sample of data. Despite the large number of recorded tondi from the site only a small percentage had been adequately reported or published. Hence, it is not surprising that there proved to be no complete or systematic record of them and little by way of specific research. Moreover, the research material on the tondi and Roman painting in general proved to be fragmentary and disorganised. In addition, the tondi in situ attested to the endangered state of the painted remains at Pompeii. These factors indicated that the creation of a comprehensive record of the bust medallions was a major priority. Firstly, because it appeared that the associated research material was dependent on the rapidly disappearing remains for its assessment and often identification. Secondly, because it was clear that it was essential to not only systematically record these paintings, but to examine their occurrence as a class before initiating any problem orientated research.

The creation of a systematic catalogue on the Pompeian bust tondi is the main aim of this study. The formulation of this record was a complex process that brought me into contact with a wide range of prior research material and associated problems. For this reason my introduction is devoted to an examination of the problems encountered in creating the first systematic record of these paintings as well as their implications for work on the class. At the same time I present a critical survey of prior work on the tondi.

The remaining chapters aim to define the nature and distribution of the Pompeian bust medallions by reference to the catalogue. The classification and chronology of the class is examined in chapter 1. While this chapter applies the principles currently in use for such assessments of Romano-Campanian wall painting it also deals with a number
of controversial aspects of the "Four Style" system. Moreover, it highlights independent dating evidence furnished by the bust medallions. Appendix 1 deals with attributions for the problematical or previously little known schemes with bust tondi. In chapter 2 the diagnostic characteristics of the bust medallions are examined in keeping with their classificatory/chronological attributions. While this chapter aims to outline a range of conclusions on the nature and distribution of the Pompeian bust medallions it has a further function. My examination of the class' characteristics is intended to show that hitherto unconsidered research orientations and aspects of Roman painting can provide a range of valuable evidence for our knowledge not only of the tondi, but Roman painting in general. One result of my work in this respect are the classificatory/chronological attributions I propose for those examples of the class for which we have no traditional dating or typological evidence.

Despite the limited scope of this study various research problems relating to the medallion class are considered. For instance, in the summary and conclusion those aspects of my work which relate to the origin of the class as well as the question of portraiture and the class' subjects are presented. However, these are intended to be no more than initial explorations of major research issues that I hope to examine in the future.

This thesis would not have been possible without the help of Dr. J.-P. Descoeudres, who must also be credited with proposing the tondi as a possible topic. I am deeply grateful for his generosity in obtaining material on my behalf and for allowing me to use his slide collection and library; he also kindly gave permission to reproduce some of his photographic records in this study. My profound thanks are also due to Professor J.R. Green for his support and advice during the preparation of my work.

I would like to take this opportunity to thank the staff of the "Scavi" at Pompeii, the National Museum (Naples), the German Archaeological Institute (Rome), the British School of Archaeology (Rome) and the Department of Archaeology, Sydney University for their support and assistance on many levels. My thanks are also directed to a number of individuals who took the time to offer advice and discuss various aspects of my work; these include Dr. A. Allroggen-Bedel, M. de Vos, Dr. W. Trillmich, Dr. R. Ling and H. van der Pool. Amongst the many friends who have helped my special thanks go to Diana Modesto, Suzanne Coleman, Dr. Chris Johnstone, Bill Cottam and my mother.
INTRODUCTION

HISTORY OF RESEARCH AND METHODOLOGICAL PROBLEMS

The aim in presenting a survey of research on the bust medallions is not merely to recount the history of past archaeological achievement in relation to them or the site of Pompeii. The aim is to provide an historical perspective for the present study and a background from which one can consider the methodological problems encountered in the first systematic examination of the medallions and in the formulation of the first catalogue dealing with them.

History of Research.

This section is divided into a number of categories dependent on the aims, nature, scope and contribution of each text that has dealt with the bust medallions. The number of works which have examined the paintings is so large, that all cannot, and many need not be considered in detail. For this reason I have concentrated on particular texts or the work of specific scholars where the main contributions to the history of research on these paintings are to be found.

Excavation reports and descriptive texts: Fiorelli's *Pompeianarum Antiquitatum Historia* (1860-1864) published information contained in the earliest diary of excavations undertaken at Pompeii between 1748 and 1860. No continuous journal dealing with the excavations was created before 1860, save for a form of diary which chiefly noted the distinguished individuals who had visited the site. The excavations were noted only briefly in passing mentions. Several structures decorated with bust medallions were exposed during this phase and the records published by Fiorelli indicate that they received varied yet always scanty coverage.\(^1\) The tondi were noted in general descriptions of the painted decoration found in any one room but few details of their record were listed.\(^2\)

Fiorelli's *Descrizione di Pompei* (1875) was a direct reflection of the systematic and scientific standards he introduced to the excavation and documentation of the site; his *Gli scavi di Pompei dal 1861 al 1872* (1873) provided a further example. This text was the first published account of the archaeological record of the entire site. It incorporated evidence on structures uncovered prior to 1860 and a range of new evidence from the areas exposed under Fiorelli's supervision. In this book he worked through each *regio*, *insula* and structure that had been excavated on the site; each structure was identified by name and number. Within this framework Fiorelli described the main features of each building, including
aspects of the painted decoration. Each room was identified by its ancient function and location in relation to the main rooms of a house. The subjects of the paintings in each room were briefly described but only rarely was the arrangement of the wall schemes noted. The bust medallions found in each room were listed and their subjects were given portrait or mythological identifications. Occasionally Fiorelli added notes on the figures' garb or appearance and even the medallions' frames. Their state of preservation was recorded only when they were destroyed. Despite its brevity and oversights the Descrizione represented a major step towards the creation of a system for recording wall paintings. The work included a large number of bust tondi and provided the first record from which later investigators could assess their occurrence on the site.

Fiorelli was not alone in attempting to produce accounts of the excavated material at Pompeii. There were a series of journals that published site reports dealing with the archaeological record of the structures being excavated on the site, including room by room descriptions of the painted decoration. As early as 1842 reports such as these emerged in the Bullettino Archeologico Napoletano, and from 1861 in Il Giornale degli Scavi. The reports found in these publications did not differ significantly from those found in the Pompeianarum Antiquitatum Historia. The tondi received brief descriptive coverage; the subjects were identified and often details of their form or appearance were outlined.

The first reasonable and regular accounts of the exposed remains were published by various authors in the Bullettino dell'Istituto di Corrispondenza Archeologica from 1829 onwards. Although these reports were fraught with many of the problems characterising nineteenth century scholarship they marked further progress in the recording of the bust medallions. For instance, the structures were identified in relation to each other and their general location on the insulae. Rooms were identified in the same way or more simply by their function. The bust tondi in any one room were noted in brief descriptions that included details on their subjects, such as sex and figure identifications as well as significant features, attributes and garments. While other aspects of these paintings were recorded, such as wall location, iconographic function, sizes, frames and conditions, there was no consistency in the reporting of these details.
The first comprehensive reports of the painted remains excavated at Pompeii were published by Mau in the *Bullettino* from 1875-1888 and the *Römische Mitteilungen* between 1886-1908. Mau introduced a method whereby the paintings were recorded systematically within their context. Each structure was identified in accordance with Fiorelli's numerical system while the location and function of each room was noted. He facilitated house/room identifications by referring to ground plans published in association with the written reports. Mau's recording of the individual paintings was characterised by a more comprehensive approach. He described each scheme and noted the positions of the individual paintings. When destroyed or damaged paintings occurred he included a note on their state of preservation and the original number of tondi within the room scheme. Although largely concerned with describing the medallions' subjects his reports often noted details that were rarely recorded elsewhere such as colours, hairstyles and gaze directions. While in some cases he also examined research issues of relevance to the tondi his reports were not free of errors, omissions and discrepancies.

From the middle of the nineteenth century most of the Pompeian site reports were incorporated into the *Notizie degli Scavi*. These varied widely in scope and detail as the recording procedures for the paintings were dependent on the priorities of the many authors who published in the series. In most of the *Notizie* reports the structures and rooms were identified in accordance with Mau's system. When the tondi were recorded in detail their decorative schemes, wall locations, sizes, frames, colours were reported and the subjects were described. However, the majority of these reports, even those published in the first half of this century did not really transcend the level of earlier excavation records. Moreover the on-going recording system used in this series frequently resulted in the publication of only portions of the archaeological record of certain houses. Although it is rare to find full accounts of the bust medallions in this series some of the *Notizie* reports function as the most extensive and only published records of certain tondi.

Presuhn's *Pompeji. Die neuesten Ausgrabungen von 1874 bis 1881* (1878 and 1882) presented general reports on the painted remains found in a small number of houses at Pompeii. Overbeck-Mau's *Pompeji in seinen Gebäuden, Alterthümern und Kunstwerken* (1884) was a more ambitious work that outlined the range of archaeological evidence found in some of the
finer houses. While both texts contributed to the history of research on the bust medallions they largely duplicated information provided by earlier sources. Neither book superseded the excavation reports published on the houses, nor did they provide comprehensive records of their painted decoration. The authors simply noted the appearance of bust medallions within a room and often described them collectively. While Overbeck-Mau often failed to indicate the form of the paintings and rarely indicated the number of medallions within a room they did provide brief notes on the subjects and gave Helbig's earlier catalogue numbers for each tondo. Neither of these publications added greatly to the recording of the class. Nevertheless, Overbeck-Mau's study in part systematised some of the prior evidence published on these paintings. Alternatively, Presuhn's work included coloured etchings of two medallions that were amongst their earliest published illustrative records.

Spinazzola's *Pompeii alla luce degli scavi nuovi di Via dell' Abbondanza* (1953) employed a similar format but in a modified form. Although only two of the houses examined in this work contained bust medallions it added valuable evidence (including photographs) to their history of research. However, the individual tondi were given insubstantial treatment and were largely examined from the point of view of Spinazzola's research interests. Even though Spinazzola presented many generalisations on the paintings as individual monuments and as a class he also acknowledged the existence of a far larger number than those he dealt with in his text.

The *Guida archeologica di Pompei* (1976) provided a general survey of the major archaeological features of a broad sample of the houses on the site. A small selection of the bust medallions preserved in situ were briefly noted here in descriptions of the decoration found in various structures; each house and room was fully identified, while ground plans appeared in association with the verbal accounts. The authors also presented generalisations on research issues of relevance to the class and included classificatory and chronological attributions for the schemes in which the tondi appeared.

In the earlier part of this century scholars began to produce works dealing with the remains from single Pompeian houses. Despite their specialised orientation studies such as these did not entail any improvements in the methods of recording the wall paintings. One of the
earliest of these was della Corte's study on the House of Octavius Quartio (1931-32). This was the first published account of the House's archaeological record but it included only a brief discussion of its painted decoration. Della Corte's coverage of the medallions found in the House was limited. Although the room and wall location of each tondo were recorded only two of the paintings' subjects were described.\textsuperscript{24} Nevertheless, this study did include the first published photographs of two of these paintings.\textsuperscript{25} In a later study on the same House Maluri and Pane (1947) did no more than note the bust medallions as part of its Fourth Style decoration.\textsuperscript{26}

Site reports dealing with the continuing excavations at Pompeii are still being produced. However, publications dealing with the painted remains or the entire archaeological record of previously excavated houses/structures have also appeared. Zevi's \textit{La casa Reg.IX 5,18-21 a Pompei e le sue pitture} (1964) provides an example of a study that attempted to reconsider the archaeological record of an entire house. Alternatively the \textit{Monumenti della pittura antica scoperti in Italia} series concentrated on the reassessment of the painted remains from various houses/structures. The nature, scope and aims of these publications heralded a new and more rigorous approach to the recording of the archaeological evidence from Pompeii.\textsuperscript{27} All of these works entailed a reappraisal of the prior records as well as the actual paintings whether in situ or in the National Museum. However, the \textit{Monumenti} series rarely proceeded beyond the pre-existing records for the bust tondi. Indeed, the works often marked a regressive trend in the recording of the class. For example, the decoration of the \textit{ala} in which medallion no.11 appeared was not included in Elia's study on the paintings in the House of the Citharist (I 4,5.25.28).\textsuperscript{28} In these studies the bust tondi were given only passing coverage and were always considered as if they were of lesser importance than mythological paintings. For instance, in Elia's study on the paintings in the Temple of Isis one notes a discrepancy between her detailed coverage of the panel decorations and her brief examination of the two bust medallions found there.\textsuperscript{29}

Zevi's study is distinguished by the fact that it supplemented the pre-existing accounts of the wall decoration in House IX 5,18. This work attempted to reconstruct and outline in a systematic room by room examination the entire painted decoration of this House by recourse to prior records and the existing remains. The three bust medallions
(nos.197-199) from the House were described under a subheading dealing with Fourth Style decoration; all rooms were identified as in the Monumenti series by reference to a ground plan. The decorative arrangement of the walls, their ground colour and the location as well as condition of each painting were recorded. Sogliano's earlier catalogue numbers were included but only prior subject identifications were listed. Other details of the bust medallions' record were neglected and important material relating specifically to them was not acknowledged. Regrettably, Zevi made no distinction between his records for the tondi despite their varying states of preservation and the fact that he published the only known photographs of these paintings.

Catalogues: In the second half of the nineteenth century, the first scholarly examinations of the painted evidence from the Campanian sites were initiated with the creation of three catalogues. The first was published by Helbig in 1868, followed by Fiorelli's catalogue of 1873 and in 1879 the third was published by Sogliano. These studies attempted to record and list the individual paintings that had been and that were being excavated. Helbig's work ordered the large body of painted material uncovered prior to 1868. The later catalogues expanded Helbig's listings through the addition of entries on paintings discovered after 1868. These catalogues supplemented the brief, often generalised and selective coverages of bust medallions provided by the excavation reports and descriptive texts. The authors not only reassessed all earlier source material, but in some cases examined the paintings in detail for the first time and added new observations to their records. Although none of the authors fully acknowledged their debt to earlier sources, both Helbig and Sogliano noted prior records at the end of each entry; the former also listed earlier illustration records. Fiorelli noted only Helbig's catalogue numbers, where relevant.

Although these catalogues were amongst the most extensive and well ordered records for a large number of the bust medallions they are not without their limitations as source material for modern scholarship. Their recording procedures were characterised by omissions, discrepancies and limitations. All failed to describe the medallions' frames, colours, wall locations and decorative functions. They noted state of preservation only when poorly preserved or destroyed specimens occurred. In some cases they failed to catalogue all the bust tondi found in certain rooms and/or houses. Each catalogue employed a
different recording system. Helbig noted site provenance and occasionally house name when recording the context of each tondo. The others listed site location, the house, regio, insula number and identified room provenance.

The catalogues were largely concerned with the subjects of each medallion. Nevertheless, the length and detail of the subject descriptions differ markedly in each work and often from entry to entry. Helbig’s and Sogliano's entries were fairly detailed; they usually identified the subject/s, briefly described pose, attributes, garments, hairstyles, ornamentation, the colours of certain details and when more than one figure appeared, they noted the relationship of the subjects. Nevertheless, their entries were short and neither utilised a consistent procedure in the notation of these details. In comparison, Fiorelli's descriptions were no more than subject listings. He identified the figures and noted any distinguishing details or attributes. However, he failed to indicate the form of the paintings and features such as ground colours or dimensions that were recorded by his colleagues.

Each work transgressed the scope and aims of a catalogue in a number of ways. Helbig's and Sogliano's entries were organised into broad subject categories. Fiorelli's system was less rigid but still ordered the paintings according to their subjects. These arrangements implied that the authors were not unaware of the existence of the bust medallions as a distinct class of paintings but that they considered their subjects to be the most significant aspect of their record. In some entries the bust tondi were grouped together and described collectively. This occurred whenever the authors considered that the paintings displayed the same "type" of subject or contained similar representations.

The first extensive published record of the wall paintings from Pompeii was Schefold's Die Wände Pompejis (1957). Following the established numbering system, each painting was recorded in relation to house/structure provenance, room context including usually the exact wall location or placement in a decorative scheme and its relationship to other paintings in the same wall or room scheme. Wherever possible, room identifications were made with reference to published plans. Each house entry was prefaced by a bibliography indicating the main site reports and descriptive texts dealing with the paintings and in most cases he noted the available illustrated sources. Within this framework he recorded many of the bust medallions. His descriptions consisted only of subject identifications in which he noted sex, age
or more commonly mythological designations; rarely were attributes noted and in some cases the paintings decorating one room were recorded collectively.\textsuperscript{40} He also provided an indication of the paintings' forms and states of preservation in 1957. Moreover, he listed earlier catalogue or museum inventory numbers where applicable.

As is to be expected in such a monumental work mistakes, oversights and inconsistencies were evidenced in Scheffold’s recording of the bust medallions.\textsuperscript{41} Scheffold’s entries were in part based upon earlier records and in part on his own observations, dependent on each painting’s state of preservation. However, discrepancies in his records for a number of tondi have shown that in some cases he relied solely on existing research and failed to examine the remains.\textsuperscript{42} In several instances his descriptions were based on a single source and failed to assimilate alternative evidence, despite the fact that such sources presented contradictory evidence or pointed out major discrepancies in the record.\textsuperscript{43} Despite its inadequacies Die Wände welded together and organised much of the evidence provided by earlier sources. For instance, it included two invaluable concordances, the first to Helbig’s 1868 catalogue and the second to the National Museum collection of Campanian wall paintings.\textsuperscript{44} Die Wände remains today as an invaluable research tool and unique field guide. It was the only source for establishing the number, nature and distribution of almost all the Pompeian bust medallions.

**Museum collections:** The eighteenth and nineteenth century approach towards the excavation as well as the problems of conservation and maintenance of the painted remains on the site of Pompeii found expression in what appear today to be rather dubious actions. Probably the most spurious and unsound practice was the removal of paintings from their original contexts and their placement in museum collections. The bust medallion class furnishes examples to illustrate the dramatic results of this process. Although one of the bust medallions (no.79) housed in the Antiquarium on the site of Pompeii has been published, many aspects of its record are unknown. Moreover, none of the sources noted that the painting had been removed to its present location. The other medallion (no.218) housed in the Antiquarium may in fact have come from the same scheme. However, there is no published record of this example.\textsuperscript{45} A further bust medallion (no.219) now held in the British Museum was acquired in the mid-nineteenth
century. While its site provenance is known all other details of its context and many aspects of its record are unknown. A related situation occurred in the case of medallion no.220. The present location and state of preservation of this painting are unknown. The records associated with this painting noted that it was housed in Berlin but the medallion cannot be located there. While it may have gone missing it is far more likely that the earlier records referred merely to the location of an original illustration of the painting.  

The largest proportion of the paintings removed from the Campanian sites were originally housed in the Museo Borbonico and today form part of the collection of the National Museum, Naples. As a result of this process of transportation a large complement of bust medallions are now held in the Museum. They form a unique and highly valuable body of well preserved evidence for the study of the class. However, many have never been fully recorded let alone published in illustrations. In fact, a comprehensive catalogue dealing with the paintings in the Museum's collection is still not available. Elia's guide (1932) dealt with the entire Museum collection. Although the contribution of this text was minimal it did list almost the entire series of bust medallions and provided the first published photographs of three tondi. Elia's work was characterised by the same problems that had appeared in earlier catalogues. Nevertheless, the Museum inventory numbers and Sogliano's earlier catalogue numbers were listed for each bust medallion. Moreover, some of the available records for the paintings were cited. Although her descriptions often consisted of no more than subject identifications in certain cases she included a note on distinguishing features or attributes. Nevertheless, in many cases she mistakenly described busts as heads, digressed into subjective comments on the figures and introduced research issues into her examination of the tondi. Bianca Maiuri (1957) and de Franciscis (1963) published further works that surveyed the collection of the Museum. However, these were no more than pictorial texts of the most general nature which contributed little to the record of the medallions held in Naples.  

Herbig's *Nugae Pompeianorum* (1962) examined and published relatively unknown Third Style Pompeian paintings housed in Naples. Although this study included only one bust medallion (no.217) it furnished the first reasonably detailed description and the only published illustration of this example. Herbig's study has
been the only serious attempt to rectify the long standing neglect of
the painted remains held in the National Museum. Nevertheless, some
contributions to the study of the bust medallions in this collection
have appeared in various exhibition catalogues.\textsuperscript{54}

Illustration records and texts: A large number of sketches, etchings,
water colours and photographs have contributed to the history of
research on the bust medallions. In all cases they provided fairly
comprehensive records of the paintings that largely superseded the
written descriptions in length and detail. On occasions illustrations
constitute not only the best but often unique source material for our
knowledge of certain tondi.\textsuperscript{55} However, not all the visual records of
relevance to the Pompeian bust medallions are published. The German
Archaeological Institute (Rome) holds a series of photographs, water
colours and sketches that form a unique yet largely unpublished body of
evidence on the class.\textsuperscript{56} Similarly, there are a series of unpublished
illustrations in the Victoria and Albert Museum (London) of relevance
to the study of the medallions.\textsuperscript{57} Many publications included
illustrations of the bust tondi. However, in this section I will
examine only those texts that were specifically concerned with the
reproduction of a large number of wall paintings and will note other
illustrated records elsewhere.

Although no satisfactory written records of the painted remains
uncovered at Pompeii appeared prior to 1860, many of the individual
paintings did appear in illustrations. These illustrations represent
one of the more positive aspects of the history of research on the bust
medallions. One of the earliest illustrated works was Le pitture antiche
d'Ercolano e contorni incise con qualche spiegazione (1775-1779). These
pictorial volumes reproduced etchings of a wide range of wall decoration
from Herculaneum and Pompeii. They included the first visual records of
many examples of the bust medallion class which often remain the most
reliable records.\textsuperscript{58} As was to become customary in illustrated texts,
each plate was accompanied by a short written record. These brief
discussions concentrated on describing the subjects of the bust tondi.
While they noted aspects of pose, attributes, garments, colours and
overall appearance in many cases interpretative identifications for the
figures were proposed. Many details were omitted from these accounts,
including facts such as house/room provenance, size and frame forms.
Despite their limitations, these descriptions often included important
and sometimes unique evidence on the bust medallions.\textsuperscript{59} For instance,
Scheffold only suggested the possible wall/room location of medallion no.73. However, in the *Pitture* series it was clearly noted that this painting decorated the same room as tondi nos.74-75.\(^6^0\)

A more typical example of an early illustrated text is *Gli ornati delle pareti ed i pavimenti delle stanze dell'antica Pompei incisi in rame* (1796 and 1808). The contribution of this particular source was limited. The etchings of wall and mosaic schemes were unnumbered. Moreover, they were not accompanied by any descriptive texts and it is rare to find a note on the house or room provenance. Nevertheless, one of the etchings reproduced in this study (Pl.20 fig.1) was the first and only published illustration of the wall scheme in which tondi nos.71-72 appeared.

Temite and Müller's fascicles, *Wandgemälde aus Pompeji und Herculanenum* published from 1839 onwards included coloured and line etchings of bust medallions and other paintings housed in Naples. Each of Temite's plates were accompanied by a short and undetailed description furnished by Müller. These concentrated on the subjects of the tondi but did include an indication of site provenance and where applicable a reference to an earlier *Pitture* illustration. Despite the uninformative text and the duplication of previously illustrated examples this work included the first published visual records of five medallions; two of these etchings remain today as the most detailed records for lost examples of the class.\(^6^1\)

Zahn's *Die schönsten Ornamente* (1828-1852) made an important contribution to the recording of the bust tondi and wall paintings at Pompeii. His work was later emulated by d'Amelio's *Dipinti murali scelti di Pompei* (1888). These folios provided coloured illustrations of complete walls which added valuable evidence to the published record of the bust medallions and their associated schemes. Zahn's work included the first published illustrations of four wall schemes containing examples of the bust medallion class.\(^6^2\) However, he provided no other evidence of relevance to these examples, save for noting their house provenance. Although d'Amelio's folio simply reproduced the same schemes each of his plates was accompanied by a brief description.\(^6^3\) These noted the tondi and identified their subjects as well as their attributes. Moreover, he noted the provenance of each scheme by room function, house, *regio* and *insula* number.

The sixteen volumes of the *Real Museo Borbonico* (1824-1857) published a large number of line etchings of paintings housed in the
Museum. However, it did not incorporate all of the bust tondi. The examples that were selected for inclusion were limited in number and repetitive. Indeed, all had been previously published in both illustrations and written records. The descriptive notes associated with each etching largely repeated information found in earlier works.

Nicolini's *Le case ed i monumenti di Pompei designati e descritti* (1854-1896) continued the tradition for publishing coloured etchings of wall schemes. In this respect it contributed important evidence to the visual record of the bust medallions. It included the first and only illustrations of five relatively unknown wall schemes with bust tondi. These coloured etchings supersede all verbal accounts of the paintings and their decorative schemes. Although a small number of previously published examples of the class appeared in this text the etchings now provide useful comparative material that assists in the accurate recording of the class. Moreover, Nicolini's work improved and expanded the verbal records that were included in illustrated texts. The records associated with each plate noted all known details of provenance; in the majority of cases these included room location, house name, regio and insula numbers. His descriptions of the bust tondi provided brief examinations and identifications of the subjects, to which he added notes on size and wall placement. A series of short descriptive accounts of a number of Pompeian houses excavated in the course of the nineteenth century also appeared in this study. These reports provided accounts of the painted remains that are comparable to the *Bullettino* records. These reports enhanced the record of the bust tondi by examining a number of structures in which they appeared. The contribution of Nicolini's study is comparable to that of the *Pitture* series. Many of his etchings are today the sole or best records for some bust medallions and their associated schemes. Moreover, the written records that appear throughout his publication often provide valuable evidence on the class which is not found in alternative sources.

Spinazzola's *Le arti decorative in Pompei e nel Museo Nazionale di Napoli* (1928) made a significant break with prior work on the bust tondi by publishing the first visual records, namely photographs, of three relatively little known examples. While two of these paintings were held in the Museum this was to be one of the few occasions on which one of these examples (tondo no. 229) was to be published in any form. Spinazzola's study added little to the verbal records of the medallions.
Each plate was simply accompanied by a brief caption noting provenance, the subject identification and a few other details. 71

Roux-Barré's *Recueil général des peintures* (1875-1877) and Reinach's *Répertoire des peintures grécoques et romaines* (1922) are distinguished from the other illustrated texts. While Roux's line etchings were replicas of those published in the *Pittra* series the line drawings in Reinach's book were taken from a variety of published illustrations. 72 The limited contribution of these works was not enhanced by the methodological problems associated with their illustrations. 73 The etchings executed by Roux included generalised and liberal copies of a small number of bust medallions and their associated schemes. Each plate was accompanied by Barré's brief explanatory notes. Although the colours of frames, walls and grounds were noted the provenances were omitted. The descriptions of the medallions' subjects ranged from the general through to more detailed coverages. Reinach's study was the first and only time that a large number of tondi were published as a group. Nevertheless, he did no more than illustrate a range of individual examples. Each drawing was accompanied by a subject identification, earlier catalogue numbers and a list of some of the published records. While Reinach's work can be said to have furnished a fairly comprehensive visual record of the bust medallions the accuracy of his illustrations is problematical. The discrepancies between the various visual records for many of the paintings were not taken into consideration in the production of these drawings. By basing a drawing on only one source his illustrator often propitiated errors or inaccuracies. 74 Moreover, in copying various examples Reinach's illustrator overlooked, altered or omitted certain details. 75

**Research:** The Pompeian bust medallions have never been systematically recorded, published or studied. Nevertheless, the class as a whole, groups of bust tondi and individual examples have appeared in a variety of research orientated studies. However, research dealing specifically with the Pompeian tondi or even the bust medallion in Romano-Campanian wall painting is rare.

Scholars have enhanced the record of the bust tondi when pursuing diverse issues unrelated or peripheral to the study of the class. For instance, Strocka's article on "Nebenzimmer" (1975) included the first published photographic record of the wall scheme with tondi nos.12 and 13. 76 Similarly, the earliest published photograph of tondo no.153
appeared along with a brief description in the Hermann-Bruckmann series.  
More recently, Barbet (1978) reproduced Niccolini's etching of the scheme showing medallions 61–62 from the House of the Silver Wedding (V 2, Mau E).  
A related, but largely non-contributory research phenomenon has been the inclusion of certain bust medallions in specialised studies dealing with aspects of ancient art, life and culture. The majority of these works appeared in the nineteenth century and employed the medallions to illustrate particular research areas. Specimens of the class have been used to shed light on topics as wide ranging as ancient writing implements, the iconography of deities, headdress, portraiture and ornamental art.  
Although these studies published the medallions in pictorial form they rarely discussed them and were largely uninterested in the paintings themselves. Moreover, in some cases the illustrations were reproductions or copies of earlier published visual records. Nevertheless, there were exceptions. Birt's Die Buchrolle in der Kunst (1907) contained descriptions as well as sketches of a number of rarely considered bust medallions; one of his sketches has proven to be the sole published illustration of tondo no.230.  
The tendency to employ bust tondi in order to illustrate various research issues has continued up till more recent times. Grundel's encyclopaedia entry on "Pianeti" (1973) furnishes an example. In this entry he noted two series of Pompeian bust medallions which he identified as the earliest representations of the seven planets as they corresponded to the divinities of the weekdays; he also published a photograph representing three of these paintings. However, his discussion of the tondi somewhat misrepresented the record of these paintings. He failed to note that these series, which he implied were independent of each other, were in fact part of a single series from one room. Moreover, he did not indicate that a further four medallions containing busts of other divinities (nos.108–111) formed part of this series. In fact, even though the chronological assessment of these paintings is far from certain Grundel dated them to around 50 AD.  
Examples of the bust medallion class have been briefly examined by way of obligation because they formed an integral or related part of an author's basic research data. This appears to be the case with Bastet's article (1975) on the House of Lucretius Fronto which included a short note on the two bust tondi found there. The same situation was evidenced in his joint publication with de Vos on the Third Style. This
study incorporated one of the room schemes in which examples of the class appeared; the tondi were briefly noted in their description of the scheme and the authors reproduced Niccolini's etching of one of the walls from the room in which they appeared.85

In rare instances examples of the bust medallion class have been in part considered for their own archaeological interest. However, largely by way of providing comparanda or substantiative evidence for a particular research problem. For instance, Le Corsu (1967) examined two of the tondi from the House of Octavius Quartio in order to support his suggestion that there was an association between the cults of Bacchus and Isis in the room in which they appeared.86 Although studies such as these involved a reappraisal of the tondi they provided only superficial examinations of the paintings. Moreover, they selectively used certain aspects of their record. This often led authors to make erroneous deductions and generalisations. Barbet's study (1974) on the paintings from Mercin-et-Vaux furnishes an example of this situation. Barbet introduced the Pompeian bust medallions into her work as comparative evidence for candelabra medallions found in Aisne. In so doing she drew slightly incorrect comparisons and misrepresented the evidence furnished by the Pompeian tondi.87

Research dealing specifically with the Pompeian bust medallions is characterised by two main extremes. On the one hand scholars have tended towards an over-specialisation and have examined individual tondi in some detail, but largely as isolated phenomenon. On the other hand scholarship has tended towards generalised discussions of the medallions as a class by reference to a small series of examples, none of which were examined in detail.

The first extreme is represented by a series of texts that included illustrations and fairly comprehensive descriptions of specific examples of the class. In some of these cases the medallions were included because they fell within the scope of a given work rather than because the author wished to consider them from a particular research angle. This was the case with Hanfmann's book (1964) on Roman art and Kraus' Das Römische Weltreich (1967).88 The other studies that belong to this research trend have concentrated on examples of the class in order to provide identifications for their subjects. In 1866 Hinck published an article in which he briefly examined the subjects of medallion no.130 as representations of Mars and Venus. Although he did not discuss or note any other aspects of the tondo the article included the first published
illustration of this painting. In an earlier article Panofka (1857) had examined the two medallions from the Temple of Isis. Despite a number of errors and omissions his descriptions of the paintings included some details not usually recorded by nineteenth century scholars. Panofka's initial suggestion that the medallions' subjects may have represented a river god and an oar nymph was reasonable. However, he strained the evidence with his alternative suggestion that these figures may have been personifications of Indian rivers. Both Sogliano (1892) and Mau (1893) examined two of the bust medallions (nos. 53-54) excavated in House V 2, Mau D. The main contribution of their work rests with their detailed descriptions of the tondi and their suggestions that the figures could be identified as portraits. However, Sogliano went too far in proposing that the figures represented the Latin poets Virgil and Horace. In his Case ed abitanti (1965), della Corte examined the subjects of tondo no. 130. On the basis of the epigraphical evidence from the House and details of the figures' appearance he suggested that the medallion contained portraits of the House's owner, M. Caesius Blandus and his wife.

The second research trend for the bust medallions is more than adequately represented. Throughout the entire history of archaeological activity at Pompeii, few publications dealing with any of the Campanian sites, the study of ancient or Roman painting and Roman art or archaeology seem to have been considered complete without a note on the bust medallions. Moreover, all by necessity include one or more examples, and at the very least illustrations of certain specimens. There are a plethora of such texts which often did little more than reproduce in illustrated form and written text previously published tondi without adding greatly to their existing records or the broader understanding of the class. The quality and scope of these studies varied widely but the bust medallions they chose to examine were usually both well preserved and recorded. Indeed, they display a tendency towards the selection of specimens held in the National Museum and in particular the most well known "standard" examples of the class. For instance tondo no. 214 was and continues to be an obligatory inclusion in nearly all these publications. Rarely were tondi extant on the site ever included. In all of these studies one notes a limited concern for the individual tondi. In most cases they were simply mentioned by way of brief and often subjective descriptions of the subjects.
The main motivation for the inclusion of the bust medallions in most of these studies appears to have been in order to discuss their subjects in relation to the question of portraiture. Whether the subjects found in the bust tondi were in fact portraits is an important aspect of their study. However, it is a problem that has never been fully or satisfactorily examined. In most of the discussions it was just assumed that certain figures were portrait representations and these identifications were raised to the level of fact, by unquestioning and constant restatement. In a number of cases scholars attempted to explore the broader aspects of this problem in as far as it related to the bust medallion class. However, on the whole they presented a series of unfounded generalisations or statements on the issue of portraiture and the specific portraits that they identified. One of the most common errors found in these and other discussions of the bust medallions was the suggestion that they were somehow related to the later Romano-Egyptian mummy portraits. Indeed, in some publications scholars went so far as to compare these two distinct groups of paintings.

In dealing with the bust medallions most of these studies were founded on the examination of an extremely small number of examples. Despite their small sample of evidence, their inability to substantiate and explore their suggestions for the tondi some of these authors presented valid general comments. These related to specific examples of the class, the portrait issue and the class as a whole. Many correctly noted the occurrence of the class in the Third and Fourth Styles. Others managed to define the class' subject range or noted the need to distinguish between different portrait forms amongst the subjects of the tondi. Moreover, some scholars recognised that the subjects were often depicted in conventional or stereotyped poses and forms.

The examination of the medallions' subjects as portraits has given rise to the publication of major contributions to the class' history of research. This was the case with the work of Fitz-Gerald Marriott. His work on the class was briefly published in a general text on the site which was later expanded into an article and paper (1897) dealing solely with the bust medallions and related pinakes. Despite the lapse of time since his publications it is significant that the aims and motivations of Fitz-Gerald Marriott's work on the medallions
should be broadly comparable to those of the present study. He was aware that they were an important yet unexplored body of evidence in Romano-Campanian wall decoration. He noted that they had been largely ignored in favour of mythological panels or more publicity worthy wall paintings and acknowledged their worsening state of preservation.  

Although his examination of the paintings attempted to rectify this situation his main concern was that their subjects were portraits of the houses' inhabitants. Nevertheless, from this research orientation he added a number of new and important observations to the study of the medallions. For instance, he raised the problem of differentiating between real portraits and portraits in the guise of deities in certain cases. Furthermore, in a number of rooms he observed a resemblance between the tondi subjects which equated to a familial resemblance.

The main contribution of Fitz-Gerald Marriott's work rests with the recording and publication of a large number of Pompeian bust medallions. Many of the pieces he recorded had only been briefly noted by earlier scholars. Moreover, the majority were in situ and fairly well preserved. This break with the then established study of museum specimens has meant that Fitz-Gerald Marriott's work provides the most comprehensive records available today for certain examples of the class. While his discussions were comparable to those of other nineteenth century scholars he often noted significant details or presented valid comments on individual tondi and the class as a whole.

The illustrations published by Fitz-Gerald Marriott were the result of his collaboration with the French illustrator Pierre Gusman and in themselves represent a major contribution to research on the medallions. In the work of both scholars copies of a selection of Gusman's illustrations of the bust medallions were published; Gusman published an article (1897) on the bust medallions and pinakes and he also examined the two classes in a general book on Pompeii (1900). Gusman's illustrations are one of the most comprehensive bodies of evidence for the study of the bust tondi. All but one of the tondi published in his illustrations were in situ and many were recorded by him for the first, if not the last time, in a visual form. Moreover, the majority of his illustrations record paintings only partially known through other sources and in some cases are the best records for tondi which have since been destroyed. In both works he also provided a superficial coverage of the class which reproduced in a summarised
version the findings of Fitz-Gerald Marriott and other scholars.117

The bust medallions and pînakes also formed the basis of de
Grînleisen's study on the Pompeian portrait and what he considered to
be the parallel forms of Hellenistic and Egyptian funerary portraiture.
Although the bust tondi were used mainly as comparanda in his study,
de Grînleisen was one of the few scholars to have discussed them as a
class by reference to a fairly large number of examples.118 His
discussion of the medallions' subjects as portraits was by no means
comprehensive and relied essentially on generalisations or assumptions.
Nevertheless, his examination led him to outline a number of useful
conclusions on the characteristics of the class. The majority of these
related to the paintings' subjects and were a direct reflection of his
research interest; he outlined conclusions on the subjects' orientations,
poses, attributes, garments, hairstyles as well as their style of
depiction and colouring.120 Throughout his work de Grînleisen dealt,
even if only in a passing fashion, with a large number of examples of
the class and did not always confine himself to the better known tondi.
The same situation was evidenced in the illustrations that accompanied
his text. These included some known examples, but more importantly a
number of relatively unknown tondi and in some cases previously
unpublished specimens.121 Moreover, his study was one of the first to
acknowledge prior research on the medallions as individual monuments and
as a class.122

Curtius' Die Wandmalerei Pompejis (1929) made a specialised
contribution to the history of the bust medallions. In a section on
"Portraits" he examined and illustrated two of the tondi and one bust
pînax.123 While he described the subjects of the tondi in detail he
noted only one or two other details of their record. The most important
aspect of Curtius' work on these paintings was his exploration of a
method whereby their subjects could be identified as portraits and at
the same time dated independently of the chronology for Romano-
Campanian wall painting. In order to substantiate his portrait
identifications for the figures in medallion no.214 and pînax
NM inv.no.9058 and to deny a portrait identification for the
subject of tondo no.212 he compared them to other portrait
representations. In the first two cases he relied on the hairstyles of
the female figures to date them respectively to the Claudian-Neronian
and late Augustan-Tiberian periods.124 In the third case he concluded
less convincingly that the figure's wreath band and facial features
indicated that the image was of Greek origin and had been taken from a Fourth-Third century BC model. Curtius' method is of undeniable importance for the study of the bust medallions but he failed to realise its significance for the class, let alone its potential.

Rizzo's study on the series of frauds, the so-called Centuripe plates, included a brief examination of the bust medallions and pinakes. While they were employed largely as comparanda in his discussion of Hellenistic portraiture and were cited as examples of portraits he expanded upon the standard observations published by many other scholars. Moreover, his study supplemented the history of research on the class in a number of ways. He published photographs of some examples and provided the only known visual records of an important tondo. Far more notable was his contribution to research on the class. In an appendix entitled "Sul Ritratto della Poetessa" Rizzo attempted to prove that some, if not all the Pompeian tondi, depicted "type" portraits. This entailed a detailed examination of the well known medallion no.214 and the "poetess" subject type it employed.

While other scholars had suggested the existence of subject types Rizzo was the first to explore this issue and to present conclusive evidence from the bust medallion class. Although his discussion was confined to this one type of subject representation it included a useful list of bust medallions and pinakes that utilised the "poetess" subject type. Rizzo's study made an important contribution to research on the medallions' subjects but left many problems and related research issues unconsidered.

The origin of the bust medallion is an important research issue. However, unlike the question of portraiture, it has been avoided by most scholars. This is not to say that the origin of the class has received no attention, but only that it has rarely been considered and has never been seriously explored. While scholars have offered suggestions on this issue all remain unsubstantiated. For instance, Rizzo suggested that the tondi were part of a long tradition originating with Hellenistic portrait types and that their development was related to the Centuripe plates. Moreover, he noted that the painted bust form was related to the clipeata imago. The superficial resemblance between clipeatæ imagines and the bust tondi in Romano-Campanian wall painting has meant that all suggestions on the latters' origin have involved the former. However, the relationship between
these two groups of evidence has never been explored, let alone with the question of the medallions' origin in mind. Nevertheless, many scholars have assumed a connection between them. Indeed, some scholars, including Curtius and Winkes have suggested that the bust medallions were derived from *clipeatae imagines*.

There have been few attempts to expand research on the bust tondi beyond the questions of portraiture and origin. Schefold's work on the class is one of the notable exceptions. His *Veresseneses Pompeji* (1962) published photographs of previously little known examples, some of which have proven to be the sole visual records of medallions destroyed prior to 1962 or that are today only partially preserved. Moreover, his work included photographs of a series of previously unpublished drawings of destroyed examples. In *Veresseneses Pompeji* as well as in his publications of 1952 and 1972 Schefold examined the bust medallions in his analyses of Vespasianic wall decoration. In these discussions individual tondi were noted as comparanda or as typical examples of the decorations found in certain rooms, houses and iconographic schemes or as illustrations of ideological themes in Vespasianic painting. He presented more detailed discussions on certain examples in which he interpreted the subjects in order to elucidate the ideology behind their poses and attributes. In other instances he noted hitherto unconsidered facts about individual examples of the class. Moreover, many of his observations contributed important new evidence to the study of these paintings as a class. For instance, in *Veresseneses* he recognised series of tondi that were derived from the same model and also outlined the most common room locations for the class' occurrence. Equally important, was his recognition of the class' popularity in the Vespasianic Fourth Style. However, not all of his suggestions had a factual basis. Schefold's most interesting contribution to the history of research on the bust medallions was his attempt to define the iconographic relationship between the paintings decorating one wall or room. This assessment appeared in *Veresseneses* but included only a selective list of pendant or related Pompeian bust tondi.

Allroggen-Bedel's article of 1975 also added a new perspective to work on the bust tondi. In order to reconstruct the original appearance of various paintings and/or decorative schemes she combined evidence from earlier written records and illustrations with existing wall fragments. One of the drawings she published reconstructed the wall scheme containing the two well known medallions nos.214 and 215.
In this way Allroggen-Bedel acknowledged the iconographic relationship between these two examples of the class, that have often been treated as if isolated manifestations. Problems associated with the nature of this reconstruction minimise the drawing's contribution to the study of these medallions or the class as a whole.\textsuperscript{146} Although Allroggen-Bedel noted the subjects, the panel sizes and the relationship of the tondi as well as some of the references from their history of research, the paintings were not one of her major concerns.

Not all excursions into new research areas have proven successful for the study of the medallions. This was the case with the work of Hermann (published posthumously by Herbig, 1939), Beyen (1951) and Ragghianti (1963) who attempted to attribute certain bust tondi to individual painters. In each text medallions were cited as examples of the work of one painter or workshop; various examples were also illustrated.\textsuperscript{147} However, little or no attempt was made to establish the validity of these painterly connections. Hence, these identifications were almost entirely unacceptable for the tondi considered. Although only two tondi were examined in Hermann's analysis he described their subjects in detail and briefly examined some of their stylistic details in order to substantiate his attributions; his work included the only published illustration of medallion no.229.\textsuperscript{148} The studies of Beyen and Ragghianti dealt with a larger number of bust medallions, not all of which were well known examples. However, they did no more than list the tondi with brief subject identifications.\textsuperscript{149}

In 1979 D.L. Thompson published an article on painted portraiture in Pompeii which indicated that he was undertaking a work in part comparable to my own. However, his main aim in examining and cataloguing the tondi was to try and establish which of them contained portraits.\textsuperscript{150} He did not examine this issue in detail and simply presented a series of general observations on various aspects of the class.\textsuperscript{151} In those cases where he discussed important or little considered aspects of the class his comments indicate that his study was at a preliminary stage.\textsuperscript{152}

Methodological problems.

This section aims to outline the main methodological problems that arose in the course of this study. The problems encountered in recording and examining the Pompeian bust tondi are not completely unique to the class but in this section I aim to examine only those that
directly affected the formulation of my catalogue. Moreover, I intend to show how these problems influenced the nature, number and validity of my conclusions. Unfortunately, many of these problems are unlikely to ever be resolved and will always provide a series of limitations for work on the class.

The catalogue's scope and organisation was influenced by the history of research. However, only the problems encountered in recording the bust tondi and the formulation of the catalogue entries will be discussed. The catalogue aims to provide a full as well as representative sample of evidence on the Pompeian bust medallions. It is intended to supersede all prior records dealing with the tondi and to act as a source for future work. The catalogue incorporates all the known examples of the class whether they are preserved, partially preserved or destroyed and includes accounts of the characteristics of each painting.

The work for the catalogue was carried out on two levels. The first took the form of field work on the site of Pompeii and in the National Museum, Naples. In the period from January to April 1977, I attempted to record and study all the bust medallions listed in Scheffold's Die Wände. The second research level aimed to enhance and supplement my work in the field. All prior research on the paintings was collected and examined. Each entry was based upon a comparative assessment of my field records and the written and/or illustration records for that painting. By taking into account all available evidence on every medallion each entry was made as accurate and as detailed as possible. However, the reassessment of previously excavated and recorded material was a complex process. Each painting presented its own peculiar difficulties depending on state of preservation and the nature of prior records.

My survey of the bust tondi provides a polemic case in point for the large scale destruction of the painted remains extant on the site of Pompeii. By early 1977 over 60% of the medallions that were recorded as visible by Scheffold in 1957, had been destroyed. This situation proved to be a major problem for the recording and study of the class. The condition of each painting had a direct bearing on the length, detail and accuracy of its catalogue entry. For the destroyed or partially preserved tondi it was only possible to obtain a limited record from the remains in situ. However, prior research provided data
which supplemented this meagre body of evidence. In those cases where nothing could be recorded on the site the entries were formulated entirely from earlier records. Prior research assumed a secondary importance for the entries on preserved paintings, which were based on my field notes. Hence, no one method was applied in the formulation of all the catalogue entries. This situation makes it difficult to generalise on all the methodological problems that arose when recording and cataloguing these paintings. For this reason, I will only briefly outline the nature of these problems and refer to a selection of examples.

The recording and examination of preserved or fairly well preserved bust tondi was largely devoid of difficulties. The majority were examined in detail and in nearly all cases my own records superseded those of earlier sources. Nevertheless, there are a small number of fair to well preserved Pompeian tondi that I have not had an opportunity to study. In these cases I was totally reliant upon prior research. I was able to record two well preserved bust tondi in the Antiquarium (Pompeii) and a far larger number held in the National Museum (Naples). However, certain aspects of these paintings remain unknown. Their removal and conversion into panel paintings often resulted in the complete loss of their decorative contexts. Moreover, rarely were any details of these contexts recorded. This has meant that for most of these paintings we know only their site provenance. In certain cases even the site provenances are unknown or disputed. I have not had an opportunity to consult the inventories of these collections. Although it is unlikely, these records may furnish some hitherto unpublished evidence that could be of assistance in supplementing the catalogue entries on these preserved but only partially known examples.

While the collation, examination and comparison of all prior records would appear to have been unnecessary for the preserved examples of the class it did lead to the formulation of fuller and more accurate entries in a number of cases. For instance, details pertaining to the house, room and decorative context of bust tondi held in the Antiquarium and the National Museum were often obtained from prior sources. In other cases this process highlighted errors, inconsistencies and oversights in the pre-existing records. This was
often the case with museum inventory or catalogue numbers that were omitted, incorrectly cited or more usually, confused. In other instances these errors and inconsistencies were more important, such as when the location of a painting was incorrectly recorded or an attribute mistakenly identified. Schefold provides examples of both of these situations. In describing the tondi (nos.140-143) found in the House of the Ancient Hunt (VII 4,48) he transposed the wall locations of two of the paintings (nos.140 and 143). Alternatively, his description of medallion no.216 (Pl.63 fig.2) was based solely on Helbig's earlier catalogue entry. Hence, like Helbig, he erroneously identified the silver petasos in the medallion's ground as a mirror.

Unfortunately, not all the discrepancies found in the records for preserved tondi could be resolved. This was the case with the different room provenances recorded by Elia and Schefold for tondi nos.176-177 from the Temple of Isis (VIII 8,28).

The importance of a comparative assessment of all available records for well preserved paintings is best explained by a series of related examples. The written and illustrated records for six well preserved bust medallions, now held in the National Museum, indicated that the grounds of these paintings contained trees and foliage. Traces of these details were found in only one of the examples, while the remaining tondi appeared to have plain coloured grounds. A close examination revealed that the details in the grounds of these tondi had not only faded but appeared to have been overpainted.

The assessment of prior research for preserved bust medallions had an important secondary function. It served to highlight the main methodological problems that were encountered when formulating the entries for destroyed or partially preserved paintings. Those cases where my own records proved to be at variance with the prior sources for preserved tondi were the most instructive. The identification of colours and mythological characters as well as the recording of measurements were the most constant areas of disagreement. It proved impossible to record with exactitude the diameters of the bust tondi. While all were of a roughly circular shape the measurements for each painting varied from point to point around the circumference. Moreover, the form of many of the framing elements were irregular and denied exact measurement. This margin of error increased when dealing with faded or poorly preserved examples. Indeed, in some cases
only a series of compass lines remained in situ and it was impossible
to establish if these marked internal or external diameters.\textsuperscript{168} For
these reasons the measurements I have added to the catalogue are to
be considered as no more than approximations. Indeed, this situation
serves to explain the minor variations between my measurements and
those provided by earlier sources.\textsuperscript{169} The existence of a margin of
error and the possibility of mistakes in the earlier records suggests
the need for caution when utilising the figures listed in the catalogue
for destroyed or poorly preserved paintings. Helbig and Sogliano
furnished most of the measurements I have catalogued for these tondi.
The former, recorded only inner diameters, which means that the exterior
measurements of many examples are unknown.\textsuperscript{170} Although Sogliano
proved to be the sole source for many diameter measurements an
examination of his figures pointed out a major inconsistency in his work.
He noted either internal or external diameters without qualification.\textsuperscript{171}
Unfortunately, a number of other authors followed Sogliano's example in
this regard. Hence, a large number of unspecified measurements were
included in the catalogue because no other evidence was available.\textsuperscript{172}

The task of cataloguing the medallions was complicated by various
factors relating to colour identification. The wide range of variations
in any one scheme or tondo combined with other considerations to make it
impossible to utilise any scientific or objective method for colour
identification. Overpainting, weathering, chemical alteration and
accumulated surface material had often affected and altered the original
colours.\textsuperscript{173} These factors hampered identifications and made it difficult
to differentiate between the shades or tones of colours.\textsuperscript{174} Although all
my colour identifications are subjective I have attempted to be
consistent in my records. However, without the assistance of a
conservator it is impossible to state that they are all correct and some
may be subject to modification in the future.\textsuperscript{175} In examining the prior
records for preserved tondi I noted many discrepancies in colour
identification. While the point of issue was often only a tone or
a shade obvious errors appeared in many instances.\textsuperscript{176} Moreover,
coloured illustrations proved to be extremely distorted records.\textsuperscript{177} In
fact, where more than one coloured illustration existed wide variations
and even major differences were observed.\textsuperscript{178} Hence, all colour
designations cited in the catalogue for destroyed or poorly preserved
paintings must be viewed with caution. While all discrepancies and
conflicts are noted the possibility of errors is very real, above all in those cases where only one source recorded this aspect of the todi.\textsuperscript{179}

The majority of written records dealing with the bust medallions displayed a tendency to include mythological identifications for almost all their subjects. An examination of the preserved examples of the class indicated that few of these prior identifications were in fact correct or certain.\textsuperscript{180} The recognition of this tendency throws doubt on the use of mythological identifications provided by earlier scholars for now destroyed or poorly preserved paintings, especially when only written records remain.

The problems I have outlined were amplified in the compilation of entries on damaged or destroyed examples of the class. By necessity, these entries were based almost entirely on the pre-existing records. Nevertheless, in many cases the remains in situ allowed me to add one or two details to this body of evidence. On the whole these additions were confined to dimensions, frame forms, colours, panel or wall locations and in rare instances details of a figure's appearance. After having assessed all records for each painting this information was amalgamated and systematised to provide the fullest possible catalogue entries. Unfortunately, this process was almost entirely dependent on the work of earlier scholars and it was impossible to maintain any consistency.

The length and detail of the entries for destroyed or damaged todi vary widely.\textsuperscript{181} The fluctuating and fragmentary nature of prior records had a major impact on the formulation of the catalogue entries for these paintings. In many of these cases we know little more than the subjects of the bust medallions.\textsuperscript{182} Moreover, in a few instances it proved impossible to ascertain if particular paintings belonged to the class because the form of the paintings' subjects was not recorded or they were described as "heads".\textsuperscript{183} The unsystematic descriptions of earlier scholars have also left us with unqualified records for bust todi from certain rooms.\textsuperscript{184} In some cases the descriptions of certain paintings were so general that the particular examples could no longer be identified with certainty and valuable evidence could not be included in the catalogue entries. This was the case with Fitz-Gerald Marriott's description of two of the bust todi (nos.81-84) found in the House of Apollo (VI 7,23).\textsuperscript{185} His description of the todi was not comprehensive
but did include notes on a number of details not recorded by other sources. Unfortunately, he failed to identify which of the four medallions his information related to and his description did not correspond to the existing traces or other records. This meant that these details could not be added to any of the relevant entries.\textsuperscript{186}

Problems often arose when two or more authors provided contradictory evidence for the same painting. In most cases these discrepancies concerned only one detail or attribute. Such conflicts were often resolved and proved to be the result of a misunderstanding on the part of one author. For instance, where differing dimensions were given for one medallion in most cases it was clear that this was simply the difference between the internal and external diameters.\textsuperscript{187} A related example is provided by medallion 1. Mau, Fiorelli and Sogliano identified the attributes held by one of the figures in this painting as spears.\textsuperscript{188} In identifying these objects as reeds Fitz-Gerald Marriott obviously misinterpreted them.\textsuperscript{189}

In a number of cases the problems of conflicting records could not be satisfactorily resolved. This was the case with tondo no.5. The subject of this painting was described as the bust of a youth by Mau and Sogliano.\textsuperscript{190} However, Fiorelli identified this figure as a female.\textsuperscript{191} While it seemed likely that the last identification was incorrect all of these authors had noted the painting's poor state of preservation. Hence, it may have been impossible to have provided exact identifications for the sex of this subject. A further unresolvable problem appeared in the records dealing with the four destroyed medallions (nos.26-29) from room a in the House of D. Octavius Quartio (II 2,2-5). The written and illustrated records relating to these tondi presented confusing and conflicting information. Spinazzola, followed by Schefold, identified the figure in the medallion on the S(l.) wall, W(r.) panel of this room as the bust of a youth in the guise of Mercury or the God himself.\textsuperscript{192} According to Spinazzola its companion piece held a queried Venus Venticordia with an eros but he did not indicate the painting's location.

Nevertheless, Schefold noted that the tondo with a Venus accompanied by an eros was located on the W(l.) panel of the N(r.) wall of the room. Schefold's location for this tondo appears to be based on his interpretation of Spinazzola's "di fronte". Schefold obviously took this to equate with opposite rather than as an indication of the bust's orientation within the medallion. Della Corte had earlier noted the
occurrence of these medallions but failed to indicate their locations. He recorded that the paintings held the busts of a young female (no.26), a more mature female figure and the busts of two youths; one of the latter was damaged while the other held a youth in the guise of Paris with a pedum and an eros. It is known only that the tondo (no.26) with the bust of a young woman decorated the E(1.) panel of the S(1.) wall. However, the locations of the other three examples in this room remain confused. It is unclear if Spinazzola's Mercury was in fact della Corte's Paris. If this were the case it is unusual that the former failed to note the occurrence of the eros and pedum. Spinazzola's Mercury cannot have been the destroyed youth noted by della Corte. The only possibility is that Spinazzola's Venus was in fact della Corte's Paris and that one of their identifications was incorrect. The reason for this suggestion being the fact that each of these scholars noted only one figure accompanied by an eros for the tondi in this room. While an existing photograph shows that the tondo on the S(1.) wall, W(r.) panel held a bust of feminine appearance with an eros it is unclear if the main figure was male or female. Hence, we are left with something of a dilemma. Not only are the locations of three of these medallions unknown but their subject records will always remain confused.

Visual records including photographs, sketches, water colours, etchings and drawings were often the best sources of information for compiling entries on destroyed and partially preserved paintings. In all cases they added important details to the body of evidence found in written records. Moreover, a number of illustrations proved to be the best records for particular tondi. The examination of illustrated records played a minor role in the compilation of entries on well preserved paintings. However, when areas of these examples were faded, flaked or damaged illustrations assisted in resolving recording problems.

Photographs allowed for the creation of fairly complete catalogue entries but their examination was not without problems. For instance, the destroyed medallion no.26 has been recorded in a number of photographs. These enabled me to compile a reasonably full entry for this painting but in none of them was I able to distinguish a quiver which was described by earlier scholars. In a small number of cases photographs furnishing unique evidence proved to be of little use in the formulation of the catalogue entries. This was because they were of
a very poor quality or they had been inadequately identified. The use of subjective illustration sources such as water colours, etchings, sketches and drawings presented the widest range of methodological problems for the recording of the bust tondi. The nature and contribution of such records called into play the very real problems concerning their accuracy. In order to compensate for this problem all of the subjective illustration records were examined in detail and whenever possible compared to the preserved paintings. In this way additions, corrections, distortions and errors were located. This also made it possible to establish a number of general points on the accuracy and value of the main illustrated records and these were taken into consideration when compiling the entries. For instance, the etchings in the Pictura series proved to be good copies of the tondi. They managed to record nearly all the features of the originals, including something of their character. These illustrations displayed only minor discrepancies, such as the slight misplacement of attributes or details. As etchings their style tended towards the linear with few attempts to capture the stylistic nature of the originals and rarely were details of modelling or shading indicated. Alternatively, Gusman's illustrations were correct in their depiction of the figures' orientation, pose, form and appearance. However, his representation of facial physiognomy was only fair and he tended to alter or distort details slightly. He had difficulty in capturing gaze direction and occasionally incorrectly recorded attributes or details. Gusman's illustrations often provided unique evidence on the colours of destroyed or partially preserved paintings. However, his methods of depiction often made it impossible to identify the original colours. The secondary illustrations provided by Reinach and Roux-Barré presented their own problems. As illustrations twice removed from the originals many of the details were distorted, omitted even altered, while the figures' facial physiognomies were reduced to mere generalisations.

The subjective illustration records shared other problems which affected their contribution to the catalogue. In most there was no attempt to capture the stylistic character or quality of the paintings, let alone the expression of the figures or the sentiment of the tondi. Nearly all were executed in a somewhat stiff and linear style but their quality varied widely. Many of the nineteenth century illustrations seem to reflect the then current taste for Neo-classicism and are
characterised by marked "classicising" tendencies. These include the idealisation of facial features, the correction of irregularities, the emphasising of gestures and even the erroneous practice of omitting details or altering them. The Annali etching of medallion no.130 displays many of these idealising tendencies. 213

There were more important errors in the illustrated records. Gusman's copy of medallion no.178 (Pl.52 fig.2) provides an example. Although half of this tondo was destroyed and the remainder only partially preserved enough remained in situ to indicate that Gusman's illustration was almost completely incorrect. Gusman depicted the bust of a bearded, elderly and wreathed man, wrapped in a white mantle and appearing to the l. of the medallion. The existing remains (Pl.55 fig.1) show the bust of a bearded brown man, approximately at the centre of the tondo. A club runs along one of his shoulders and a lion's skin covering his shoulders is knotted on his chest. 214

Fairly full catalogue entries were formulated by comparing all the illustration records for each tondo. Above all when they were examined in association with evidence provided by written accounts. 215 However, a variety of discrepancies and contradictions were noted where two or more illustration sources recorded the same painting. This situation resulted in grave problems for the recording of destroyed or damaged tondi. When the accuracy of one illustration as opposed to another could not be assessed it meant that details remain disputed. This situation was exemplified in the etchings published by Zahn and d'Amelio. While there was an overall similarity in their illustrations they were by no means identical. In fact on occasions their recording of the medallions differed significantly. 216

These problems suggested the need for caution when formulating catalogue entries on paintings where only one visual record was available. 217 Equally, these problems will always question the validity of entries based on one illustrated record. Unfortunately, many of these unique illustrations provided invaluable evidence. For this reason they could not be disregarded in the formulation of the catalogue. However, in order to avoid possible errors and distortions these records were used in a limited way. Nevertheless, unresolvable dilemmas arose over their contribution to the catalogue. For instance, the fullest records and only illustrations of medallion no.10 were executed by Gusman. While his illustrations were fairly accurate, the figure he depicted in this
medallion is highly dubious (Pl.1 fig.1). The figure's nudity, baldness, pointed beard and oriental appearance are without parallels in the class. For this reason I suspect that the depiction is a rather distorted record of the figure's actual appearance. An unpublished line drawing of medallion no.136 (Pl.44 fig.1) executed in 1850 presented a related problem. Many details of this unique illustrated record were corroborated by the written accounts. However, an insoluble discrepancy arose over one detail of the male figure's dress. The written records described this figure as wearing a green mantle yet in the drawing he is nude.\textsuperscript{218} There were a number of possible explanations for this discrepancy. Firstly, "heroic" nudity may have been more in keeping with Neo-classical taste than the need to provide an accurate record. Secondly, the written sources could have been incorrect, their error resulting from the painting's poor state of preservation. However, both records date to approximately the same period. While the former suggestion seems the most likely there can be no certainty about this one detail of the painting. A similar situation arose in the records for medallion no.78. The description of this tondo noted the bust of a boy holding an apple.\textsuperscript{219} However, an unpublished drawing of this tondo (Pl.22 fig.1) shows a boy with a bunch of drapery appearing over and before one shoulder. In this case I believe the illustration to be the most accurate record. It shows the drapery in such a way that at first glance it could be interpreted as a hand holding a round object. However, there can be no doubt that the illustrator depicted a cluster of folded drapery.

I have consulted all of the major, standard sources that were likely or that were known to have dealt with the bust medallions from Pompeii. However, it is impossible to state that all examples of the class and all prior records have been dealt with in this study. There is no systematic or accurate source for establishing a complete list of all the Pompeian bust tondi or the records relating to this or any class of Roman painting.\textsuperscript{220} Hence, it is likely that some examples and sources may have escaped attention. The possibility of such omissions was constantly highlighted throughout my study. For instance, the preserved tondi in House I 11,6-7 were brought to my notice by Dr. J.-P. Descoeudres. These examples are unknown to scholarship and could easily have been neglected. Although the House appears to have been recently excavated there is no publication dealing with its excavation and painted remains.
Despite this one case it is my belief that I have located most of the 
tondi from the site of Pompeii. However, originally there may have been 
other examples which have been destroyed leaving little or no trace 
in either the sources or on the site.

The possibility of further omissions from the study increased when 
dealing with the prior records. The many unindexed, poorly organised 
or obscure works I consulted served to ratify the existence of this 
problem. Some of the records of relevance to the class were discovered 
by chance and often occurred in unexpected situations. This was the 

case with an etching of medallion no.214 that appeared 
in Darenberg and Saglio as an illustration for their entry on the 
"helmet" and the etching of a section of the scheme with tondi in the 
House of the Small Fountain in Gruner's Specimens of Ancient Art. 221

Undoubtedly, there are other records such as these that I have not 
discovered. However, most of these omissions will relate to texts where 
the evidence is either general or repetitive. Hence, these oversights 
should not radically affect the catalogue or my work on the class.

There are a number of inadequacies and important omissions from this 
study which I hope to be able to rectify in the near future. 222 The 
Bibliothèque des Beaux Arts in Paris holds a collection of over fifty 
illustrations of bust tondi and pintaks executed by Gusman. According to 
Fitz-Gerald Marriott these coloured illustrations were purchased in the 
nineteenth century by the Ministre des Beaux Arts. 223 Although I have not 
been able to consult this collection it seems likely that the many 
illustrations included in Gusman's own studies and those of Fitz-Gerald 
Marriott are reproductions of the originals now held in Paris. 224 I am 
aware that Bastet dealt with the bust medallions from the House of 
Lucretius Fronto in an article he published in 1972. 225 However, I have 
not been able to obtain a copy of this article. Moreover, I have not had 
an opportunity to examine the illustration collection of the National 
Museum. Similarly, I have not examined the inventories of the Museum or 
the Antiquarium in Pompeii for evidence relating to the bust medallions 
held in their collections. At a late point in my research I obtained 
reproductions of a small number of illustrations from the Victoria and 
Albert Museum (London) that depicted bust medallions. 226 While I have 
incorporated this evidence into the catalogue I have not had an 
opportunity to see the originals or to check this collection for 
further illustrations and any associated records.
The Pompeian bust medallions have never been systematically recorded or studied. These two important initial methodological stages have been side stepped. Instead work has been carried out on individual bust medallions or a small number of examples from which general conclusions were then outlined. The failure to recognise the need for a recorded and representative sample of evidence has left us with a legacy of myths and generalisations relating to these paintings. My study aimed to rectify this situation by examining and analysing the information in the catalogue. However, the problems examined in the preceding pages were intimately related to my research on the class. Indeed, they are of relevance to any work on the bust tondi and must be taken into consideration when consulting the evidence presented in the catalogue and my other chapters.

In attempting to study these paintings as a class my intention was always to deal with the largest number of catalogued examples. However, the limited and unreliable nature of prior records combined with preservation problems to impose sample limitations. Numerically, the catalogue provides a large and representative sample of the Pompeian bust medallions. However, as I have shown, the evidence within the entries for many of the paintings is anything but satisfactory. Only the entries on preserved or well recorded medallions are full and accurate, save in a small number of cases. Hence, all my conclusions on the class are heavily weighted in favour of these examples. This was the case with my examination of the traditional classification and chronology of the class which incorporated only approximately two-thirds of the catalogued examples. The reason for this being the fact that the decorative wall and/or room schemes were destroyed and unrecorded for many examples. Indeed, many preserved or well recorded examples could not be included in this chapter because of the unavailability of evidence. In addition, the assessment includes information that can no longer be reconsidered or checked. My analysis and examination of the class was characterised by the same sampling problems. However, their impact was far more extensive. The limited and varied nature of the entries for the tondi meant that in each separate analysis of the characteristics the examples differed. The fluctuating and problematical records for some characteristics meant that certain analyses consisted of lists of exceptions. The sample of evidence being too small to enable one to reach valid
conclusions. The recorded information for destroyed or partially preserved paintings was fraught with so many potential or real problems that the validity of some of my observations could be open to question. For instance, the mythological identifications for many paintings' subjects are furnished by prior records and can no longer be assessed. Hence, it is impossible to know how far such potentially incorrect identifications may have distorted some of my conclusions on the subject iconography of the class.

There are many research issues that can no longer be fully or satisfactorily explored with regard to the Pompeian bust medallions. A case in point is provided by my attempt to identify the hands of individual painters. The tondi provide an ideal basis for such a study because of their wide distribution, relatively limited dating, large number and the nature of their bust depictions. In fact, the portrait quality of some of the subjects suggests that painter specialisation was a possibility in their case. However, the detailed stylistic analysis that such a study entailed meant that only well preserved examples could be considered. Hence, the attempt to identify painters was confined to a very small sample and only a few could be located. 231 While further hands or extensions appeared in the illustration records of now destroyed paintings, the problematic nature of these sources meant that their evidence could not be considered in my painter study. 232
FOOTNOTES

1 The limitations of the records for bust tondi found in these volumes are represented by the entry dated May 24, 1760 (Masseria di Cuervo, VI Insula Occidentalis); Fiorelli PAH 1, 109-110. This report described bust representations which correspond to the appearance of the figures in tondi 214-215. Although the provenance of these medallions is unknown the authors of the Pi'F series noted this report in their examination; Pi'F 3, 233-237. Other scholars have also assumed that the two tondi were noted in the PAH report. E.g., Spinazzola cited the report as the date of discovery for medallion no. 214; Spin Arti, Pl.153. On the other hand Helbig only suggested that the 1760 report may relate to these paintings; H, 336 no.1422. Recently, Allogren-Bedel stated that it is uncertain if the PAH report records these paintings; A. Allogren-Bedel, NFlP, 119. The report is so general that it does not furnish any real evidence to indicate if it was dealing specifically with these two tondi or even medallions. Furthermore, my findings on the "poetess" and "poet" subject types employed in these examples suggest that the report could apply to any number of bust medallions or pinakes; see pp.130-131 chap.2.

2 The description of tondi nos.176-177 furnishes a typical example of the records found in these volumes, "...di una casa, ha il campo principale dell'intonaco rosso, e in ciascuna facciata vi è un tondo, in due d'quali vi sono...; in un altro vi è espressa una mezza donna con cuffia, che sta scherzando con un Amorino; e in un altro vi è un uomo coronato di lunghe foglie in atto di bere ad un vaso a due manichii, che regge con la destra, e con la sinistra sostiene un timone:..."; Fiorelli PAH 1, 190-191. The description of tondo no.73 provides an example of one of the fuller accounts of tondi that appeared in these volumes; ibid., 245.

3 E.g., tondi nos.78-80 were described in the following manner, "Nel portico si trova un recesso coi busti di Venere, di un fanciullo e di una donna...."; Fiorelli Descr, 114.

4 By modern standards Fiorelli's work on the wall paintings was no more than a brief survey and notes on all of these details were rarely included. His description of tondi nos.146-148 provides a typical example of one of his entries, "Triclinio estivo....vi erano pure in dischi circuiti da ghirlande, una testa di Bacco fanciullo col busto della sua matrice; un busto di Bacco coronato di edera, con tirso sull'omero, il busto di una Baccante e quello di un Satiro che la discopre;...."; ibid., 245.

5 It should be noted that Fiorelli's descriptions were brief and inconsistent in the recording of details. Many of his descriptions were selective or collective examinations of tondi that did not indicate the number of examples in given schemes. Fiorelli's note on medallions 87-89 exemplifies the latter situation; ibid., 424. Fiorelli did not record the dimensions of the tondi and in many cases failed to indicate their location as well as form. For instance, he described tondi nos.81-84 simply as "....quattro busti muliebri, due d'quali di Venere con Amorino sulla spalla."; ibid., 116. He
also only randomly recorded the frames of the tondi and their locations within room wall schemes.

6 E.g., see de Petra's account of tondi nos. 132-135 and Avellino's equally short report on medallions 184-187; G. de Petra, GDS n.s.1 no.2, 1868, col.62: P.M. Avellino, Bullettino Archeologico Napoletano, no.93, 1848, 35-36. These reports typify the discrepancies that occur in accounts of the tondi found in these and similar journals; the room functions and locations of the tondi were noted while the brief descriptions of their characteristics and subjects vary widely.

7 These descriptions varied widely because they were submitted by many authors. The more limited reports dealing with the bust medallions are represented by Brun's account of nos.152-158 from the House of L. Cornelius Diadumenus; H. Brun, BDI 1863, 97. More comprehensive accounts of the tondi are exemplified by Mau's fairly lengthy report on nos.38-43 from the House of the Epigrams; A. Mau, BDI 1877, 19-20.

8 Helbig's account of tondi nos.136-138 and 139 furnish examples of the discrepancies that characterise these reports; W. Helbig, BDI 1865, 228-235.

9 Mau's reports dealing with the bust medallions from the House of Sulpicius Rufus (IX 9,18(13)), the Gladiators' Barracks (V 5,3) and the House of M. Lucretius Fronto (V 4,11) furnish examples of the comprehensive records he submitted to the Mitteilungen; A. Mau, RM 4, 1889, 114-115; id., RM 16, 1901, 302-303.350-351; see supra n.7 for a Bullettino report published by Mau.

10 E.g., Mau's detailed report on House V 2, Mau D included a full record of tondi nos.53-54 and touched upon a series of related research issues; A. Mau, RM 8, 1893, 19-23. He claimed that the tondi belonged to a class of Hellenistic types and cited medallions 214-215 as further examples. Moreover, he distinguished between the character and nature of the figures. He also stated that they were a mixture of the realistic and ideal. The recording problems in Mau's reports are usually of a minor nature. For instance, he rarely described the bust representations as heads and his descriptions of the tondi were adequate but no more than subject identifications. His report dealing with medallions 172-175 exemplifies these problems; id., BDI 1884, 130.

11 The brief but comprehensive record of tondo no.209 in Sogliano's report for the House of M. Obellius Firmus provides an example; A. Sogliano, NSc 1905, 255.

12 For instance, Maiuri described the scheme with medallions in the House of M. Fabius Amarus (I 7,2-3) in the following manner, "La decorazione è a fondo bianco con leggere riguadrette e candelabri: sulla parete di fondo campeggiano due medaglioni con teste femminili decorate di ghirlande e grappoli d'uva, personificazioni probabilmente di stagioni."

13 E.g., Fiorelli's account of the remains in House IX 5,6 noted only two of the three medallions; G. Fiorelli, NSc 1877-78, 160-161.

14 For instance, a Notizie report provides the only published
account of the destroyed tondi nos.23-25; M. della Corte, *Nšc* 1913, 249-250.

15 E.g., Overbeck and Mau described the decoration of room 4 in the House of the Ancient Hunt (VII 4,48) and room 19 in the House of the Surgeon (VI 1,10) but the medallions found in these rooms were not noted; Overbeck-Mau, 277.281.

16 For instance, Overbeck and Mau simply described tondi nos.128-129 as bust representations to either side of a mythological panel painting; *ibid.*, 325.

17 See the reports on the tondi from the House of M. Caesius Blandus (VII 1,40) and the House of the Citharist (I 4,5.25.28); *ibid.*, 283.361.

18 Viz., tondi nos.195-196; Presuhn 1878, 7, Pls.2-3; Presuhn 1882, 8, Pls.2-3.

19 Spinazzola's study examined the tondi from the House of M. Obellius Firmus (IX 10,1-4) and the House of D. Octavius Quartio (II 2,2-5); Spin I, 344-345.375-378.382-383. It also included the only published illustrations of medallions 96, 209 and photographs of tondo no.26 and a wall scheme in room a of the House of Octavius Quartio; *ibid.*, 378 fig.426.365 fig.413.376 fig.423.377 fig.425.

20 For instance, Spinazzola's description of tondo no.209 noted its location and function within the room scheme, its ground colour and identified the subjects as portraits of the householder and his wife; *ibid.*, 344-345. Tondo no.96 was cited as comparanda for the subject of no.26; *ibid.*, 378. While Spinazzola acknowledged that this example was found along with a further seven tondi he did not note its provenance or other details of its record.

21 Spinazzola's suggestions that tondi such as no.209 held family portraits of the inhabitants of Pompeii and his identification of the subject in tondo no.26 as a girl in the guise of Diana typify his generalisations; *ibid.*, 345 n.283.377-378. Nevertheless, he referred to a wide selection of bust tondi and pinakes as comparative evidence. For instance, he cited examples that he believed contained portraits of the houses' inhabitants and parallels for the medallion subjects that represented deities; *ibid.*, 345 n.283.378 n.305.

22 These brief notations simply acknowledged the existence of tondi within the schemes. E.g., medallions 103-107 from the House of the Greatest Altar were recorded as, "....i tondi con ritratto di donna, ....", and the occurrence of male figures was overlooked; *GAP*, 282. Nevertheless, mythological figures were identified whenever they appeared. E.g., the deities in tondi nos.140-143 were identified; *GAP*, 268.

23 The research generalisations found in this study are exemplified by the authors' assumption that most of the medallions' subjects were portraits. For instance, tondi nos.95-102 were described as, "....ritratti squisiti di donne, tutte con l'acconciatura ricciuta nerioniana,...."; *GAP*, 284. Similarly, the figures in tondi 66-67 were queryingly described as portraits and it was suggested that the room in
which they appeared was devoted to the children of the household; GAP, 318.

24 M. della Corte, Atti e Memorie della Società Tiburtina di Storia e d'arte 11-12, 1931-32, 10 (= tondi nos. 30-31). 22-23. 25 (= tondi nos. 26-29). The former tondi were examined as part of a brief description of the scheme in room f of the House and some aspects of the latter tondi, described as "medaglioni-ritratti", were noted.

25 Ibid., Pl. 27 figs. 8-9 (= tondi nos. 30-31). Further photographs of relevance to the bust tondi were included in this study; ibid., Pls. 26 fig. 7 (= W (back) wall, room f). 35 fig. 25 (= tondo no. 26).

26 A. Maiuri, R. Pane, La Casa di Loreio Tiburtino e la villa di Diomede in Pompei, I Monumenti Italiani, series 2, fasc. 1, Rome, 1947, 8, noted the occurrence of portrait medallions in a list of Fourth Style decorative elements found in the cubicula and alee of the House; ibid., fig. (= W (back) wall, room f).

27 According to Rizzo the Monumenti series aimed to update and supplement prior research on ancient Italian painting by recording material that was being or had been lost; G.E. Rizzo, Programma Monumenti della pittura antica scoperti in Italia, Rome, 1936, 12. Similarly, Zevi's study highlighted the neglect of certain forms of painted evidence at Pompeii; Zevi, 21.

28 O. Elia, MIP 3, Pompeii fasc. 1.

29 Elia's study re-examined all the painted remains of the Temple and dealt with its prior records; O. Elia, MIP 3, Pompeii fasc. 3-4. However, tondi nos. 176-177 were only briefly examined in a passage dealing with fragmentary paintings; ibid., 38.


31 For instance, the unpublished DAI drawings of tondi nos. 197-198 (Pl. 59 figs. 1-2) were not cited in Zevi's study; DAI neg. nos. 78.1195-78. 1196.

32 Cf., Zevi's descriptions of the tondi with the illustrations found in his study; Zevi, 26-27, Pl. 5.3 (= tondo no. 197). Pl. 5.4 (= tondo no. 198). Pl. 5.6 (= NW corner of the room scheme).

33 For instance, the majority of medallions removed to the NM were published for the first time in Helbig's catalogue. This was the case with tondi nos. 212 and 216 to name but two examples; H, 377 nos. 1523. 1525.

34 For instance, Helbig usually recorded the medallions' ground colours but in some cases failed to note this evidence. E.g., see his entries on tondi nos. 139, 211 and 154-155; H, 123 no. 558.228 no. 1134. 335 no. 1420b. 336 no. 1423. A common error was the tendency to describe bust representations as heads. E.g., see Sogliano's entries for tondi nos. 7 and 4 as well as Fiorelli's entry for no. 9; Sog, 125 nos. 198-199: Fiorelli, 118 no. 119.

35 E.g., while tondo no. 73 appeared in Helbig's catalogue the
remaining tondi from the House of the Surgeon were not included in his listings; Ἰ, 337 no.1427b.

36 For instance, cf., Helbig's descriptions of the figures in tondi nos.158 and 177; Ἰ, 202 no.1013.93 no.368. Similarly, cf., Sogliano's descriptions of the subjects in tondi nos.47-49 and 132; Ἰ, 219-220 nos.675-677.210 no.634.

37 Fiorelli's description of the subject in tondo no.11 furnishes a typical example of his records; Fiorelli, 119 no.123.

38 E.g., Sogliano catalogued tondi nos.34-35 under one entry; Ἰ, 123 no.185. Similarly, Helbig grouped his entries on tondi nos.77, 80 and 82 in a section dealing with representations of Venus; Ἰ, 78 nos. 278-280.

39 While Schefold's study provided the largest recorded selection of Pompeian bust medallions a number of examples were not included in his catalogue. For instance, tondi nos.219 and 19-22 were not listed in Schefold's study; the latter being uncovered after the date of his publication. Similarly, tondi nos.23-25, 32-33, 55, 74-75, 156, 162 and 180-183 were omitted from Schefold's catalogue. However, in these cases the houses and often the rooms they decorated were included in his survey; Schefold WP, 53.75-76.92-93.202.214.239-240.

40 Schefold's descriptions of the medallions in the House of the Lovers (I 10.11) and in House V 3.11 furnish examples of his generalised and/or collective records; ibid., 48.83. His account of the tondi from the House of Jason exemplifies the more detailed recording he provided for examples of the class; ibid., 264.

41 E.g., Schefold cited the wrong references for Reinach's illustrations of tondi 81-82 and the wrong room designation for tondi nos.63-65; ibid., 102.83. Similarly, he incorrectly recorded or confused the earlier catalogue numbers or wall locations for examples of the class. The former situation is exemplified by his note on tondi nos.108-125 and the latter by his notes on tondi nos.57, 140 and 143; ibid., 161.77.180.

42 For instance, Schefold's record for the partially preserved tondo from the House of P. Cornelius Teges was taken directly from Maiuri's earlier reports; ibid., 32: A. Maiuri, NSc 1927, 37; id., MDP 3, Pompei fasc.2, 14.

43 Schefold's records for tondi nos.5 and 94 provide examples; Schefold WP, 9.136.

44 Ibid., 300-324.325-356.

45 Medallion no.79 (Antig.no.1202.4) is one of three tondi (nos. 78-80) that decorated the peristyle of the House of P. Antistius Maximus. While tondi 78 and 79 are well known the records for no.80 indicate only that it contained the bust of a woman or Venus. The consecutive numbering of the Antiquarium panels for medallions 79 and 218 (Antig.no.1203.4) combines with other correspondences between the paintings (such as their identical panel colours, similar ground treatments and frame forms) to suggest that the latter is likely to be
the little known tondo no.80; cf., Pls.23 fig.1.65 fig.1.

46. This is suggested by the ambiguous statement found in the Ternite-Müller study which stated that the tondo/illustration was located in the collection of antiquities in the Royal Museum of Berlin; Ternite 2,3 84.Pl.17. Helbig also noted the location of the medallion as Berlin but his source was the Ternite-Müller study; B. 334 no.1415. Similarly, Reinach's later note was based on Helbig's work; RP 335,14.

47. They include the Pompeian tondi nos.53-54, 108-125, 176-177, 210, 211, 212, 213, 214-215, 216 and 217. They also include the tondi recorded in sections 3 and 4 of the catalogue.

48. E.g., tondi nos.210 and 231-232 have never been published in illustrated form.

49. Viz., tondi nos.222-224; Elia, 111 fig.39. The medallions from the NM not listed in Elia's catalogue include nos.176-177, 210, 213, 215, 216, 221 and 231-232.

50. For instance, her entries for tondi nos.53-54 noted that they held busts of wreathed youths with scrolls and the mannered, aristocratic yet infantile nature of the figures; Elia, 113 nos.311-312.

51. E.g., tondi nos.222-224 were described as panel tondi with idealised heads; Elia, 111 no.306. Alternatively, the figure in no.214 was noted as an idealised portrait with the characteristics of a conventionalised type; Elia, 112 no.309.

52. The authors confined themselves to republishing illustrations and descriptions of popular specimens of the class. For instance, tondo no.214 appeared in both texts, and Maiuri's publication also included its companion piece no.215; B. Maiuri, 128-129.128-129 figs.: de Franciscis, 75.Pl.75. The descriptions of the tondi presented many of the assumptions and observations that had appeared in earlier examinations. E.g., Maiuri assumed that the subjects of the tondi were portraits when describing the figure in no.214 as an idealised image and one of a series of type portraits.


54. E.g., the well known tondo 214 and the relatively obscure medallion no.227 appeared in the catalogue that accompanied the Zurich Pompeii exhibition; Anon., Pompeji. Leben und Kunst in der Vesuvstädten, Zurich, 1974, 63 Pl.120.208 no.357.190 no.325.fig. This was the first time the latter example was published in photographic form. While the text briefly examined the tondi it tended to repeat previously stated concepts and issues. For instance, in discussing tondo no.214 the issue of dating the tondo subjects by their hairstyles was raised. Nevertheless, the text included a series of generalisations on the bust medallion class. E.g., it rightly noted that tondi such as no.227 usually occurred in Fourth Style schemes as lateral panel motifs.

55. For instance, the most detailed record of tondo no.11 is an unpublished sketch (Pl.2 fig.1) held in the DAI; DAI neg.no.78.1198.
56. These include sketches of tondi nos. 5–6, 11, 76, 78–79, 136, 161, 195–196 and 197–198; DAI neg. nos. 78.1199.78.1198.78.1197.78.1196.W54–55. 70.649.78.1200.78.1193–78.1194.78.1195–78.1196. The DAI also holds an unpublished photograph of tondo no. 196; DAI neg. no. W379. In 1962 Scheffold published the other photographs and sketches of the bust medallions held in the DAI; see infra nn. 135–136.

57. These include water colours of the wall schemes with tondi nos. 85–86 and 81–82 executed by E. Clerivaux; VAM.A6–4582.VAM.A6–4586. The collection also houses a water colour by S. Vacher (1879) of an unidentified bust tondo and a series of pen drawings which includes an illustration of tondo no. 215; VAM.A8–E4394.VAM.A6–E3956.1932.

58. Pd'E 3, Pls.45 (= tondo nos.214–215).50 (= tondo nos.108–125); 4, Pl.15 (= tondo nos.221–224); 5, Pls.5 (= tondo nos.176–177); 4 (= tondo no.73).81 (= wall scheme with tondo 73).82 (= wall scheme with tondo nos.74–75).

59. E.g., the series furnished fairly detailed descriptions of tondi nos.221–224; Pd'E 4, 72–73.

60. Scheffold WP, 93; Pd' E 5, 363.

61. The tondi which appeared in illustrations for the first time in these fascicles include nos. 213, 220, 226–227 and 228; Ternite 2, Pls.6b: 2, 3 Pl.17: 1, 3 Pls.1–2: 1, 2 Pl.6a.

62. Zahn 1, Pl.89 (= scheme with tondi nos.163–164, House of Joseph the Second); 2, Pls.43 (= scheme with tondi nos.81–82, House of Apollo). 95 (= scheme with tondi nos.85–86, House of the Small Fountain); 3, Pl.36 (= scheme with tondi nos.184–185, House of Marcus Lucretius).

63. D'Amelio, Pls.3 (= Zahn 2, Pl.95).6 (= Zahn 3, Pl.36).9 (= Zahn 1, Pl.89).14 (= Zahn 2, Pl.43); see supra for the scheme identifications.

64. MB 6, 1–3. Pl.35 (= tondo no.215); 14, 1–5. Pl.31 (= tondo no.214); 11, 1–6. Pl.3 (= tondo nos.112–118).

65. The descriptions concentrated on the medallions' subjects, provided approximate dimensions for the examples but rarely noted other aspects. Nevertheless, one volume included a site report that dealt with the bust tondi found in the atrium of the House of M. Terentius Budoxius (VI 13,5–7); G. Bechi, "Relazione degli scavi", MB 12, 3.

66. Niccolini 1, 2 Pl.3 (= section of wall scheme with tondo no.126, House of P. Vedius Siricus); 3, 2 Pl.40 (= scheme with tondi nos.44–45, House of the Epigrams); 4, 2 Pls.8 (= scheme with tondi nos.161–162, House VIII 2,21).10 (= scheme with tondi nos.205–206, House of Sulpicius Rufus).17 (= scheme with tondi nos.61–62, House of the Silver Wedding).

67. These include etchings of the wall scheme with tondi nos.184–185 and medallions 112–118; ibid., 1, 2 Pl.3: 4, 1 Pl.26.

68. In all cases the tondi were noted in accounts of the painted schemes from various houses but these were based on earlier site
reports. E.g., medallions 47-49 were reported in a description dealing with the remains in the House of Caecilius Jucundus; ibid., 3,1 "Descrizione generale", 2-3.

69 E.g., the plate identification for Niccolini's illustration of tondo no.126 furnished unique evidence on its iconographic function and location; ibid., 1,2 Plate Index, 3.

70 The well known tondo no.214 appeared along with tondi nos.229, 130 and 153; Spin Arti, Pls.152-155.

71 For instance, Spinazzola cited the House provenance of medallion no.130 and noted that tondi such as no.229 were located at the centre of walls. Spinazzola's captions did include some generalisations and misleading or erroneous information. E.g., the provenance of tondo no.229 is disputed and not Pompeii as he noted. Alternatively, he assumed that the subjects of tondi nos.130 and 214 were portraits.

72 RB 1, Pls.1-2 (= Rd'E 5, Pl.82).10 (= Rd'E 5, Pl.81); 5, Pls.37 (= Rd'E 4, 100 (unnumbered etching)).57-59 (= Rd'E 3, Pl.50).60 (= Rd'E 4, Pls.5.15); see supra n.58 for the scheme and/or bust medallion identifications. Reinach's illustrations were drawn from a wide range of earlier source material. For instance, the illustrations of tondi nos.85-86 and 184-185 were copied from Zahn's earlier etchings; RB 335, 1-2 (= Zahn 2, P1.95).4-5 (= Zahn 3, Pl.36). Alternatively, the illustrations of tondo nos.215 and 227 were copied respectively from the Museo Borbonico series and the Ternite-Müller study; MB 6, Pl.35 (= RB 335,11: Ternite 1,3 Pl.2 = RB 335,8. Nevertheless, Reinach's study included illustrations of a large number of the tondi; RB 335,7 (= tondo no.228).9 (= tondo no.195).10 (= tondo no.226).13 (= tondo no.213).14 (= tondo no.220).16 (= tondo no.153).22 (= tondo no.193). See infra nn.73-75 for the remaining examples.

73 For instance, the secondary illustrations of tondi that were and still are preserved in both studies are of little value to the assessment of the bust medallions. This problem was compounded in Reinach's study which included illustrations that were copied from the Roux-Barré publication; RB 334,1-12.13-14.17-18.21-22 (= RB 5, Pls. 57-59).15-16.19-20.23-24 (= RB 5, Pl.60); see supra for the medallion identifications.

74 E.g., Reinach's illustration of tondo no.214 was taken from the Museo Borbonico series; MB 14, Pl.31 = RB 260,10. The original illustration of the tondo showed it within a square frame with various writing implements at the corners and with additional volutes on the circular frame. These framing elements were entirely fanciful and Reinach's illustrator simply reproduced these fictitious details.

75 For instance, Reinach's illustration of tondo no.126 was taken from Zahn's etching; Zahn 3, Pl.57 = RB 335,20. Zahn's etching is closely comparable to that published by Niccolini and both showed the medallion as part of a vertical ornament band; Niccolini 1,2 Pl.3. However, in copying the etching Reinach's illustrator simply depicted the tondo as an isolated element and omitted the associated decorative band.

76 The scheme was included in this study as an example of one type
of decorative arrangement; V.M. Strocka, NFp, 106.fig.90.

77. The tondo was examined only as a sidelight to the author's discussion of panel paintings from the same room context; HBr, text 117.117 fig.30.

78. Barbet employed the scheme as comparanda in her assessment of the painted remains discovered at Alésia; A. Barbet, RA fasc.1 n.s., 1978, 117-178.178 fig.2 (= Niccolini 4,2 Pl.17).

79. E.g., tondo no.214 was used as an illustrated example in a discussion of the hairnets worn by Roman women; Darenberg-Saglio, 4, s.v. "Reticulum, Retiolum", 855 fig.5937 (F. Saglio).

80. For instance, Gruner's text on ornamental art included a line etching of one side of the wall scheme with bust tondi from the House of the Small Fountain (VI 8,23-24) and a short note by Braun indicating that the medallion contained the head of a maenad; L. Gruner, Pompeiana. Specimens of Ornamental Art, vol.1, London, 1850, Pl.30: E. Braun, Explanatory Text and Additional Plates to Lewis Gruner's Specimens of Ornamental Art, vol.1, London, 1850, 19. Similarly, tondi nos.112-118 were noted and illustrated in an examination of the divinities of the Weekdays; Darenberg-Saglio, 2, s.v. "Dies", 172 fig. 2402 (G. Humbert).

81. E.g., in their examination of ancient paintings of the Hellenistic genre Cagnat and Chapot noted tondo no.193 and reproduced Gusman's water colour; Cagnat-Chapot, 108-109.108 fig.401 (= Gusman P, Pl.7,4).

82. Birt examined and illustrated tondi nos.53-54, 215 and 230 in his discussion of ancient scroll forms and related gestures; Birt, 115 fig.64.118.164-166.165 fig.103.188-189.189 fig.124.201 fig.156.

83. Grundel's examined tondi nos.112-118/119-125 and illustrated nos.112-114; EAA Suppl.190, 1973, s.v. "Pianeti", (H.G. Grundel), 617.620 fig.621.


85. The authors noted and illustrated the tondi in cubiculum h in the House of Sulpicius Rufus; Bastet-de Vos, 90.Pl.49,87 (= Niccolini 4,2 Pl.10).

86. Le Corsu described the subjects of tondi nos.30-31 as maenads and satyrs while suggesting that they related to the cult of Bacchus; F. Le Corsu, RA fasc.2 n.s., 1967, 251-252.

87. In assessing Aisne medallions Barbet identified one of the subjects as Venus. She also postulated that the remaining examples held similar busts of deities that were like those of the twelve Olympians found at Pompeii and referred to a photograph of tondo no. 118; A. Barbet, Gallia 32, 1974, 116 fig.7.117. In a note accompanying these observations tondi nos.112-118, 119-125 and 38-43 were cited as examples of tondi series that hold representations of the Olympians; ibid., 117 n.9. The Aisne candelabra medallions share a number of features with the Pompeian bust tondi; ibid., 109-112.115-117.113
fig. 4 reconstruction figs. 1.5. However, there are a number of significant differences between the two groups and the latter do not furnish any good parallels for the former.

88) Hanfmann's survey of Imperial art included illustrations and short examinations of tondo no. 214 and the little known medallion 219; Hanfmann, text to Pls. 41.44. Pls. 41.44. Similarly, Kraus' illustrated survey of Roman art incorporated tondo no. 26; Kraus, Pl. 150.213 text to Pl. 150. The texts accompanying the illustrations in both studies noted various aspects of the medallions' record but did not provide detailed accounts or thorough discussions.

89) H. Hinck, Annali dell' Instituto di Corrispondenza Archeologica, 1866, 104-105. P1. EF, 3.

90) For instance, Panofka noted the ground colours of the tondi (nos. 176-177) and their panels; Th. Panofka, Archäologische Zeitung, 15, 1857, cols. 45-48. Pls. 101-102. However, he provided only an identification for the subject of tondo no. 177 while he described its companion in some detail.

91) Panofka concluded that the subjects of the medallions were Hellenistic representations of the rivers Ganges, Maya and Camas; ibid., 48.

92) A. Sogliano, NSc 1892, 28-29; A. Mau, RM 8, 1893, 19-23.

93) Della Corte introduced the medallion into his discussion of epigraphical evidence from the House of M. Caesius Blandus (VII 1,40) to support his identification for the property's owner; M. della Corte, Case ed abitanti di Pompei, 3rd ed., Naples, 1965, 186-188.

94) For instance, Rizzo, Pls. 103a-b (= tondo nos. 214-215). 102b (= tondo no. 53); Marconi, figs. 63 (= tondo no. 214). 64 (= tondo no. 212); Maiuri PR, 100 fig. (= tondo no. 214); Ducati, Pls. 97 (= tondo no. 214). 98 (= tondo no. 212); Ch. Waldenstein, L. Shoorbridge, Herculaneum. Past, Present and Future, London, 1908, Pl. 35 (= tondo no. 214).


96) Exceptions to these generalised examinations are rare. E.g., Kraus and von Matt provided a brief but full description of tondo no. 214; Th. Kraus, L. von Matt, Lebendiges Pompeji. Pompeji und Herculaneum Antlitz und Schicksal zweier antiker Städte, Cologne, 1973, 166. P1. 213.
This is the case with most of the studies referred to in nn. 94-96 and 98-103. E.g., see the examinations provided by Cagnat-Chapot and Maiuri; Cagnat-Chapot, 108-111.131-139; Maiuri PR, 99-103.

E.g., Rizzo and Borda discussed various aspects of portraiture in Roman painting and included the bust tondi; Rizzo, 82-84: Borda, 218-220.262-263.

For instance, Ducati claimed that the painted portrait tradition (including the Campanian bust tondi and pinakes) had evolved from Hellenistic traditions via the Centuripe plates; Ducati, 26. Alternatively, Borda stated that the subject of tondo no.214 was neither a typological nor a physiognomic portrait but belonged somewhere between these two categories; Borda, 263.

E.g., Rizzo's examination of the bust tondi included a discussion of the relationship between Hellenistic art and the Egyptian portraits as well as the observation that the subject of tondo no.26 was of a type known from the Fayûm portraits; Rizzo, 82-84. Alternatively, Borda claimed that the Egyptian and Pompeian portraits (including the bust tondi) were part of the same tradition; Borda, 220.

For instance, Swindler suggested that it was possible to compare the Pompeian and Fayûm portraits; Swindler, 373. The superficial resemblance between the Egyptian mummy portraits and the Pompeian bust tondi and pinakes does not really allow us to compare these distinct groups of paintings. The Pompeian bust tondi and the Egyptian portraits represent two distinct traditions and differ in terms of their form, function as well as chronological distribution; for the Fayûm portraits and related forms see K. Parlasca, Mumienporträts und verwandte Denkmäler, Wiesbaden, 1966.

E.g., Mau and Rizzo acknowledged that the tondi were popular motifs in the Third and Fourth Styles; Mau P, 473: Rizzo, 83. Alternatively, Borda noted that the medallions appeared in the first half of the Imperial period and discussed a number of examples in a section dealing with Flavian portraiture; Borda, 218.262-263.

For instance, Rizzo, Maiuri and Borda indicated that the class incorporated portrait subjects and mythological characters; Rizzo, 82-84; Maiuri PR, 99-103; Borda, loc.cit. Further, Rizzo and Maiuri noted the need to distinguish between tondi containing portraits of contemporary individuals and those that held idealised type images.

E.g., Mau discussed figures such as those in tondi 214-215 as ideal bust types and noted the popularity of their poses as well as attributes; Mau P, 476-477.

PGM Facts, 16-18; PGM, 10-27; H.N. Fowler (ed.), American Journal of Archaeology 1, 1897, 428.

PGM Facts, 18; PGM, 10.

PGM Facts, 16; PGM, 10-12.

E.g., in outlining the portrait subjects found in the paintings he noted, "...there are one or two taken as Athena, or as Hermes,
just as people nowadays... have themselves photographed in the characters that they have for a time assumed."; FGM, 12. Furthermore, he identified the subjects of tondi nos.38-43 as portrait figures in the guise of mythological characters; FGM, 20.

109. This was the case with the subjects of tondi nos.132-133 and 174-175; FGM, 20.22-23.

110. E.g., although tondo no.179 was briefly described in the catalogues by Helbig and Fiorelli, Fitz-Gerald Marriott's later note provided its most detailed record; H, 105 no.414b: Fiorelli, 118 no. 120: FGM, 27.

111. For instance, Fitz-Gerald Marriott's descriptions of tondi nos.202-203 and 174-175 are the only detailed written records for these destroyed paintings; FGM, 16.17.22-23.

112. E.g., he noted that the paintings could hold one or two figures and that the majority were found in the Fourth Style; FGM, 11.16. However, not all of Fitz-Gerald Marriott's observations on the bust tondi have proven to be correct. E.g., his statements that the bust tondi did not appear in the Third Style and that few, if any, portraits occurred in the latest variety of the Fourth Style are refuted by my findings; FGM, 14.16: see pp.86-87 chap.1.

113. According to both scholars Fitz-Gerald Marriott pointed out a number of Pompeian portraits (bust tondi and pinakes) which Gusman copied; FGM, 11: Gusman, 344: Gusman P, 367. Gusman also noted that he obtained a list of such paintings from Fitz-Gerald Marriott, made copies of fifty and that the originals were housed in the Bibliothèque de l'Ecole des Beaux Arts. Fitz-Gerald Marriott also acknowledged the production of this set of illustrations but simply noted that they had been purchased by the Ministre des Beaux Arts. He praised the accuracy of Gusman's copies which he noted were the same size and colour as the original paintings. The published examples of Gusman's illustrations are listed infra while his original folio is now housed in the Bibliothèque des Beaux Arts, Paris; see p.33.

114. Fitz-Gerald Marriott's article reproduced two Gusman illustrations; FGM, 26 fig. (= tondo no.179).22 fig. (= Gusman, 344 fig. 4 (= tondo no.175)). Nevertheless, the largest number of Gusman's illustrations of the medallions were reproduced in his own article; Gusman, 343 fig.1 (= tondo no.154).344 fig.4 (= tondo no.175).345 fig.5 (= tondo no.174).346 figs.6 (= tondo no.196).7 (= tondo no.133).348 figs.2 (= tondo no.82).11 (= tondo no.178).349 figs.12 (= tondo no.193).13 (= tondo no.10). Gusman's later book included illustrations of these same examples as well as other bust tondi; Gusman P, Pls.6,1 (= tondo no.154).2 (= tondo no.174).7,1 (= tondo no.178).3 (= tondo no.79).4 (= tondo no.193).6 (= tondo no.196).8,1 (= tondo no.82).2 (= tondo no.10).3 (= tondo no.7).367 fig. (= tondo no.195).368 figs. (= tondi nos.133 and 184).370 figs. (= tondi nos.4 and 214).

115. For instance, Gusman's illustrations provide the only visual records for tondi nos.4, 7, 10, 133, 174-175, 178-179 and 193; see supra for publication details.
For instance, in the cases noted supra Gusman's illustrations functioned as the most comprehensive records and provided important evidence for the formulation of the catalogue entries. Nevertheless, the accuracy of a number of these unique visual records was doubtful and they posed their own peculiar problems; see pp.30-32.

E.g., Gusman observed that the "portraits" were placed in medallions like the painted portraits on shields which Pliny called "clypei"; Gusman, 345; Gusman F, 366. Nevertheless, in some respects Gusman's work was one of the first attempts to discuss the bust tondi as a class. E.g., he presented general comments on their room distribution, their range of frame forms and the attributes associated with the figures; Gusman, 345-346.

De Gräneisen, 46-67. While he referred to a large number of the Pompeian tondi he did not systematise the evidence relating to all examples of the class and usually only cited their house/structure provenances, rather than specific specimens.

E.g., he stated that the Pompeian portraits were taken from life and attempted to differentiate between ideal as well as real portraits amongst the medallions' subjects; ibid., 49.52.57.

De Gräneisen's conclusions on these and other aspects of the tondi were presented in very broad terms and while based on an understanding of a wide selection of the tondi they were not based upon a systematic examination; ibid., 54-57. Hence, many are correct only insofar as they apply to certain examples of the class and specifically the tondi referred to in his text. E.g., he stated that the tondi were framed with white beads or green leaves; ibid., 53-54. This observation is correct but it by no means outlines the wide range of framing elements found encircling examples of the class; see pp. 133-136 chap.2. Despite these minor problems he added new facts to the body of scholarship dealing with the class. For instance, de Gräneisen, noted that the tondi were displayed on uniformly coloured schemes as pendants in groups of two and sometimes in the central panels. He also stated that the portrait was a relatively late introduction to Pompeii and was a particular tendency in the Fourth Style; de Gräneisen, 53-54.

For instance, de Gräneisen's study included the first published illustrations of tondo no.67 and the wall scheme decorated with tondi nos.154-155 from the House of L. Cornelius Diadumenus; ibid., 56 fig. 69.49 fig.59. It also included illustrations of many previously published examples of the class; ibid., 21 fig.29 (= tondo no.153).54 fig.68 (= tondo no.130).65 fig.75 (= tondo no.195).Pl.5 figs.1-2 (= tondo nos.53-54).3 (= tondo no.214).4 (= tondo no.196).

For instance, in his discussion of real portraits de Gräneisen referred to the tondi studied by Fitz-Gerald Marriott; ibid., 57 n.4. Similarly, his examination of tondi nos.53-54 acknowledged Mau's earlier identifications for the subjects; ibid., 58.

Curtius, 376-384. Pls.11 (= tondo no.214).12 (= pinax NM inv.no. 9058).381 fig.206 (= tondo no.212). This study also included a note on the occurrence of tondi 81-82 and reproduced d'Amelio's etching of their wall scheme; ibid., 155-156.156 fig.100 (= d'Amelio, Pl.14).
Curtius did not fully explore or detail his comparative material. However, in the case of the pinax he noted an affinity between the female subject and images of Livia to support his dating.

Rizzo, M3P 3, Centuripae fasc.1. Wintermeyer's recent assessment of the polychrome material from Centuripe includes notes on the fraudulent plates examined in Rizzo's study; U. Wintermeyer, Jahrbuch des Deutschen Archäologischen Instituts 90, 1975, 138-139.

This is not to say that all of Rizzo's work with the medallions or his comments on them were correct. For instance, he strained the evidence by contrasting the representations on the fraudulent plates and their decorative functions with those of the Pompeian bust tondi which he stated held either portraits, busts of divinities or ideal figures; Rizzo, op. cit., 19.25. Similarly, without any supportive evidence he observed that the subject of tondo no.214 was like other tondo figures, a portrait type and was copied from a Hellenistic original; ibid.

Rizzo's study included the first and only published illustration of tondo no.154 as well as photographs of the well known tondi nos.214-215; ibid., 34 fig.27.35 fig.28.32 fig.25.33 fig.26.

Ibid., 32-35.

Ibid., 33-34. Although Rizzo's list of examples was incomplete and his examination limited he did provide indisputable evidence on the occurrence of this type.

For instance, in his consideration of the "poetess" subject type he did not distinguish between the use of the type in single and double figure compositions or in bust tondi and pinakes; ibid. Moreover, while he noted that the image of a boy holding a scroll under his chin was found in a number of tondi appearing in the same decorative contexts as tondi employing the "poetess" form he did not examine this "poet" type.

Ducati, more directly stated that the Pompeian medallions were not only connected with but descended from Hellenistic portraits of the Centuripe type; Ducati, 14.26.

In many cases clipeatae imagines have been cited as comparanda for the medallions. E.g., de Franciscis described the bust tondi as, "...quasi a guisa di imagines clipeatae...."; de Franciscis, 75. Similarly, de Grünseisen noted an intimate connection between the character of Pompeian portraits (bust tondi) and the figures found in clipeatae imagines on sarcophagi or executed in various materials; de Grünseisen, 64-65. Alternatively, some scholars have identified bust tondi as clipeatae imagines. E.g., on the NM panels medallions nos.108-125 are identified as clipeatae. Often, such identifications have been more than implied by scholars who have referred to the tondi as shields or clipeatae and employed the term as a synonym for bust medallion. E.g., Borda referred to examples of the class as "ritratti in clipei" while de Grünseisen employed the term "clipei" as a synonym for bust tondo; Borda, 218: de Grünseisen, 53-54.61-62.64.

Schefold VP, Pls.81 (= W(back) wall scheme, with tondo no.31, room f of the House of Octavius Quartio).132,3 (= DAI neg.no.32.1699 (= E(1.)side, S(1.)wall scheme, with tondi nos.195-196, ala h of House IX 5,11)).180,1 (= DAI neg.no.32.1690 (= tondo no.196)).180,2 (= DAI neg.no.1457 (= tondo no.139)).

Ibid., Pls.179,1-6 (= DAI neg.nos.53.522-53.526 (= tondi nos.38-43)).180,3-5 (= DAI neg.nos.W319-321 (= tondi nos.47-49)).

Ibid., 135-138; Schefold PP, 200-221 = K. Schefold, Pompejanische Malerei.Sinn und Ideengeschichte, Basel, 1952, 136-157 (throughout this study I will refer only to the French translation of this text).

For instance, in his publications of 1952 and 1972 he listed tondo no.211 in a discussion of representations of Hercules and Omphale and noted Bacchic medallions in his description of the scheme in room f of the House of D. Octavius Quartio (II 2,2-5); ibid., 193 n. 1.220-221. Further, he cited tondi nos.53-54 as symbols or themes of the Vesuvian epoch; ibid., 219 n.1. Similarly, in Vergessenes he cited tondi nos.192-196 along with other decorative elements from the ala h in House IX 5,11 as Vesuvian Virtus themes; Schefold VP, 135.

E.g., see his description and discussion of the figures in tondo no.130; ibid., 137-138. In this case he discussed the problems of identifying the subjects and questioned if they were a heroic couple (Hippolytus and Phaedra) or simply householders who identified with the mythological group.

E.g., he noted the contemporary hairstyles of the female figures in tondi nos.40, 43 and 47-49 as well as the individualised features of the subjects in the latter three examples; ibid., 138.

E.g., Schefold noted that the subjects of tondi nos.38 and 195 were repeated in nos.140 and 130; ibid., 137-138. Elsewhere he noted that the portraits (bust tondi and pinakes) were usually found in the atrium and the rooms opening off it, especially tablina and alae; ibid., 136.

Although Schefold did not directly acknowledge this fact he noted that medallions in the centre of wall fields were a new theme in the Vesuvian phase; ibid. Moreover, he only examined the bust tondi in discussions of the Vesuvian Fourth Style; see supra n.137.

E.g., he mistakenly observed that the figures in tondo no.196 were repeated in a further tondo illustrated in his plates and said to be from House IX 6, S side; Schefold VP, 137.P1.180,1. There is no record of such a tondo for the House and the example illustrated is in fact no.196. Schefold also stated that the hairstyle, dress and expression of the female in the tondo were similar to those of the figure in medallion no.214. However, there is only a superficial resemblance between these figures. Furthermore, his identification of the subjects of tondo no.196 (Ares and Aphrodite) and his statement that they were Neronian were unsubstantiated.
For instance, in his appendix on "Cycles and Pendants" Schefold listed tondi nos.53-54 as Fourth Style pendants and tondi nos.192, 195-196 as examples of certain themes in such pendants; ibid., 188.196.

A. Allroggen-Bedel, NFIP, 119 fig.95b.


Beyen Studia, Pl.17 fig.8 (= tondo no.221); Ragghianti, 131 fig. (= tondo no.215).Pls.G fig.172 (= detail, tondo no.214).1 fig.188 (= tondo no.214).fig.189 (= tondo no.153); see infra for the Hermann study.

Herbig examined and illustrated only tondi nos.211 and 229; HBR, series 2, text 18-19.Pl.207-208.

Beyen listed tondi nos.221-224 as works from his "Hermaphrodite workshop"; Beyen Studia, 63. He identified the subjects of tondi 222-224 as Bacchic figures and the figure in tondo no.221 as a girl (Season ?). Ragghianti listed tondi nos.53-54 and 215 as works of his "Maestro dei tondi" and tondo no.214 as the work of his "Maestro della Poetessa"; Ragghianti, 52-55.81. Moreover, he referred to tondo no.153 and noted the existence of a painter of busts of youths in tondi that worked in the House of Lucretius Fronto and other Pompeian houses; ibid., 100-101.

Thompson indicated that in 1978 he was cataloguing the Pompeian "tondo heads" to establish which held portraits and to look for a placement pattern but the scope of his catalogue and the nature of his study were not revealed; Thompson, 80.84.

Thompson's comments on the tondi subjects as portraits simply reiterated or elaborated upon the work of earlier scholars. E.g., see his descriptions and discussions of medallions nos.212 and 214; ibid., 81-82. This was also the case with his comments on the bust medallion class. E.g., he noted that the paintings appeared in the Third and Fourth Styles, that they held portrait and mythological subjects and appeared at the centre of panels in tripartite schemes; ibid., 80.

E.g., see his comments on the medallions' room distribution and the class' relationship to the clipeatae imagines; see pp.139-140, specifically n.176 chap.2 and pp.183-185, specifically n.18 of my summary and conclusion.

Viz., tondi nos.219 and 225-226.

Supra nn.45 and 47 provide lists of these examples.

E.g., tondi nos.176-177 decorated the Temple of Isis but we have no evidence on their decorative context.

For instance, there are only a limited number of tondi that were removed from their find spots whose structure and room provenances have been recorded; viz., tondi nos.53-54, 79 and 176-177.

See sections 2 and 3 of the catalogue; pp.161-176.
See section 4 of the catalogue; pp.184-190.

E.g., the fairly full catalogue entries for tondi nos.53-54 were compiled by combining evidence found in a variety of prior sources.

E.g., the examination of the records for tondo no.212 revealed that Elia had incorrectly cited its NM inv.no.; Elia, 113-114 no.313.

Schefold WP, 180.

Ibid., 336; H, 377 no.1525.

Elia, loc.cit., supra n.29; Schefold WP, 234. According to Elia the tondi decorated cubiculum VII of the Temple while Schefold cited the location of the paintings as triclinium VIII.

The traces of these details appear in the ground of tondo no. 176 while the remaining examples concerned are nos.177 and 221-224; see the catalogue entries for the records dealing with the ground details of these tondi.

The six tondi have identical light grey grounds executed with the same thick brushstrokes. However, the painterly treatment of the grounds does not correspond to that of the subjects. Furthermore, the subjects of tondi nos.176-177 and 221-224 appear to be the work of different hands. In addition, faded light green patches are visible beneath the present ground colours in tondi nos.221 and 224.

In recording the measurements it was impossible to account for these variations. For this reason in those cases where I have recorded the measurements only the smallest and largest dimensions of the tondi are noted in the catalogue. Similarly, all measurements have been taken to the nearest half or decimal point.

E.g., tondi nos.12-13 have broad, irregular head and reel frames which made it impossible to record their diameter measurements with exactitude. Indeed, the paintings' internal and external measurements varied between 22-22.5 and 24.5-25 cms.

For instance, the remains in situ provided broad diameter ranges of 23-24 cms for tondo no.139 and 19-19.5 cms for tondi nos. 144-145. Helbig recorded the internal diameters of the former as 23 cms and the latter as 19 cms; H, 123 no.558.103 no.412.109 no.456. These measurements correspond roughly to my own. However, it is impossible to establish if my slightly larger figures are the result of recording variations and the recognised margin of error or if they record the paintings' unknown external diameter measurements.

The discrepancies between my measurements and those found in earlier sources were minimal and rarely exceeded a centimetre. E.g., Sogliano recorded an unspecified diameter measurement of 28 cms for tondo no.133 while I recorded its internal diameter as 27 cms; Sog, 210 no.635.

For instance, while Helbig recorded the internal diameter
measurements of tondi nos.167-171 their external diameters are unknown; H., 334 no.1413.337.no.1427.374 no.1440.

171E.g., Sogliano recorded the internal diameter measurements of tondi nos.146-147 and the external diameter measurements of tondi nos.47-49; Sog., 118 no.155.129 no.229.219-220 nos.675-677.

172For instance, Sogliano recorded unspecified measurements of 15 cms for tondi nos.93-94; Sog., 133 no.248.146 no.382. See n.159 chap.2 for a list of the unspecified diameter measurements noted in the catalogue.

173E.g., the grounds of tondi nos.12-13 were originally light grey-blue but are now mottled grey-pink. The grounds have faded and the pinkish discoloration has clearly resulted from weathering action; the red-brown frame colour having washed out over the ground areas.

174For instance, the soiled and weathered surfaces of tondi nos.79 and 218 made it difficult to identify the exact colour tones and shades employed in these paintings.

175E.g., tondi nos.30-31 have only broadly similar ground colours. The light grey-violet ground of the former is lighter than the ground of the latter and is unevenly applied; the l. side of the ground is painted in a slightly darker shade of grey than the r. side which is executed in light mid-grey. The ground of tondo no.31 is equally unusual with its l. side being painted in dark purple and its r. in a lighter grey-green. It is impossible to determine if these colours are original or the result of fading and/or chemical alteration without recourse to a scientific examination.

176E.g., Helbig erroneously recorded the light blue-green ground of tondo no.214 as grey; H., 336 no.1422. Moreover, he mistakenly described the figure's mantle as reddish-grey when it is red-purple with darker folds, shadows and a bluish tinge.

177For instance, the colours of Niccolini's etching of the wall scheme with tondi nos.44-45 in room o of the House of the Epigrams (Pl.14 fig.1) are highly suspect; Niccolini 3,2 Pl.40. While the remains in situ indicate that the tondi had red grounds and frames in Niccolini's etching the former are shown as dark green and the latter as white.

178E.g., cf., the many coloured illustrations cited in the catalogue for the wall scheme with tondi nos.184-185 from the House of Marcus Lucretius; see Pl.56 figs.1-2.

179For instance, a Gusman illustration (Pl.1 fig.3) is the only record for the colouring of tondo no.7; Gusman P., Pl.8,3. In this case the tondo's dark brown ground and olive green outer frame band are without parallels amongst the Pompeian medallions.

180See pp.110-111 chap.2 for a discussion of subject identifications and related problems; see the list of prior and current subject identifications in appendix 2 for examples.
E.g., cf., the entries for the largely destroyed tondi nos. 76-77. The records for the former allowed for the compilation of a fairly full catalogue entry. In contrast, the prior sources for its companion provided only a brief and very general record.

For instance, see the catalogue entries for the destroyed tondi nos. 3 and 189.

E.g., the records dealing with three medallions found in House I 3,24 left no doubt that one of the paintings (no.9) held a bust representation; P. Matz, BAr 1869, 239: Schefold WP, 12. However, the subjects of the remaining two examples were described simply as a mask and a medusa protome.

For instance, Mau described the frames of tondi nos. 5-6 and 34-35 respectively as foliage bands and garlands; A. Mau; BAr 1873, 241-242; id., BAr 1877, 133-134. While it is clear that the paintings were enframed by wreath-like elements their exact frame forms remain unknown.

This problem was not confined to the record of these tondi. For instance, the records dealing with tondi nos. 5-6 are so brief and similar that it is impossible to associate one of them with an unpublished sketch held in the DAI (neg.no.78.1199). Hence, the unique and detailed evidence provided by this illustration (Pl.1 fig.4) could not be included in either of the catalogue entries for these examples.

E.g., in the case of tondo no. 1 it was clear that the unspecified measurements noted by Sogliano (30 cms) and Fitz-Gerald Marriott (33 cms) represented the internal and external diameters of the painting; Sog, 169 no.507: FOM, 25.

A. Mau, BAr 1874, 202-203; Fiorelli Descr, 37; Sog, loc.cit.

FOM, 25.

A. Mau, BAr 1873, 241-242; Sog, 209 no.629.

Fiorelli Descr, 40-41.

Spin I, 377-378; Schefold WP, 50.

Della Corte, loc.cit., supra n.24.

Confirmation for the location and subject of this tondo is provided by a photograph of the wall scheme published by Spinazzola; Spin I, 376 fig.423.

Ibid.

For instance, cf., the catalogue entries for destroyed tondi nos. 34-37 and 189-190 which were based solely on prior written records and those for nos.38-43 where illustrated records and textual evidence were combined.
197. E.g., the written records for tondi nos.128-129 were not only supplemented but largely superseded by Zahn's etching (Pl.41 fig.2) of the wall scheme in which they appeared; Zahn 3, Pl.79.

198. For instance, while all of these factors made it difficult to distinguish many details of the subjects in tondi nos.119-125 the illustrations cited in their catalogue entries provided important supplementary evidence.

199. All available photographs were examined but only those recording destroyed, damaged or partially preserved tondi were of importance in the formulation of the catalogue. For instance, even though the destroyed tondo nos.195-196 were fairly well recorded in written and illustration records the photographs cited in the catalogue provided far more detailed and accurate evidence.

200. In the photographs cited in the catalogue entry the relevant area behind the figure's r. shoulder was unclear and appeared to be damaged. However, as Spinazzola and Kraus record the existence of the quiver one must assume that it was visible in the original; Spin I, 375-378; Kraus, 213 text to Pl.150.

201. E.g., Zevi's study furnished the first and only published illustrations of the scheme of room 1 in the House of Jason and tondi nos.197-198; Zevi, Pl.5,3-4.6. Many details of the paintings appear to be well preserved in these photographs. However, they cannot be discerned because the photographs were taken at some distance from the paintings and are out of focus. The Notizie photograph of the scheme in room s of the Gladiators' Barracks (V 5,3) displays similar problems; A. Sogliano, NSc 1899, 355 fig.15. However, its use was further limited by the fact that the wall scheme was not and cannot be identified.

202. E.g., a comparative examination of the existing remains and prior records revealed an error in Gruner's illustration of a section of the W(back) wall scheme in tablum c of the House of the Small Fountain (VI 8,23-24); Gruner, loc.cit., supra n.80. In this case the illustration recorded the N(r.) area of the scheme but the tondo shown was not no.85 but its pendant no.86. A similar examination of the records for tondo no.184 revealed that Gusman's illustration erroneously depicted the figure wearing a head band with a crescent shaped ornament; Gusman P, 368 fig.

203. E.g., cf., the Pitture etchings of tondi nos.176-177 (Pl.54 fig.1) with the original paintings (Pl.53 figs.1-2); see supra n.58 for the other tondi illustrated in this series.

204. For instance, the Pitture etching of tondo no.214 (Pl.62 fig.2) lengthened the shape of the figure's face while her eyes and nose were made smaller; RI'E 3, Pl.45. Furthermore, the dyptchon was shown with narrower leaves and in a more upright position than in the original while the stylus was placed at the centre and not the side of the figure's lips.

205. E.g., cf., the Pitture etchings of tondi nos.221-224 (Pl.54 fig.2) with the originals (Pls.66 fig.1.67 figs.1-2.68 fig.1).
206 For instance, cf., his line drawing of tondo no.214 with the original painting (Pl.62 fig.2); Gusman P, 370 fig. Gusman's illustrations of the bust tondi ranged from fairly competent water colours, such as his illustration of tondo no.154 (Pl.43 fig.3), through to rough undetailed line drawings, such as his sketch of tondo no.133 (Pl.43 fig.2).

207 E.g., in his illustration of tondo no.214 he elongated the figure's head so that her face assumed a more slender appearance; Gusman P, 370. He also emphasised the figure's chin-line and idealised her features; the mouth was narrowed to give the subject full, almost pouting lips, the eyes were enlarged, the nostrils were broadened and the slightly lower placement of the figure's 1. eye was corrected.

208 For instance, cf., Gusman's illustration of tondo no.79 (Pl.43 fig.1) with the original (Pl.23 fig.1).

209 This problem resulted from Gusman's water colour technique and was encountered whenever the colours were mottled or when one colour was overlaid upon another. E.g., see his illustration of tondo no.174 which showed the ground as mottled yellow and black-grey; Gusman P, Pl.6,2.

210 See p.13 and the accompanying nn. for examples.

211 This problem was compounded by the differing mediums and the individual styles of the illustrators. However, it was most constant when dealing with secondary illustrations and etchings. E.g., the published illustrations of tondo no.73 cited in the catalogue are similar and provide fairly detailed records of its appearance. Nevertheless, none of them give any indication of the painting's stylistic character and the physiognomy of the figure is generalised; see Pl.21 figs.1-2.

212 For instance, cf., the fairly accurate Pitture etching of tondo no.214 with the subjective line drawing executed by Gusman and the distorted etching reproduced by Daremberg and Saglio; PdE 3, Pl.45: Gusman P, 370: Daremberg-Saglio, loc.cit., supra n.79.

213 Cf., this etching with the original (Pl.42 fig.1) and the photograph published by de Grünheisen; Hinck, loc.cit., supra n.89: de Grünheisen, 54 fig.68.

214 The descriptions found in earlier written records confirm these details; H, 228 no.1134b: Fiorelli, 133 no.316.

215 For instance, see the entries for tondi nos.174-175 and 195-196.

216 E.g., cf., the Zahn and d'Amelio etchings of tondi nos.163-164 (Pl.51 figs.1-2); for further examples cf., the illustrations listed supra nn.62-63.

217 Viz., in the cases of tondi nos.4, 5, 7, 11, 38-43, 44-45, 47-49, 61-62, 71-72, 76, 78, 128-129, 136, 162, 179, 198 and 205-206. To this group must be added the tondi that were published in reproductions of
single illustration records or copied in secondary illustrations; these include nos.10, 73-75, 108-109, 111, 116, 120, 121-123, 125, 133, 174-175, 178, 193, 220 and 226.

218. W. Helbig, BdI 1865, 229; H, 81 no.313.

219. H, 335 no.1416.

220. This is not to deny the importance of Schefold's Die Wände; see pp.7-8. However, while this publication provided the only systematic and fairly comprehensive listing of the tondi it was by no means complete; see supra n.39.

221. See supra nn.79-80.

222. For instance, the DAI holds the negative of an etching of a wall scheme in which two bust tondi appear and the Victoria and Albert Museum holds a water colour of a bust medallion executed by S. Vacher; DAI neg.no.76.264: V&M Box A8-E394. It proved impossible to identify these unpublished illustrations and as a result their evidence had to be omitted from this study.

223. See supra n.113.

224. See supra n.114.


226. See supra n.57.

227. See n.2 chap.1.

228. Viz., prior evidence on the classification and chronology of destroyed and/or poorly recorded wall schemes in which bust tondi occurred.

229. In each section of chap.2 the examples omitted from the analyses are listed in the nn. accompanying the text.

230. For instance, this was the case with the analysis of the iconographic and numerical distribution of the bust tondi; see pp.140-143 chap.2.

231. See nn.116 and 245 chap.2.

232. E.g., it is clear that the destroyed tondi 38-43 (Pls.11-13 figs.1-2) were derived from the same prototypes as the preserved tondi nos.140-143 (Pls.46-47 figs.1-2) as Schefold observed; Schefold VP, 138. Moreover, the correspondences between these ten tondi, especially their subjects, also suggests that they were executed by the same hand. However, as the stylistic character of the destroyed tondi cannot be considered it is impossible to support the latter suggestion.
CHAPTER 1

CLASSIFICATION AND CHRONOLOGY

This chapter is devoted to the classification and dating of the bust medallions and the bust medallion class.\(^1\) However, it should not be considered as a definitive study. An assessment of the class’ chronology and classification is inextricably bound to the problems inherent in the present classification-cum-chronological system for Romano-Campanian painting and presents many of its own peculiar difficulties. Mau’s "Four Style" system for the dating and classification of Pompeian painting has been revised and expanded since its creation. Despite its problematical nature the system has a basic recognised validity and at present cannot be replaced. While the system can be further refined and modified by alternative means of assessment and by the examination of previously unexplored evidence such a study is far beyond the scope of this work. This chapter aims only to provide a broad outline of the classification and chronology of the bust medallions according to the principles currently in use for such assessments of Romano-Campanian wall decoration.

The classification/chronological system for Roman wall painting is a relative stylistic sequence which has been established for entire wall or room schemes in relation to a number of fixed chronological points. Thus the main means for assessing the medallions rests with the attributions of their decorative contexts to one of the main stylistic divisions or sub-phases which have been identified and given a chronological significance. The attributions listed for the wall and/or room schemes in the catalogue entries form the basis of this chapter. Despite the limitations imposed by the present system the sample of catalogued material to be examined is large.\(^2\) While the majority of destroyed medallions cannot be considered or re-examined in detail, for some, an indication of their classification as well as their date has been provided by earlier scholars. Alternative classificatory and chronological evidence exists for only a small number of examples and these are discussed in the second part of this chapter. As is the case with the catalogue and appendix 1 Schefold’s terminology for the phases of the Third and Fourth Styles is used as a means of discussing the class but is not conceived as having a chronological significance.\(^3\) The Third Style classificatory phases established by Bastet and de Vos are also used and are subject to the same limitations as regards their
chronological significance.⁴

Any attempt to assess the tondi is overly complicated by the present state of the chronology for the last two Styles of Romano-Campanian wall decoration. A body of dating evidence has been located but no one has succeeded in creating a basic and unquestioned chronology. In fact, research in the last two decades has seriously challenged many aspects of the chronology for the Third and Fourth Styles. Moreover, the chronology has always been characterised by contradictory views and unresolved issues on both general and specific levels. Given this study's limitations I cannot hope to mention, let alone examine all of the dating evidence relating to the last two Styles. Similarly, it is impossible to resolve all of the problems to be found in the existing chronology in this chapter. Although the greater part of my work is reliant on the existing system, I will examine and reconsider only evidence that directly aids in the assessment of the tondi.

Third Style bust medallions.

The earliest bust tondi within the so-called "Four Style" system are found in the Third Style. There are only two Third Style wall or room schemes with bust tondi that have been adequately recorded and both are today destroyed; room m in House I 2,6 and room h in the House of Sulpicius Rufus (IX 9,18). A further three medallions come from destroyed and largely unknown Third Style contexts; these include the tondi from room 31 in the House of P. Vedius Siricus (VII 1,25-47) and tondo no.217.

An examination of the attributions proposed for these schemes and/or tondi in appendix I reveals their straightforward sequential occurrence in the Style. The first examples appeared in House I 2,6 and belonged to an early Third Style scheme; phase Ic (B/DV) or Schefold's second phase. A relative date for this scheme can only be achieved in very broad and uncertain terms. In accordance with Schefold's analysis the scheme belongs to a phase of the early Third Style which he dated ca., 10-20 AD.⁵ Following Bastet's sequence the scheme would belong to a phase of the Style with a dating range of ca., 1-25 AD.⁶ Despite discrepancies in their views of the development, classification and composition of the early Third Style the dates proposed by these scholars are not so far removed if one is considering the scheme from House I 2,6. The reason for this being the fact that the best parallels for this House's decorations are found in the Villa at Boscoreale. However, the
situation is complicated by the fact that the date of the Villa's Third Style decoration is by no means certain.

In their examination of the Villa von Blanckenhagen and Alexander dated its Third Style paintings to the last decade of the First century, post 11 BC. This date was based on a tile from the Villa which named Agrippa as well as the Consuls Tuber and Fabius. Further epigraphical evidence combined with the tile to lead to the suggestion that Agrippa Postumus (ca., 12 BC-14 AD) was the Villa's proprietor. On the basis of this evidence Schefold associated the Villa's Third Style decoration with the younger Agrippa and suggested that they were executed between 4-7 AD. In 1979 Bastet modified Schefold's dating and outlined a series of arguments against the original assessment. Bastet cautiously observed that Agrippa's exile of 7 AD furnished a terminus ante quem and concluded that the decorations were "probabilmente" executed before this date. Schefold's dating corresponds with Bastet's more general view that the paintings were probably executed before 7 AD and by implication from the approximate dating of his phase Ic of the Style between 1-7 AD. Hence, a recent consensus of opinion would date the Third Style decoration from Boscoreale to the first decade of the First century prior to 7 AD.

As no other sound chronological evidence is at present available Schefold and Bastet's dates for the Third Style in the Boscoreale Villa remain the most likely. This relative placement and dating is broadly confirmed by the Third Style decorations which both stylistically and chronologically surround the Villa. The painted interior of the Cestius Pyramid pre-dates the Villa and as the earliest occurrence of the Style provides a terminus ante quem (12 BC) for its introduction. At present the closest datable examples following Boscoreale are located in the House of the Centenary (IX 8,3,6); Bastet dated these paintings a few years prior to a terminus ante quem of 15 AD. The stylistic connection between the Boscoreale paintings and the slightly later decoration from House I 2,6 provides the only evidence for dating this scheme. Hence, a relative date for the production of our scheme in the first decade of the First century AD and possibly in its last years seems the most reasonable suggestion.

The remaining Third Style tondi are attributed to the very last, late phase of the Style; phase IIb (B/DV) or Schefold's Claudian-Neronian phases. The medallions from the House of Vedius Siricus belong to the
initial stage of the late Third Style and are followed by tondo no. 217. The tondi from the House of Sulpicius Rufus were the latest manifestations of the class within the Style.

The dating of these bust medallions and their associated schemes is affected by one of the most uncertain aspects of the chronology for Romano-Campanian decoration. The date of the late Third Style has always been deduced from the evidence relating to the introduction of the Fourth Style. However, the date of the introduction of the latter Style has not been firmly established. Research has resulted in the creation of two divergent stylistic and chronological interpretations. On the one hand Beyen and others have rejected the earthquake of 62/63 AD as a terminus for the two Styles. Working on the dual premise that the Fourth Style appeared prior to this date and that it gradually evolved from the Third Style they have dated the end of the Third Style which it replaced to the period ca., 40-50 AD; Beyen first dated the end of the Style ca., 40 AD while in their recent study Bastet and de Vos placed the last phase of the Style in the period between 35-45 AD.\(^{13}\) On the other hand Scheffold has expounded a classificatory and chronological interpretation which maintains Curtius' original propositions. According to Scheffold the Fourth Style was an independent creation of one artistic personality in the Neronian era.\(^{14}\) By combining the evidence furnished by the Domus Aurea, the earthquake of 62/63 AD and aspects of Nero's rule he dated the introduction of the last Style to the period ca., 60 AD and the last phase of the Third Style to the preceding decade.\(^{15}\) Hence, in providing relative dates for the late Third Style tondi and their schemes one is faced with a dilemma which can only be resolved by a critical examination of these chronologies.

The concept of a pre 62/63 AD occurrence for the Fourth Style originated with Mau. In a number of site reports he attributed schemes to the pre-earthquake period and in 1899 he stated that the Style first appeared in the mid-First century, before ca., 60 AD.\(^{16}\) Beyen revived this issue in 1940 when he suggested that the Style developed in Rome between 35-40 AD.\(^{17}\) Later he expanded upon this observation by identifying a series of transitional Third to Fourth Style schemes which he dated prior the earthquake.\(^{18}\) The hypothetical nature of his conclusions was convincingly shown by Scheffold. A reconsideration of Beyen's transitional schemes led Scheffold to propose stylistic evidence
which indicated their Vespasianic character. Moreover, Scheffold was able to fully support his identification of the decoration in the Green room or oecus (11) of the House of the Menander as Vespasianic imitation Third Style; Beyen had challenged this identification and had claimed the scheme as his main example of a transitional decorative system.

In 1958 Beyen claimed that the earliest Fourth Style decorations were to be found in the Columbarium of Pomponius Hylas; the tomb along with its decorations was given a Tiberian date. From this evidence he concluded that the last Style replaced the Third Style at the end of the Tiberian era; the tomb's decoration representing the beginning of the Style as it had developed out of the earlier Third Style. Although Scheffold proved that Beyen's date could not be supported and suggested that these paintings were Vespasianic there is no sound basis for any of the dates proposed for the monument's decoration. The Columbarium was in use for a lengthy period which according to the associated epigraphical evidence extended from the Tiberian through to the Antonine periods and beyond if one includes the interment evidence. Moreover, there is no basis for connecting the paintings with any one inscription or the construction of the tomb.

By 1962 Scheffold had challenged Mau's work and successfully countered all attempts to provide evidence of the Fourth Style in the pre 62/63 AD period. Nevertheless, Beyen still continued to date the beginning of the Style in Rome and Pompeii to ca., 35 and 45 AD respectively; he claimed that the Third Style had ended in Rome ca., 40 AD and in Pompeii between 40-62 AD. Moreover, his basic premise was accepted or reworked by others. Bastet's publication of 1964 added a new dimension to Beyen's argument by challenging the Curtius/Scheffold conception of the Fourth Style as a unique and independent creation of the Neronian era. On the basis of a series of objects and monuments from the late Tiberian-Claudian periods he analysed the stylistic environment of this pre-Neronian phase as one of change and experiment. From this he proposed that a parallel development sequence existed for the last Style in the period prior to 62 AD; according to this it had grown out of the Third Style in the late Tiberian phase, gained momentum throughout the Claudian era to emerge fully developed in the Neronian epoch. Despite his assessment of the pre-Neronian artistic environment
Bastet assumed rather than proved that late Third and early Fourth Style wall decoration underwent such a stylistic development. Moreover, only a very small number of schemes were included to support his hypothesis and all are still largely controversial examples.

The dual occurrence of the Third and Fourth Styles in the Villa Imperiale had already led Beyen to assume that here was evidence for the contemporaneity of the two Styles. In keeping with this assumption he attributed the paintings to a transitional phase and suggested a late Claudian or early Neronian date for their execution. While Peters and Bastet (1964) followed this interpretation von Blanckenhagen, Kraus and Lauter-Bufe proposed a late Augustan date for these decorations; initially Schefold was in agreement with the latter date but has since attributed the paintings to the Vespasianic era. Recently Allroggen-Bedel concluded that the Villa was originally decorated in the Third Style and had suffered damage in the earthquake of 62/63 AD which had necessitated the refacing of certain areas of the schemes and their repainting in the Fourth Style. While she attributed all of the Fourth Style decoration to the Vespasianic era on stylistic grounds her suggestions were based on further evidence; according to Allroggen-Bedel differences between the application of the plasterwork for the two Styles indicated a difference in their times of execution. Although Allroggen-Bedel's study queried the interpretation proposed by Beyen the Villa still continues to be used as an example in favour of the pre 62/63 AD development of the last Style. For instance, in his recent study Bastet attempted to reconfirm Beyen's assessment. However, no undisputed evidence to support a pre 62/63 AD dating for the Villa's decoration has yet been presented. Indeed, Allroggen-Bedel's interpretation remains the most valid assessment provided up till now.

By dating the decoration of the Domus Transitoria to 60 AD Bastet furnished a case in point for the pre 62/63 AD occurrence of the last Style, the great fire of 64 AD providing a terminus ante quem for the decoration of this structure. However, his most important introduction to the pre 62/63 AD argument was his claim that the Fourth Style decorations in the alae and areas of the atrium of the House of the Vettii belonged to the pre-earthquake period. This chronological conclusion has been expounded by other scholars or deduced by independent examination. However, the greater part of the work on these
paintings has rested with the acceptance of Mau and/or Maiuri's assessments or re-examination of the material remains which formed the basis of their work; the former case is exemplified by the studies of Bastet and de Vos while the latter is represented by the work of Lauter-Butte and Peters. According to Mau traces of socle decoration behind the *arcæ* on the south side of the *atrium* belonged to a scheme executed prior to restoration work carried out before the earthquake of 62/63 AD. Maiuri arrived at a pre 62 AD identification for these traces by associating all restoration work in the House with the same catastrophe. Bastet accepted this second interpretation and expanded his argument to incorporate data from other sources; Peters, Bastet and de Vos in part accepted these earlier interpretations. Nevertheless, sound evidence to substantiate this dating has never been presented. Far less certain is the pre-earthquake dating for the paintings in the *ala* which has been proposed by Mau, Maiuri and Lauter-Butte; Bastet, de Vos and Peters accepted this dating by following the suggestions of one or more of these scholars. Despite this broad agreement it is significant that the three main propositions were all based on quite different interpretations of structural changes and restorations found in the left *ala*; as the right *ala* bears a similar scheme it has also been dated to the same period. These included the addition of a step between the *ala* and the *atrium* as well as the closing of a door and a window in the same room. Unfortunately, the association of these features with the pre-earthquake period was assumed rather than justified. Schefold's contradictory suggestion that these changes took place after an undocumented earthquake that happened just prior to 79 AD indicates that the *ala* furnishes interpretative rather than factual evidence for chronological deductions. Although stylistic evidence has been presented in support of the pre-earthquake dating it does not provide full confirmation. In fact the problematical nature of such evidence is shown by Schefold's equally valid stylistic deduction that the *ala* decorations belong to the Vespasian era.

It would be wrong to state that these three rooms in the House of the Vettii provide no evidence in favour of the pre 62/63 AD appearance of the last Style. However, they cannot be rightly admitted as firm evidence; nor can any of the other decorative schemes from this House. Only the decoration behind the *arcæ* in the *atrium* seems to belong to the pre-earthquake period but at present they can be dated with no more
precision than prior to 62/63 AD. Only a detailed structural study of
these rooms and a qualititative assessment of their decoration in
relation to a comprehensive analysis of the Style can provide ultimate
proof to either support or deny the existing propositions. Hence,
Bastet's dating of 50 AD for the assumed pre-earthquake decoration in
this House cannot be accepted; he utilised the evidence of Mau and
Mauri in combination with the paintings' stylistic relationship to
the Domus Aurea and other monuments to arrive at this date for their
execution. 44

In 1965 Schefold restated his original assessment of the end of
the Third Style and the introduction of the last Style. 45 Once again
he challenged the concept of a transitional phase between the two
Styles and questioned a number of the schemes attributed to the
pre-earthquake period; including the Villa Imperiale and the alae from
the House of the Vetti. 46 Nevertheless, in 1972 Bastet presented a
modified version of his earlier hypothesis. Utilising the same approach
and much of his earlier material he stated that the Fourth Style
should best be called a Claudian-Neronian Style and that it had
developed out of the Third Style, between 41-54 AD. 47 Although his
discussion was presented in more detail no sound or undisputed
evidence to support these suggestions was forthcoming. However, the
Villa San Marco at Stabiae furnished new dating evidence which contributed
to his chronological conclusions. 48 A tile naming one Narcissus, a
freedman of Claudius found in a related context provided Bastet with a
terminus ante quem of 54 AD for the execution of the Villa's paintings.
Further support for this dating was furnished by a series of painted
portraits of the Julio-Claudians found in the Villa. While this evidence
supported Bastet's date and associated argument it did not provide
definitive confirmation as he has recently claimed. 49 The dating of the
decoration was based on the dual assumption that they had been
executed at the same time as the Villa's construction or renovation,
the tile being chronologically associated with both. Moreover, the
problematical nature of any attempt to date this Villa's decoration is
shown by Mielsch's contradictory proposition that the renovations and
enlargements of the structure date after 62/63 AD. 50

After suggesting his date of 41-54 AD Bastet attributed a portion
of the Villa's Fourth Style decoration to ca., 50 AD. 51 With this
stylistic dating as a basis he then established a stylistic and
chronological sequence for the schemes from the Villa, the House of the Vettii and the Domus Transitoria in the pre-earthquake period. The uncertainties surrounding the dating of these schemes and the objections which I have outlined to Bastet's relative dates deny the validity of this sequence. Moreover, the stylistic evidence cited in his assessment was not necessarily sound and was subject to reinterpretation. Hence, Bastet's work did not really provide confirmative evidence for the pre 62/63 AD development of the last Style or the concept of a transitional Third-Fourth Style phase.

In 1977 de Vos wrote, "La tesi di Beyen,...seguita e giustamente valorizzata da Bastet, viene ora corroborata da dati stratigrafici in due punti diversi a Pompei,...". The evidence she referred to was the discovery of developed Fourth Style fragments in what were believed to be sound pre 62/63 AD contexts in the House of the Championnet and the House of Ganymede. While these finds seemed to indicate that the Style evolved prior to the 62/63 AD earthquake the most important aspect of their discovery, their stratigraphic contexts were dealt with all too briefly. For the House of the Championnet we are informed only that the fragments occurred in the fill of a structure below the House. These deposits were associated with restoration work presumed to be the result of the earthquake. The context of the fragments found in the House of Ganymede was even more summarily treated; the paintings were said to have been sealed by a pavement laid down after 62/63 AD. Until a more comprehensive examination is provided the contextual basis for the dating of these fragments cannot be critically reviewed. Hence, de Vos' evidence only suggested the existence of the Fourth Style prior to 62/63 AD.

In the same publication de Vos suggested that the vexed issue of the last Style could be solved by an examination that attempted to differentiate between Fourth Style schemes created before and after the earthquake of 62/63 AD. On the basis of independent observation and evidence provided by earlier authors she pursued such an examination and presented her results in the form of two lists. Although her list of Fourth Style schemes attributable to pre 62/63 AD appeared to be an extensive and impressive body of supportive evidence a critical examination leads to the rejection of most of her examples. Nevertheless, it highlights examples which combine with her own discoveries to suggest that the last Style may have developed prior to 62/63 AD. The first
is a series of painted fragments, many of which belong to the last Style, found with dumped material that had been used to fill the bath supports in the House of the Menander; according to Maiuri these fragments had come from the peristyle and triclinium of the House. The material he claimed indicated that new work had been carried out in the House and from this he deduced that the fragments dated to the decade or years before the 62/63 AD earthquake. The second example cited by de Vos was a deposit of material found outside the Vesuvian gate. According to Maiuri this fragmentary deposit, including Fourth Style fragments, represented a dump used in conjunction with restoration work carried out after the catastrophe of 62/63 AD. While both of these cases appeared to corroborate the work of de Vos and others neither can be considered as firm evidence. In each case Maiuri assumed that the deposits were to be associated with restorations necessitated by the 62/63 AD earthquake. While the dump may well have been used as a deposit for damaged material or various restoration projects after the earthquake he furnished no chronological evidence to suggest when it was last used. Maiuri's interpretation of the material from the House of the Menander seems more secure and less open to possible reinterpretation. Nevertheless, until the material from both deposits and their contexts can be reassessed Maiuri's attributions cannot be verified.

In the new Third Style classification/chronology outlined by Bastet and de Vos the Fourth Style was said to have been formulated ca., 40–50 AD and the last phase of the Third Style was dated to ca., 35–45 AD. The manner in which these dates were established was neither fully nor convincingly presented. In fact little evidence was cited in support of these datings and much of their work presupposed the acceptance as well as proven validity of almost all the conclusions outlined above. For instance, Lauter-Bute's suggestions that the Fourth Style existed in the time of Caligula and Claudius was noted and it was claimed that the Villa San Marco had furnished definitive confirmation for this proposition. At a later point the authors stated that the Style probably developed in full under Claudius. Similarly, de Vos listed the decorations of the Villa at Stabiae as examples of Claudian transitional schemes and also noted that Beyen had already identified a number of such schemes; the peristyle of the House of the Silver Wedding and the alae from the Vettii House were cited in this context. Nevertheless, in assessing the chronological aspects of his classification Bastet acknowledged the transition from the Third to
Fourth Styles to be a *crux archaeologiae* for which there was no real solution. Furthermore, he extracted a series of comments on the relative dating of Third to Fourth Style decorations in Pompeian structures found in *Regio VII* from the 1936 study by Noack and Lehmann-Hartleben. On the basis of this evidence he concluded that the last style was formulated in the period ca., 40-50 AD. However, in summary the evidence indicated only that an initial Fourth Style as well as a transitional Third to Fourth Style existed around the middle of the first century AD. While this conveniently corresponded to Bastet's chronological standpoint it did not really furnish evidence to suggest that the style was formulated in the decade prior to 50 AD. Furthermore, Bastet completely ignored the questionable validity of this evidence. A reconsideration of Noack and Lehmann-Hartleben's controversial results and a re-examination of the material remains is necessary before one can admit their evidence into chronological discussions.

Having concluded that the Fourth Style was being formulated in the years ca., 40-50 AD Bastet proposed that the last Style grew out of the Third Style and that this involved a lengthy transitional period during five years of which the two Styles were contemporary or in a process of change. In this way he provided a date of 45 AD for the Style's end while the last phase was dated to ca., 35-45 AD. Bastet's dating for the introduction of the Fourth Style cannot be used to substantiate his dating for the end of the earlier Style. His former date was inadequately supported and was no more than supposition. While he noted that the Caligulan mosaics from Nemi and the Ara Piretatis reflected changing taste, displayed characteristics of the initial Fourth Style and were stylistically comparable to examples of the late Third and early Fourth Styles this did not really furnish any sound evidence to support his dating suggestions; nor did the stylistic parallels outlined by de Vos. Furthermore, in his discussion of the chronology proper he claimed that the existence of the last Style in the Claudian era was proven by the Villa Imperiale, the Villa San Marco and the Vettii House. As I have shown these examples do not provide irrefutable evidence and all are controversial. Bastet's dating of the last phase and end of the Third Style was largely hypothetical. No evidence to suggest that the Fourth Style developed out of the Third Style was furnished. Similarly, the existence of a transitional Style was once more presumed rather than proven.
A critical study of the chronology outlined by Beyen and others reveals the problematical nature of most of their supportive evidence and the unacceptability of their often hypothetical dates. Moreover, it suggests that there is no need to modify Schefold's dates for the late Third Style and the introduction of the Fourth Style. They have shown only that the last Style was more than likely to have developed prior to 62/63 AD; de Vos' material from the Houses of Ganymede and Championnet being the soundest evidence to support this premise. However, they have been unable to prove the existence of the Style in the period prior to 50 AD either in a developed or transitional form. Hence their date of 40-50 AD for the Style's introduction remains unfounded. In fact all their evidence tends to suggest is that at the very earliest the Style may have been in existence in the period around the mid-First century AD. Nevertheless, as I have shown none of their examples are devoid of problems and none furnish sound evidence for such an early date for the Style's introduction. Furthermore, their arguments in favour of a late Claudian development are by no means conclusive.

Schefold's objections to these chronological deductions are of importance. He has never denied the existence of the Fourth Style in the period prior to the 62/63 AD earthquake. However, he has rejected not only the concept of a transitional Third-Fourth Style but all the examples of such a stylistic phase; at the same time denying a Tiberian-Claudian date for the introduction of the last Style. Instead he has attributed all supposed transitional or pre 62/63 AD schemes to the Vespasianian period on stylistic grounds that are no less valid than those of Beyen and others; he has also shown that the external parallels supporting Tiberian-Claudian dates for these and other schemes cannot be accepted. To these arguments he has added his opinion that many of these schemes were executed as a result of damage incurred by a late Flavian earthquake.

In the final analysis the existence of the Fourth Style in the period around the mid-First century and the occurrence of a transitional phase between it and the preceding Style depends on one's stylistic standpoint as well as how one chooses to interpret the physical evidence for structural changes and restorations; viz., are the latter the result of the earthquake of 62/63 AD or possibly an earlier catastrophe as Beyen and others claim or are they as Schefold maintains related to a
later, undocumented earthquake that took place just prior to 79 AD.

The decorations of the Domus Transitoria and the Domus Aurea are the earliest dated occurrences of the Fourth Style. As I have noted the great fire of 64 AD furnishes a terminus ante quem for the former.\textsuperscript{73} A late Neronian dating of between 64–69 AD has been generally accepted by most scholars for the Domus Aurea.\textsuperscript{74} While the fire of 64 AD provides a terminus post quem for the erection and decoration of this monument its date of completion is not certain. Evidence exists which suggests that the palace was not completed by the death of Nero.\textsuperscript{75} Moreover, Coarelli’s work suggests the need for an extensive reconsideration of this monument’s structure and decoration; in summary he suggested that it was possible to detect two distinct phases in this monument and the later he felt could be best called the Domus Titi.\textsuperscript{76} Despite these problems the late Neronian dating for the earlier part of the monument and associated decoration remains sound. As the only firmly dated evidence the decoration of these two palaces suggest that the Style was more than likely to have been introduced in the Neronian era, as Scheefold proposed. A Neronian date would allow for the Style’s appearance in the pre-earthquake period but at what particular stage must at present remain a mute point. Scheefold’s date of 60 AD for the Style’s introduction was not unfounded as it was based on influences from the Domus Aurea which he detected in the early Fourth Style from the Vettii House.\textsuperscript{77} Moreover, his suggestion that the Style must have appeared in a Neronian monument pre-dating the Domus Aurea and that the Domus Transitoria furnished models for the later Style were equally reasonable.\textsuperscript{78} Further, his argument that the Style did not come into being till after the death of Seneca in 59 AD when Nero’s rule began proper supported his dating.\textsuperscript{79} The decoration of the Domus Transitoria can be dated with no more precision than 54–64 AD.\textsuperscript{80} Indeed, the monument furnishes a terminus ante quem which if combined with the problematical evidence provided by the followers of Beyen suggests only that the Fourth Style could have seen an earlier introduction than Scheefold proposed, possibly around the mid-First century AD. However, this remains to be proven.

If the Fourth Style is unknown before ca., 50 AD according to the evidence of Beyen’s followers or before the Neronian era following more sound data then there is no reason whatsoever to assume that the Third Style ends prior to either of these dates. At present there is
no evidence to date the end of the Third Style before the beginning of the Neronian epoch or prior to the middle of the century as has been claimed. Although Beyen and his followers have presented stylistic comparisons between late Third Style schemes and objects/monuments dated to the Tiberian and Claudian eras these do not furnish any firm criteria for placing the last phase of the Style between 30-40 or 35-45 AD. 81 A critical assessment of the two chronologies combines with other dating evidence to suggest that for the time being we must maintain Schefold's dates for the introduction of the Fourth Style and the end of the Third Style. 82 This allows a relative date of between 50-60 AD for the very last phase of the Third Style and for the bust tondi which have been attributed to this phase.

Fourth Style bust medallions.

An approximate date of ca., 40-50 AD for the Fourth Style's introduction has been proposed and a number of schemes have been attributed to the pre rather than post 62/63 AD period. However, there has been no attempt to reassess the classification and chronology of the Fourth Style in keeping with these suggestions. The stylistic character of many of these pre-earthquake schemes would directly challenge our present means of assessing the last Style. However, it is difficult to review the current system in the light of the evidence they provide as not one example can be dated with certainty. Moreover, even in those cases where a pre 62/63 AD date seems likely, the stylistic evidence is too limited to be instructive in attempting to define the characteristics of these decorations as a group or to be of assistance in a reconsideration of the Fourth Style. 83

As I have outlined previously the only aspect of the work of Beyen's followers which may necessitate changes in the pre-existing system is their evidence for the Style's introduction in the period prior to the earthquake of 62/63 AD. Although the exact date for the Style's appearance cannot be established the Domus Transitoria and the Domus Aurea as the earliest datable examples suggest that this took place in the Neronian era. These two structures along with the chronological evidence furnished by the Pompeian earthquake of 62/63 AD act as fixed points in the chronology of the Style and in combination date the greater part of its production on the site to the post earthquake period, prior to 79 AD. 84
Despite the Fourth Style's limited chronological range more detailed dating evidence is at present unavailable. Investigations have not yet reached the same stage as those for the Third Style. The only work on the internal chronology and development of the Style has been Schefold's identification of Neronian and Vespasianic phases. Although a purely stylistic division Schefold's means of assessing schemes has been maintained in my discussion of the bust medallions. Hence, the majority of their schemes can be attributed to one of these phases and general relative dates can be provided for them. However, it is not possible to discuss the paintings or schemes in a strict chronological order. The most one can do is group related schemes within the two main phases and if possible propose relative placements.

A small number of the tondi and/or their schemes can be dated by external chronological evidence. These examples provide invaluable confirmative data for the present classification/chronological system. On the one hand they support the broad phase datings for related schemes for which no independent evidence exists. On the other hand they furnish evidence which when combined with aspects of the present means of assessment allow one to further group related schemes and in a number of instances to create a relative stylistic sequence for their development. In this way nearly all of the well recorded or preserved room and/or wall schemes with tondi can be given some form of relative placement within the broader Neronian and Vespasianic divisions.

For almost half of the known Fourth Style schemes with bust tondi no comprehensive records or evidence is available and we are totally reliant on previously proposed attributions. The decorations from Houses II 1,1, V 1,15 and VII 2,6 are amongst these destroyed and little known schemes. While all have been attributed to the Fourth Style the only date which can be provided for their execution is in fact the chronological range established for the entire Style. However, the majority of destroyed schemes have been examined by Schefold and attributed to either phase of the Style. Although these identifications cannot be verified they provide further evidence for organising the schemes with tondi into broad chronological groupings.

The Neronian Fourth Style.

The five recorded or preserved schemes with tondi belonging to the Neronian phase of the Style form a related stylistic group. The fixed
chronological point provided by the earthquake of 62/63 AD and the schemes' stylistic relationship to the decorations of the Domus Transitoria and more specifically the Domus Aurea suggest a late Neronian date for their execution. 87 This dating is partially substantiated by the observations and attributions of earlier scholars; save for the scheme from the House of Joseph the Second (VIII 2,38-39). Scheffold's Neronian identification for the two schemes (rooms 19 and 21) from the House of the Surgeon (VI 1,10) was preceded by Overbeck-Mau's work in which these decorations were attributed to the last period of the site. Similarly, Scheffold's identification for the scheme in room f of the House of Octavius Quartio (II 2,2-5) confirmed post 62/63 AD attributions proposed by della Corte and Maiuri. 89

The recorded schemes from the House of the Surgeon (Pls.20 figs. 1-2,21 fig.2) and the House of Joseph the Second (Pl.51 figs.1-2) form a close stylistic group. Following Scheffold's assessment they belong to his "Monumental" phase of the Neronian Style. 90 Schemes such as these epitomise the flamboyant and illusionistic aesthetic concepts which Scheffold associated with the later years of Nero and that led him to describe the Style as a baroque phenomenon. 91 The schemes display an unusual interest in the depiction of realistic architectural forms and are characterised by a three-dimensional illusionistic treatment. 92 A complex, monumental aedicula ornamented with baroque elements frames the central panel of each scheme. 93 As is often the case in later Vespasianic schemes these aediculae are continued and completed in the upper wall zones. 94 The upper zones and socles are conceived as integral parts of the architectural depictions applied to the walls. The socles are shown as realistic projecting podia decorated with a wealth of added details; save in the case of one wall from House VI 1,10 (Pl.21 fig.2) which displays a two-dimensional treatment that anticipates later developments. 95

The scheme from the House of Joseph the Second is stylistically earlier than the decorations from the House of the Surgeon. This is suggested by the part realistic and part simplified rendering of "Scherwan" forms before draped curtains in the panels of the central wall zone of the former scheme. 96 This revival and simple abstraction of realistic Second Style forms is of major importance for the development of the last Style and paves the way for later experiments. While the House of the Surgeon schemes display an interest in shaped
panels this finds expression in a number of abstractions of the curtain or "Scherwand"; for instance, garlands are strung across the upper edges of the lateral panels as if to imitate the line of a draped curtain while a curtain-like shaped panel occupies the main zone. These panel forms are one aspect of a growing trend towards increasingly simpler decorative concepts which culminate in the Vespasianic Style. The House of the Surgeon schemes are also less cluttered; the decorative detailing and the number of internal divisions being reduced. In this way they anticipate the conversion of the painted scheme into a closed colour field as is generally the case with Vespasianic decorations.

The decoration in room f of the House of Octavius Quartio is a late development of the Neronian Style, as Schefold observed; Pl.9 fig.2. Stylistically, it follows the schemes already discussed. The scheme is related to the "Monumental" systems but many of the earlier decorative forms and principles are converted in such a way as to anticipate the Vespasianic Style. For instance, the socles retain the broad five part architectural division employed in earlier schemes but any realistic illusionism is denied; the zones are conceived as flat, ornamental fields. A related development is observed in the largely two-dimensional treatment of the central wall areas. The white ground panels with apex shaped tops floating on dark red grounds are simplifications of curtain/"Scherwand" forms. However, their form enhances the rejection of the three-dimensionality that characterised earlier schemes. Similarly, the delicate floral and vegetal elements framing the interiors of the panels are related to those in earlier schemes. Nevertheless, they are converted into fine, filigree-like elements by a reduction in their size and complexity. All of these features are carried through into the Vespasianic Style.

The scheme introduces some new decorative forms and concepts which also become fully adopted by the following Style. One such innovation is the reappearance of distinct upper wall zones. A further introduction is the treatment of these zones as flat colour fields covered by miniaturistic, fantasy architectural frameworks with added figurative and floral/vegetal ornaments. An additional innovation is the abandonment of monumental framing aediculae in favour of simpler yet realistically depicted prospects placed to either side of the central panels.
The decorations of the Domus Transitoria and the Domus Aurea furnish evidence which confirms the classificatory and chronological assessment of the Neronian schemes with bust tondi. However, the unknown date of the latter's completion and Coarelli's suggestions raise a number of problems for the use of its painted decoration as comparative material. Until a more comprehensive study of the Domus Aurea's decorative sequence can be presented the variety of stylistic parallels it provides for the schemes cannot be cited as sound evidence to support their assessment. Despite the limited evidence from the Neronian sector of the Domus Aurea and the fragmentary remains from the Domus Transitoria a number of comparative details emerge which support the broad chronological placement I have outlined for the Neronian schemes. The abundant florid, fantastic and baroque details of the schemes as well as the dark on light decorative principle they employ are broadly comparable to vault decorations from the Domus Transitoria and various rooms to the west of the Domus Aurea. In fact, the early relative placement for the scheme from the House of Joseph the Second is confirmed by the close correspondence between its decorative details and those found in these decorations from Nero's palaces.

The Vespasianic Fourth Style.

The greatest proportion of schemes with bust medallions belong to the Vespasianic phase of the Fourth Style. Although not demonstrable Vespasianic attributions have been furnished for many of the destroyed or partially preserved schemes by Scheffold; these include the decorations from Houses I 2,3, I 4,5,25,28, V 2; Mau D. (room c), V 3,11, VI 7,20, VI 14,21-22, IX 5,6 (room 14), IX 7,19 and IX 7,20. In a number of instances Scheffold's identifications found partial confirmation in the records of Maiuri or other scholars; this is the case with the schemes from room 29 in the House of Holconius Rufus (VIII 4,4), the House of Jason (IX 5,18) and the House of Obellius Firmus (IX 10,1-4). His identification for the atrium decoration in the House of Popidius Priscus (VII 2,20) is supported by his own observations. In the rooms with tondi in Houses I 3,30 and V 2,4 Scheffold identified Vespasianic remains or traces but did not directly attribute the schemes to this phase. Other schemes which Scheffold attributed to this phase of the Fourth Style include the decorations in the atrium of the House of the Epigrams (V 1,18), room 0 in the
House of Caecilius Jucundus (V 1,26), room f in the House of the Refectory (V 2, Mau D) and the atrium of the House of Caesius Blandus (VII 1,40). Three of these contributions are supported by alternative evidence. Partial confirmation for Schefold's assessment of the decorations from the House of Caesius Blandus is provided by Beyen and Overbeck-Mau. Alternatively, his attributions for the schemes from Houses V 1,18 and V 1,26 are supported by the fact that some of the female tondo subjects have late Neronian hairstyles.

The first Vespasianic schemes with bust medallions to be examined belong to Schefold's "sub-Neronian" grouping. Schefold's "sub-Neronian" decorative systems represent the transition from the Neronian to the Vespasianic Styles. This provides a useful relative dating mechanism for the schemes under discussion. Moreover, Schefold's observation that this development took place in the years after Nero's death combines with the relative placement of the schemes to suggest that they are likely to be early Vespasianic. Hence, his date of "following 70 AD" for the destroyed "sub-Neronian" scheme in ala 3 of House IX 5,6 was not completely unfounded.

There are three preserved "sub-Neronian" schemes with bust medallions and their post earthquake datings are supported by earlier attributions or observations. The schemes from rooms 4 and G in the House of Cornelius Teges (I 7,10-12) and the House of the Greatest Altar (VI 16,15) were attributed to the post earthquake period by Maiuri. Borda, Curtius and Maiuri furnished similar attributions for the tablinum decoration in the House of Apollo (VI 7,23); Maiuri also noted that the House was repainted after the catastrophe of 62/63 AD. In these schemes one detects a development from the Neronian Style, either through the retention of standard features or their conversion into simpler and often abstracted forms. However, the schemes also display a number of elements that characterise or anticipate the full Vespasianic Style. Hence, their stylistic character suggests an early Vespasianic placement. Partial support for this placement is provided by independent chronological evidence. In the schemes from the House of the Greatest Altar and the House of Apollo certain bust medallions contain representations of young women with their hair dressed in typically late Neronian fashions.
The House of Apollo scheme is distinguished by its marked Neronian character (Pls. 23 fig.2-25 figs.1-2).\textsuperscript{122} The central wall zones retain the realistic architectural forms of the preceding Style. Similarly, the baroque architectural elements and details are derived from "Monumental" schemes; these include the complex aediculae framing the central panels and the lateral panels shown as quasi-realistic "Scherwands" edged with cornices.\textsuperscript{123} Nevertheless, the scheme displays typically Vеспasianic developments that have grown logically out of the later Neronian Style. For instance, the socle and upper wall zones are treated as independent areas and not as integral parts of a single framework.\textsuperscript{124} These zones have lost much of their previous architectural form and have been converted into closed two-dimensional fields.\textsuperscript{125} The short shaped central panels suspended from the aediculae are closely related to earlier curtain/"Scherwand" forms. However, the floating internal panels in the lateral areas of the main zones represent an advance in the growing experimentation with such forms.

The more obvious Vespasianic character of the schemes from the House of the Greatest Altar (Pl. 31 fig.2) and the House of Cornelius Teges indicates that in relative stylistic terms they are later than the decoration from the House of Apollo.\textsuperscript{127} Their central wall zones are treated almost exclusively as two-dimensional fields with no apertures or vistas. This effect is enhanced by the simple panel treatments; these are indicated by framing bands placed over the ground areas.\textsuperscript{128} Moreover, their forms are simple abstractions of those found in the Neronian Style. For instance, horizontal ornament bands running across the upper and lower reaches of each wall area demarcate the panels.\textsuperscript{129} The floating panels found in the lateral zones of the House of the Greatest Altar are further simplifications of Neronian forms and were anticipated in the House of Apollo; the garlands which form the upper line of the central panel in the Cornelius Teges' scheme are comparable to the treatments found in the former scheme.

The same tendency to simplification is detected in the socle and upper zones of the scheme from the House of the Greatest Altar. The socles are transformed into flat, ornamental fields.\textsuperscript{130} Although the architectural vistas in the upper zones are comparable to those found in "Monumental" schemes the elements are larger and limited in number; this creates a sparser effect. Even though these schemes abandon the
architectural nature of the earlier decorations they still maintain features of the Neronian tradition. However, the architectural elements employed are reduced in size, number and significance. In the House of Cornelius Teges narrow prospect zones are placed to either side of the central panel while in the House of the Greatest Altar three-dimensional, baroque aediculae frame the main panels.

The remaining recorded or preserved schemes with bust medallions belong to the fully developed Vespasianic Style. A distinguishing feature of this phase of the Style is the use of a variety of panel shapes and treatments in the central wall zone. The consistently abstract and unrealistic nature of these panels represent the end of a stylistic evolution that begins with realistic curtain/"Schenwand" forms in the early Neronian phase and then moves towards the quasi-realistic derivations found in the later Neronian and "sub-Neronian" phases. The panel treatments and forms employed in Vespasianic schemes with bust tondi combine with other evidence to assist in their grouping and relative placement. Amongst the first examples to be discussed in this context are the decorations from the House of the Bear (VII 2,45), House IX 1,7 and the Gladiators' Barracks (V 5,3). The central zones of these schemes are almost filled by flat, colour field panels. These rectangular panels have concave shaped sides and are robbed of any associated architectural framework. Although these simplified amalgamations of curtain and "Schenwand" forms appear to be quite advanced developments from earlier Fourth Style forms they have direct antecedents in the late Third Style. Imitative Third Style schemes such as the example from the Gladiators' Barracks have been identified by Schefold as characteristic of the Vespasian phase of the Style; equally typical of this phase according to his work is the black ground of this scheme. Given the correspondences between the decoration from this structure and those of the late Third Style it can be deduced that the panel forms and treatments employed in our three schemes were introduced through just such an imitative scheme. This situation suggests that the decoration from the Gladiators' Barracks is earlier than the other two schemes. Such a placement is also suggested by the absence of any framework in the central zone as well as the two-dimensional and ornamental treatment of this scheme.

The decorations from the House of the Bear (Pl.45 fig.2) and House IX 1,7 (Pl.55 fig.2) are later and logical continuations of the Neronian
and "sub-Neronian" traditions. A vague reminiscence of a real wall
or curtain before a prospect is maintained by placing the panels before
dark grounds, as in the decoration from the House of Octavius Quartio.\footnote{140}
The panels do not simply imitate earlier forms and treatments but in
fact modify them in keeping with Vespasianic trends; for instance,
unlike their Third Style predecessors they are shaped on all four sides.\footnote{141}
The free, floating panels found in the main wall zone of the scheme from
House IX 1,7 represent a further simplification of the curtain/"Scherwand"
form; in the two companion schemes the panels are linked to other
elements in the central wall zone.\footnote{142} The disinterest in realistic
prospects and elements which was detected in the "sub-Neronian" phase is
carried through into these two schemes. In the House of the Bear, small
prospect zones with candelabra flank the central panels while in House
IX 1,7 a simple aedicula frames the main panel.\footnote{143}

The Vespasianic attributions for these schemes are supported only
by stylistic evidence; save for the decoration from the House of the
Bear where Maiuri's observations indicate a post earthquake dating.\footnote{144}
The relative stylistic placement for these three schemes suggests that
they are likely to date to the early Vespasianic era; this corresponds
in broad terms to Scheidel's date of ca., 70 AD for the decoration from
House IX 1,7.

The remaining Vespasianic schemes pursue different trends which
arise more directly out of the "sub-Neronian" Style. While the majority
of examples form a loosely composed group in which one can trace a
line of evolution from the House of the Greatest Altar other influences
from the preceding phase are to be observed. For instance, the scheme
from the House of the Small Fountain (VI 8, 23-24) displays a close
stylistic relationship to the decorations in the tablinum of the House
of Apollo; Pl.26 figs.1-2.\footnote{145} This affinity combines with aspects
of the scheme which are advances from the "sub-Neronian" Style, to
suggest that it belongs to the earlier part of the Vespasianic era.
The socle and upper wall zones continue to be conceived as largely
independent areas; save for the central aedicula which extends into the
upper wall zone, as in the House of the Greatest Altar (Pl.31 fig.2).
While these zones display the standard two-dimensional treatment of the
Vespasianic phase they are more elaborate and ornamental.\footnote{146} In fact
these two zones of the scheme still owe much to the earlier "sub-Neronian"
tradition; the socle is closely comparable to those found in the House of
the Greatest Altar while the upper zone is similar to those found in the Apollo House (Pl.25 figs.1-2). More distinct advances from the earlier phases of the Style occur in this scheme; such as the use of a single ground colour to create a two-dimensional field in the main zone. While the elaborate baroque aedicula with narrow side prospects that frames the central panel maintains earlier Neronian and "sub-Neronian" forms the architectural nature of the central zone is reduced. Other modifications of earlier forms include the closing of the bases of these aediculae as well as the reduction in their complexity, size and importance. The method of indicating panels by ornamental framing bands, the apex shaped top of the central panel and the horizontal bands running across the upper and lower areas of this panel are all continuations of the earlier tradition. Nevertheless, the ornamental brackets which occur at various points around the panels are a new stylisation of the support/suspension elements found in more realistic representations.

A broadly related stylistic group is formed by the decorations from the S(r.) ala in House IX 5,11 (Pl.57 fig.2), room a in the House of Octavius Quartio and room R in the House of the Gilded Cupids (VI 16,7, Pl.31 fig.1); the latter two schemes are closely comparable. While the Vespasianic dating and classification of these schemes has been established on largely stylistic grounds some confirmation is provided by the work of earlier scholars; Fiorelli noted that House IX 5,11 was renovated in the post earthquake period and attributed the decorations to the last period while similar post 62/63 AD identifications have been furnished for the other schemes. The medallions in the House of the Gilded Cupids and the House of Octavius Quartio provide some external evidence to support their schemes' Vespasianic attributions; in the former House a number of the female tondo subjects have hairstyles that display Neronian details and in the latter scheme one of the medallion subjects had her hair dressed in an early Flavian coiffure.

In stylistic terms these three schemes can be seen as the successors to the House of the Small Fountain (Pl.26 figs.1-2). Their treatment of the upper wall zone as a white field covered by a fantastic, architectural framework and their use of narrow prospect zones, containing architectural representations closed at the base, to frame the panels in the central zone are direct continuations from the earlier scheme. Other features of these schemes are not simply derived from the
earlier scheme but undergo certain developments. The floating panels found in the scheme from House IX 5,11 break with the earlier concept of linking the panels to other elements in the central zone.\textsuperscript{153} In the other schemes these panel forms are modified and in the House of the Gilded Cupids largely abandoned; for instance, the lateral areas of the central zone bear no internal divisions. However, the central panels of this scheme and the lateral panels of the House of Octavius Quartio decorations are delimited by horizontal bands.\textsuperscript{154} The reduced number of internal divisions and panels enhances the flat, planar treatment of the central zones in these two schemes; the socle treatments are comparable.\textsuperscript{155} The prospect zones in these schemes reveal a diminishing interest in architectural depictions and are simply abbreviations of earlier framing aediculae.

The architectural illusionism found in the scheme from House IX 5,11 suggest that it is the earliest of these examples; the prospects contain low structures in the foreground and a series of buildings depicted in the distance which continue into the upper zone to form part of the architectural frameworks.\textsuperscript{156} A later placement for the other schemes is suggested by the independent treatment of their upper and central wall zones as well as the simpler forms of their prospects; the latter only broadly resemble those of the earlier scheme. An examination of the upper zones in these schemes confirms an early placement for the decoration from House IX 5,11. The architectural framework applied to this zone is almost identical to that found in the earlier scheme from the House of the Small Fountain (Pl.26 figs.1-2). While the upper zones of the later two schemes have similar treatments they are largely two-dimensional and the realistic forms of the earlier scheme are converted into purely geometric patterns.\textsuperscript{157}

The schemes from room o in the House of the Epigrams (V 1,18), the House of Lucretius Fronto (V 4,11), room 34 in the House of Vedius Siricus (VII 1,25-47), room h in the House of Cornelius Diadematus (VII 12,26-27) and the Houses of the Silver Wedding (V 2,Mau E), the Ancient Hunt (VII 4,48) and Marcus Lucretius (IX 3,5) form two stylistic groups. Although distinctive schemes they all share a number of standard features that indicate their evolution from the "sub-Neronian" Style and in particular their dependency on the decorations from the House of the Greatest Altar (Pl.31 fig.2). In all these schemes the
central zones and often the upper areas were covered by a single ground colour. An open three-dimensional and usually baroque aedicula framed the central panel in each scheme. Their socle and upper wall zones displayed similar flat, ornamental treatments. Moreover, in each case simple variations upon panel forms and treatments derived from the curtain/Scherwand appeared.\textsuperscript{158}

The schemes from the House of the Ancient Hunt (Pl.48 fig.1) and the House of Marcus Lucretius (Pl.56 figs.1-2) are derived from a single prototype and are closely related.\textsuperscript{159} Moreover, their dependency on the Neronian Style distinguishes them from the other decorations. However, their combination of standard Vespasianic concepts with selected adaptations of earlier Neronian forms characterises the eclecticism of this phase of the Style;\textsuperscript{160} Schefold's identifications for these two schemes are confirmed by post earthquake attributions proposed by Overbeck, Mau and Maiuri.\textsuperscript{161} While the schemes utilise the standard single ground colour treatment of this phase their use of white is a simple revival of the Neronian tradition; this is also the case with the scheme from cubiculum 1 in the House of the Silver Wedding (Pl.18 fig.2). More closely related to the Neronian Style and aspects of the "sub-Neronian" phase are the elaborate, baroque framing aediculae that continue into the upper wall zones. Furthermore, the realistic decorative and architectural elements found in these schemes are clearly borrowed from the Neronian Style.\textsuperscript{162} However, the lateral panels employ the same simple forms and treatments that occurred in the House of the Greatest Altar (Pl.31 fig.2).

The decoration from rooms 1 (Pl.18 fig.2) and w (Pl.14 fig.2) in the House of the Silver Wedding display a similar eclecticism.\textsuperscript{163} However, the features of both phases of the Style are more fully amalgamated to create typically Vespasianic schemes. The reappearance of realistic architectural frameworks in the central wall zones as well as in the upper zones of room w are a Neronian revival. The elaborate form of the architectural elements in the two schemes and the inclusion of small scale figures as well as the continuation of the framing aedicula into the upper zone in room w are also borrowed from the earlier Style.\textsuperscript{164} Nevertheless, these features are used in a characteristically Vespasianic fashion. Standard black (room w) and white (room 1) grounds close the wall areas and largely deny the three-dimensional illusionism of the superimposed architectural frameworks.\textsuperscript{165} In the lateral areas
of the central zones of both schemes the architectural prospects are pushed to the very edges; in room w large, floating panels fill the greater part of this zone. More typically Vespasianic are the socles and upper wall zones with their two-dimensional, ornamental treatments. In room w the small scale fantasy framework filling the upper wall zone is reminiscent of earlier phases of the Style but the forms are more decorative and their distribution more pattern-like. In relative stylistic terms these more typically Vespasianic schemes can be placed later than the two examples discussed previously.

The schemes from the House of Cornelius Diadumenus, the House of Lucretius Fronto, the House of Vedia Siricus (Pl.41 fig.2) and the House of the Epigrams (Pl.14 fig.1) share a number of common characteristics; their attributions rest largely with their stylistic assessment save in two cases. The four schemes are fairly uncluttered in comparison with other Vespasianic decorations. They are also linked to the "sub-Neronian" Style and in particular the scheme from the House of the Greatest Altar (Pl.31 fig.2) by their use of framing aediculae for the central panels, their two-dimensional socle treatments and the form of their free, floating panels. These schemes also indulge in the eclecticism that is characteristic of this phase but their interest is confined to the late Third Style and appears only in the upper wall zones; save in the House of Cornelius Diadumenus where the large size of the mythological panels in the central zones is borrowed from the late Third Style. These zones are decorated with fantastic architectural frameworks composed of extremely slender elements limited in both size and number. The comparatively realistic nature of the framework in the House of Vedia Siricus scheme suggests it is the earliest of these examples. This placement is confirmed by the zone's dependency on the Third Style; this can be detected in the use of a white ground, the form and distribution of the architectural elements, the small ornamental figured panels and the white band decorated with small scale rosettes and lotus. The other three schemes employ more standard Vespasianic treatments in their upper wall zones. The frameworks are placed over a ground area which continues from their central wall zones. The frameworks found in the schemes from the Houses of Lucretius Fronto and Cornelius Diadumenus are comparable to late Third Style forms. Nevertheless, in areas they
have been converted into geometricised patterns. In the House of the Epigrams this ornamental trend is taken a step further by the use of a totally fantastic and patterned framework.\textsuperscript{175}

An early placement for the House of Vedius Siricus scheme is also suggested by the socle zone and the aedicula; Pl.41 fig.2. The open form and baroque detailing of the latter as well as the division and decoration of the former are descended from the scheme in the House of the Greatest Altar (Pl.31 fig.2). The aediculae in the other schemes are devoid of ornamental details and are quite simple in comparison; this feature combines with the free form of the panels to suggest that the decorations from the House of Cornelius Diadematus are later than the other schemes. Nevertheless, an early placement can be proposed for the scheme from the House of the Epigrams (Pl.14 fig.1.) There are many features of this scheme that can be compared to the decorations found in earlier phases of the Style such as in the Houses of Apollo and the Small Fountain; these include the socle treatment, the ornamental bands running across the base and top of the central panel, the small supports associated with all the panels, the linking of the central panel to the aedicula which is finished by an architrave located in the upper wall zone and the three-dimensionality of this framework.\textsuperscript{176}

According to Schefold's analysis bipartite schemes were characteristic of the Vespasianic Fourth Style.\textsuperscript{177} This stylistic observation furnishes a broad placement and dating for three destroyed and six recorded or preserved schemes; the former include the decorations from the House of Caesius Blandus (room 7), the House of Aecceptus and Euhodia (VIII 5,39) and House IX 6,8 side, seventh from the West.\textsuperscript{178}

Schefold's suggested Vespasianic classification and dating for bipartite schemes is partially confirmed by the decorations in the fauces of House I 11,6-7 (Pl.7 fig.2).\textsuperscript{179} While the bipartite schemes found on both walls of this entrance way are well placed in the Vespasianic Style they can be dated with certainty to this period and specifically to 79 AD.\textsuperscript{180} Independent chronological evidence for the dating of this scheme is provided by the unfinished decoration on the W(r.) wall. Given our knowledge of the fresco technique and the limited working life of plasterwork there can be no doubt that this wall was in the course of repainting in the Vespasianic era and in
fact in the very last days of the city. The partially preserved decorations in the exedra/tablinum of this House appear to be Vespasianic. This classificatory assessment is confirmed by the decorations of the fauces. Not only was the room executed with the same palette but the tondo was the work of the same painter who had carried out the medallions in the fauces.

The firm dating of these decorations furnishes a sound basis from which to propose relative placements for the remaining recorded or preserved bipartite schemes. The correspondences between the fauces scheme and that from the House of Fabius Amandus (I 7,2-3, Pl.4 fig.1) indicates that they both belonged to the late Vespasianic phase. The Vespasianic trend to simplification reaches its culmination in the decoration from the House of Fabius Amandus. The entire scheme has become a linear, geometrised pattern composed of undecorated bands superimposed on a white ground. In both schemes the central wall zones are treated as flat colour fields. The three-dimensional and architectural nature of these zones are completely abandoned; in the House of Fabius Amandus this treatment is carried through into the sparse, ornamental socle and upper wall zones. The central panels of the main zones, stripped of any architectural associations have become narrow bands filled with single ornamental candelabra, while the lateral panels have assumed free, floating forms.

The bipartite schemes from House VIII 2,21 (Pl.48 fig.2), House II 3,3 (Pl.10 fig.2), the House of the Lovers (I 10,11, Pl.5 fig.2) and room in the House of Cornelius Diodumenus (Pl.50 fig.2) anticipate the developments found in these two late decorative systems. The first three schemes all employ a single ground colour treatment in their central zones to create a planar appearance and their lateral panels are framed by ornamental bands. The white ground and realistic aperture in the scheme from House II 3,3 is related to Neronian and "sub-Neronian" decorations. The broad width of the central panel and the realistic prospect it contains distinguishes this scheme and suggests that it was the precursor of the later bipartite arrangements. In the other schemes the architectural nature and the importance of the central panel is reduced. For instance, in the House of the Lovers the white ground aperture is considerably smaller and the prospects are simpler as well as more ornamental in form. In the schemes from
House VIII 2.21 and the House of Cornelius Diadumenus this development is taken a step further. In the former scheme a tall, narrow architectural structure framing an ornamental candelabrum has replaced the central panel. The illusionism of these elements is only partially maintained and the entire scheme has become more pattern-like. In the latter scheme the simple candelabrum in its unadorned prospect and the uncluttered appearance of the wall decoration moves even closer to the later bipartite schemes.¹⁹¹

Conclusion.

Despite certain limitations caused by inadequacies and lacunae in the existing records, this chapter incorporates a fairly large sample of the catalogued material. In fact, even though confined to the room and/or wall schemes for which classificatory and dating evidence is available this chapter makes it possible to present valid general conclusions on the classification and chronology of the bust medallion class within the broader spectrum of Romano-Campanian decoration.

While many scholars have dealt with the bust medallions nearly all have avoided making a definitive statement on their classification and chronology; in a number of cases the class or individual tondi have been discussed without reference to either of these two important aspects of their record.¹⁹² In nearly all cases scholars have proceeded very cautiously when dealing with these two broad aspects of the class and have presented their discussions in the broadest possible terms.¹⁹³

The existence of the bust medallions in the Fourth Style has been frequently acknowledged but the Third Style occurrence of the class has been less often recognised.¹⁹⁴ In fact, the appearance of bust tondi in the Third Style has not so much been stated as implied by earlier scholars and in one case was even categorically denied.¹⁹⁵ Nevertheless, it has been observed that the medallion first appeared on the panels of the central wall zone in the Third Style.¹⁹⁶ However, neither the bust medallion class nor individual tondi have been mentioned or listed amongst the standard or accepted manifestations of the motif in this stylistic phase.¹⁹⁷ The small number of Third Style bust medallions which emerged in this study more than adequately testify to the existence of the class in this Style. Although previously identified the numerical, classificatory and chronological distribution of these examples within the Third Style and as members of the bust medallion class have remained
unknown up to date. The tondi from House I 2,6 indicate that the bust medallion appeared early in the Third Style. However, their isolated occurrence shows that while the class was an early introduction to the Style it enjoyed only a very limited usage. The distribution of the remaining examples indicates that the bust medallion became more widely adopted in the last phase of the Third Style but was still not an extremely popular form and must have been regarded as a largely novel decorative motif.

The bulk of the material examined in this chapter confirms the frequently stated supposition that the bust medallion class was essentially a Fourth Style phenomenon. The majority of the catalogued examples in fact belong to the last Style and occur in both of its phases. The appearance of the bust medallion in the Neronian phase of the Style can be seen as a direct continuation of the late Third Style's interest in the class. The increased numerical occurrence of the bust tondo indicates that it was no longer considered as a new form but had gained a much wider acceptance and was slowly becoming a well known decorative motif. However, the class did not reach its period of greatest popularity till the Vespasianic phase of the Style when it evolved into one of the most widely utilised and favoured decorative forms in the repertoire of the Pompeian painter; Schefold's earlier suggestion that the bust medallion was a popular Vespasianic motif is fully confirmed by this chapter.

This chapter has concentrated on the established means for classifying and dating examples of the bust medallion class. This has meant that almost a third of the class as represented by the catalogued sample has not been considered. Although many individual medallions are well preserved or recorded evidence relating to their decorative contexts is unavailable. Hence, there is no means for considering them in relation to the current classification and chronological system. Nevertheless many scholars have furnished these paintings with identifications. However, ultimate denial or justification for these or indeed further attributions cannot be provided without recourse to a more comprehensive study of the class. The following chapter attempts to do this by examining the characteristics of the bust tondi in keeping with their classificatory and chronological occurrence.
FOOTNOTES

1 All classificatory and chronological attributions for the bust tondi and/or their schemes are cited in the catalogue. However, these attributions and their publication details will not be reiterated in the nn. accompanying this chapter, save in specific instances.

2 The destroyed wall/room schemes decorated with tondi nos.7-8, 50-51, 76-77, 87-89, 93-94, 144-145, 146-148, 149, 150-151 and 165-166 are not examined in this chapter because classificatory/chronological evidence is unavailable. The conflicting and limited evidence for the schemes with tondi nos.9, 180-183 and 188 also excludes them from this assessment. In some cases it proved possible to resolve the discrepancies cited in the catalogue and the relevant wall/room schemes are included in this chapter; see infra nn.86, 110, 112 and 169. The majority of tondi listed in sections 2-4 of the catalogue and nos. 108-125 are not examined here because their decorative contexts are unknown; see pp.145-150 chap.2.

3 Scheffolds analysis of the Styles has been outlined in all his publications but the most straightforward summary of his classificatory/chronological phases, including the associated terminology, is provided in his Die Wände; Scheffold WP, 1-7.

4 Bastet-de Vos, 3-103.

5 Scheffold WP, 2.

6 Bastet-de Vos, 42-52.


8 Scheffold WP, 59. However, he first dated the paintings to around the turn of the century and later proposed further dates of ca., 10 and 15 AD; Scheffold, op.cit., n.137 introduction (1952), 189: Scheffold WP, 2.356.

9 Bastet-de Vos, 8-9.

10 Bastet and de Vos furnished their phase Ic of the Style with an approximate dating range of ca., 1-25 AD; ibid., 42.


12 Ibid., 9-10.39-41.

13 H.G. Beyer, Bericht über den VI internationalen Kongress für Archäologie, 1940, 504 ff; Bastet-de Vos, 16.

14 Curtius, 140 ff; Scheffold WP, 65.100.115-116.

15 Ibid., 104-105; Scheffold WP, 2-3.
16. Mau P, 296.467. The Fourth Style schemes that Mau attributed to the pre-earthquake or 60 AD phase have recently been listed by de Vos; see infra n.56.


19. Schefold VP, 183-185. In rejecting Beyen's suggestions Schefold questioned Mau's work (supra n.16). According to Schefold the schemes which Mau claimed were well dated to the pre 62/63 AD period were produced after an undocumented earthquake that took place just prior to 79 AD; see infra n.56 for his objections to Mau's attributions for specific schemes. Schefold also challenged Beyen's concept of a transitional Third/Fourth Style; Schefold VP, 32.116. According to Schefold the supposed transitional schemes were part Third Style and part Vespanianic Fourth Style. These same observations and objections are outlined in other publications by Schefold; K. Schefold, BABesch 24-26, 1949-51, 70-75: id., RM 60-61, 1953-54, 107-125: id., RM 64, 1957, 149-153: Schefold PP, 246 n.1.

20. Schefold's assessment was supported by Maiuri's earlier post earthquake attributions and evidence relating to restoration work in the room; Schefold VP, 184-185: A. Maiuri, La Casa del Menandro e il suo tesoro di argenteria, vol.1, Rome, 1933, 56-57; Maiuri, 183.


22. Schefold VP, 183. Recently, Mielsch identified the later addition to the tomb as Vespanianic; H. Mielsch, Römische Stuckreliefs, RM Suppl.21, Heidelberg, 1975, 70.

23. See T. Ashby, Papers of the British School at Rome, 5 no.8, 1910, 463-471; F. Coarelli, L. Usai, Guida archeologica di Roma, Milan 2nd ed., 1975, 333-334. It should be noted that while Coarelli dated the structure to the first decades of the Imperial era the original paintings were given a very broad Tiberian-Neronian (ca., 14-68 AD) dating.


25. FNM 6, s.v. "Pompeiani, stili", 358 (H.G. Beyen). Beyen also maintained his earlier standpoints on many issues. For instance, he claimed again that the oldest Fourth Style was to be found in the Columbarium and dated the monument's decoration to the late Tiberian period; ibid., 362. Similarly, he noted the existence of a transitional Third/Fourth Style and that the last Style was in evidence in the Claudian era. Some of these views were also noted in Beyen's 1960 study. E.g., Beyen maintained Mau's pre 60 AD date for the decoration of the peristyle of the House of the Silver Wedding (infra n.56); H.G. Beyen, Die Pompejanische Wanddekoration vom zweiten bis zum vierten Stil II, Hague, 1960, 48. Similarly, he also noted the Fourth Style's occurrence in the period prior the 62/63 AD earthquake and evidence for a transitional Style; ibid., 130-133.

26. E.g., Lauter-Beuf's conclusions on the late Third Style and the introduction of the Fourth Style, including her note that the first

31 Bastet-de Vos, ibid., 16. Firstly, he claimed that della Corte's observation that the Villa was used as a dumping ground indicated that it was not re-inhabited after the earthquake of 62/63 AD; della Corte, op.cit., n.93 introduction, 368. Secondly, he noted Mielsch's late Claudian stylistic dating for the stucco ceiling of room A in the Villa and claimed that if this were correct then the Villa's Fourth Style decoration belonged to the same epoch and followed restoration work carried out prior to 62 AD; Mielsch, op.cit., supra n.22, 34-36.
32 F.L. Bastet, BAbesch 47, 1972, 84.86. Bastet's dating was based on a developmental sequence he established for a number of Fourth Style schemes in the period prior to the earthquake of 62/63 AD; ibid., 80-86. However, the validity of the sequence is doubtful as it was supported largely by his earlier observations and its key points were Fourth Style schemes with disputed pre 62/63 AD attributions, such as the decoration of the alae of the Vettii House and the Villa San Marco; see pp.62-66. Bastet's dating was generally supported by the fire of 64 AD which he had earlier acknowledged as a terminus ante quem for the palace's decoration; F.L. Bastet, BAbesch 39, 1964, 150: id., BAbesch 46, 1971, 145. However, the terminus provides only a broad pre 64 AD dating for the Domus Transitoria and cannot be used to maintain his specific date of 60 AD; see infra.
33 The destruction of the Domus Transitoria by fire in 64 AD was recorded by Tacitus (Annals 15.38-43) and Suetonius (Nero 31.1); see W.L. MacDonald, The Architecture of the Roman Empire, New Haven-London, 1965, 20 ff for an outline of the history of Nero's two palaces and the relevant ancient sources.
35 id., BAbesch 46, 1971, 81.84-85; M. de Vos, MededRom 39 n.s. 4, 1977, 40; Bastet-de Vos, 101; Lauter-But, op.cit., supra n.26, 86-89; W.J. Th. Peters, MededRom 39 n.s.4, 1977, 95-123; see infra nn.36-37.
36 A. Mau, RM 11, 1896, 5-6; Mau P, 320-322.
37 Maiuri, 105-112.
38 Bastet agreed with Mau and Maiuri (supra nn. 36-37), referred to Lauter-Bufe's results (supra n. 35) and presented evidence from his developmental sequence for Fourth Style schemes in the pre 62/63 AD period to substantiate his assessment; Bastet, loc.cit., supra nn. 34-35; see supra n. 32: pp. 65-66. Peter's findings on the atrium paintings corresponded to those of Mau and Maiuri and he claimed they confirmed Mau as well as Lauter-Bufe's work; Peters, op.cit., supra n. 35, 99-102. 122. While de Vos referred to the work of Mau, Bastet (supra nn. 34-35) and van Buren (infra n. 43) only Bastet's 1972 study (supra n. 35) was cited in her publication on the Third Style; de Vos, op.cit., supra n. 35, 40: Bastet-de Vos, 101 n. 5.

39 See supra nn. 36-38; Lauter-Bufe, loc.cit., supra n. 35; Peters, op.cit., supra n. 35, 97-98, 120, 123.

40 K. Schefold, RM 64, 1957, 153; Schefold VP, 133; Schefold PP, 246 n. 1.

41 For instance, Maiuri noted that the atrium paintings were stylistically and compositionally related to other Fourth Style schemes in the House; Maiuri, 105-112. Bastet and Peters agreed with this observation and noted in particular an affinity between the alae and atrium schemes; Bastet, loc.cit., supra nn. 34-35: Peters, op.cit., supra n. 35, 98. In order to date these schemes to ca. 50 AD Bastet outlined stylistic parallels for them in the decoration of the Domus Aurea and Domus Transitoria which led him to conclude that the alae schemes pre-dated the latter monument; F.L. Bastet, RABesch 47, 1972, 84-86. However, the problems associated with the dating of the Domus Aurea's decoration combine with Schefold's objections to Bastet's findings on the Domus Transitoria to deny the parallels cited by Bastet. Further, these parallels were too general to be conclusive evidence in favour of pre 62/63 AD attributions for the schemes under consideration; see p. 70, specifically nn. 75-76: infra nn. 45-46.

42 Schefold VP, 4.6; K. Schefold, RM 64, 1957, 152-153; Schefold VP, 133; K. Schefold, RM 72, 1965, 125.

43 E.g., van Buren, following Maiuri, attributed the decoration in triclinium t of the House to the pre-earthquake period; A.W. van Buren, Memoirs of the American Academy in Rome 10, 1932, 22-27.


45 K. Schefold, RM 72, 1965, 123-126. Schefold queried Bastet's stylistic evidence (supra n. 27) for the introduction of the Fourth Style prior to Nero; ibid., 125. He questioned the fact that Bastet had paralleled pre-Neronian monuments with Fourth rather than Third Style schemes. Moreover, he noted that some of the monuments cited by Bastet were better parallels for late Claudian Third Style schemes. He also queried Bastet's date of 64-68 AD for the decoration of the Domus Aurea, noting that the palace may not have been completed by the death of Nero and its preserved decoration was possibly Flavian; see p. 70, specifically nn. 75-76.
Schefold, op.cit., 126. According to Schefold the concept of a transitional Third/Fourth Style could not be admitted and the late Third Style represented a stylistic disintegration which formed the basis of a new art. Schefold’s objections to the pre 62/63 AD dating of the Villa Imperiale has been noted but not outlined; see p.63, specifically n.29. Schefold concluded that the Villa’s decorations were characteristic of Vespasianic eclecticism and were a unique combination of pre 62/63 AD classicism and Neronian baroque; ibid., 123-124. He claimed that this stylistic evidence suggested a late date and combined with their good state of preservation to indicate that they were executed prior to the site’s destruction. Schefold noted that the Style employed in the Vettii House (and in the Neronian/Vespasianic phases) had earlier models, including the Domus Transitoria. He questioned Bastet’s (supra n.34) pre 62/63 AD attribution for the schemes in the House and noted that the alae decorations were created after the Neronian Fourth Style. Nevertheless, he acknowledged that traces in the atrium provided examples of pre 62/63 AD Fourth Style.

F.L. Bastet, PAPesch 47, 1972, 83-84. He also claimed that the last Style not only appeared prior to 62/63 AD but that it existed in a “mannerist” form as early as ca., 40 AD; ibid., 80-81.86.

He claimed that the Villa provided evidence for the development of the last Style and the transition from the Third to early Fourth Style; ibid., 81-84.

Bastet-de Vos, 3.

Mieisch, op.cit., supra n.22, 47.

F.L. Bastet, PAPesch 47, 1972, 83-84. This date was based on the assumption that the decoration was transitional between the Third and developed Neronian Fourth Styles. In support of this assumption Bastet noted parallels for the scheme in various Third Style decorations and the Domus Transitoria.

Ibid., 84-86; see pp.61-65.

For instance, see supra nn.41 and 45-46.

De Vos, op.cit., supra n.35, 38.

Ibid., 29.37-38.

Ibid., 38-42. The extent of de Vos’ list means that only the main problems that characterise her attributions can be outlined here; the sources and references cited in the list will not be reiterated, save in specific instances. The main criticism that leads to the rejection of the majority of her attributions is the fact that they were based partially or totally on evidence provided by earlier authors which was not or could not be substantiated. For instance, the only evidence de Vos cited for including the schemes from Houses V 4,11, VI 15,14-15 and VII Insula Occidentalis, 16-19 were the comments of one or more scholars who had attributed them to the pre-earthquake period without explanation or supportive evidence; ibid., 39-41. Although some of the sources cited by de Vos indicated how they
had arrived at pre 62/63 AD attributions in nearly all cases one confronts highly problematical evidence, above all because the physical remains are no longer preserved. E.g., see the evidence cited by de Vos for the inclusion of the Officina Coriariorum (I 5,2); ibid., 38-39. The case of the House of the Prince of Naples (VI 15,7-8) highlights a closely related problem; ibid., 40. Mau, followed by Beyer and de Vos, attributed the House's decoration to the period prior the earthquake of 62/63 AD (save for room k) and claimed that they had survived the catastrophe. However, de Vos failed to note or consider Scheffold's contrary opinion that the paintings belonged to the Vespasian era and were possibly part of restorations necessitated by an undocumented earthquake that took place just prior to 79 AD; K. Scheffold, RM 60-61, 1953-54, 116. In this case, as in many others, de Vos' attribution was not based on factual data but was simply one possible interpretation of the written and/or physical evidence; the earthquake of 62/63 AD always taken as the only cause for changes, restoration and repainting in Pompeii. Equally, in many cases de Vos unquestioningly accepted proposed pre 62/63 AD attributions for Fourth Style schemes. For instance, de Vos used the problematical, interpretative suggestions made by Noack and Lehmann-Hartleben to include schemes from the "Palestra" (VIII 2,21-23), House VIII 2,36-37 and the House of Joseph the Second in her list; de Vos, op.cit., 41. Closely related are a series of equally dubious cases where de Vos extracted evidence from earlier sources which suggested or could be interpreted in such a way as to provide pre 62/63 AD datings. The examples include schemes from Houses I 6,13-14, V 2,Mau 4, V 4,3-5, VI 15,4-5, VII 2,45 and VIII 4,9; ibid., 39-41. De Vos' list also included the highly controversial schemes from the peristyle of the House of the Silver Wedding and the alae, triclinium and atrium of the Vettii House; ibid., 39-40. However, in both cases she cited only that percentage of the literature that confirmed pre 62/63 AD attributions for the schemes; see pp.63-65 for the latter schemes. At present it is impossible to propose an undisputed pre 62/63 AD earthquake attribution for the paintings in the former room. Mau, followed by de Vos, claimed that a column graffito dated to 60 AD provided a terminus ante quem for the room's Fourth Style decoration; A. Mau, RM 8, 1893, 30-32. However, Maiuri dated the paintings to the period after 62/63 AD and Scheffold identified them as Vespasianic, suggesting that they were executed after his late Flavian earthquake; Maiuri, 116: Scheffold WP,78: K. Scheffold, RM 60-61, 1953-54, 113: Scheffold VP, 183: Scheffold PP, 246 n.1. De Vos recently pointed out an error in Maiuri's assessment and questioned both his and Scheffold's work while reconfirming Mau's dating; Bastet-de Vos, 32. Nevertheless, the graffito only provides a terminus for the column and not the room's decoration. The attributions based on de Vos' own observations are equally problematical. In many cases her supportive evidence was limited or unconvincing and the exact reasons for the inclusion of schemes often not stated. E.g., see her attributions for the schemes from Houses I 6,15, I 10,4, VI 14,20, VII 2,14 and VII 4,62; de Vos, op.cit., 39-41.

57 Ibid., 38; Maiuri, op.cit., supra n.20, 227 n.20.
58 Maiuri, 174-175.
59 Bastet-de Vos, 16.
60. Ibid., 3.
61. Ibid., 13.
62. Ibid., 101 n.5.
63. Ibid., 14-16.
64. As was often the case with the examples cited in de Vos' list of pre 62/63 AD Fourth Style schemes (supra n.56) Bastet accepted and employed the findings that corresponded to his chronological argument without critical review. He also failed to acknowledge that these findings were often deductions drawn from painted remains; ibid.
65. Ibid.
66. Ibid., 13-14.102-103.
67. Ibid., 16.
68. This is indicated by their dates for Fourth Style schemes in the period prior to the earthquake of 62/63 AD. These include Bastet's dates for the Vettii House schemes (ca., 50 AD), the Domus Transitoria (ca., 60 AD), his terminus for the Villa San Marco, the evidence provided by the Noack and Lehmann-Hartleben study as well as Mielsch's late Claudian dating for the ceiling in room A of the Villa Imperiale; Bastet, loc.cit., supra nn.32, 44 and 51: Bastet-de Vos, 14-16; Mielsch, loc.cit., supra n.31: see pp.63-68.
69. See p.61 for his assessment and dating of the Style's introduction.
70. See pp.61-65, specifically n.19.
71. E.g., see Schefold's objections to some of Bastet's stylistic evidence as well as his findings on the oecus in the House of the Menander and the alae of the Vettii House; pp.62-64, specifically nn.19-20.40-42.45.
72. For instance, see his discussions of the decoration in the House of the Prince of Naples and the peristyle of the House of the Silver Wedding; supra n.56.
73. See p.63, specifically n.33.
74. For instance, Bastet and de Vos cited this date while Beyen modified it slightly to 64-68 AD: Bastet-de Vos, 3 n.5: Beyen, loc.cit., supra n.25 (1965).
75. Suetonius (Nero 30.2) recorded that Nero dedicated the Domus Aurea but qualified this with a note (Otho 7.2) in which he stated that Otho directed a sum of money towards the completion of the project. It is also known that Vitellius and his wife occupied the palace in 69 AD (Dio Cassius 64.4,1-2) while Titus and Vespasian turned the palace over to the people (Martial, On the Spectacles.2); see MacDonald, loc.cit.,
 supra n.33. This evidence not only suggests that the Domus Aurea was not completed by Nero's death but also allows for the possibility of later Flavian work in the monument. Indeed, Schefold noted these problems and suggested that Flavian decorations may be found in the Domus Aurea; K. Schefold, RM 72, 1965, 125.

76 According to Coarelli the Domus Aurea project was not homogeneous and distinct differences could be detected between the eastern and western sectors of the building; Coarelli-Usai, op.cit., supra n.23, 198-203. He claimed that the eastern sector was later and confirmed the tradition that the building was completed by Otho or Titus; see supra. Coarelli's observations on the decoration of the Domus Aurea warrant further examination. The distinction he drew between its decoration appears to have some validity. Moreover, his observation that the paintings in the eastern sector were full Fourth Style comparable to Pompeian products of 79 AD corresponds to Schefold's earlier suggestions; see supra. Nevertheless, Coarelli incorrectly identified the western sector paintings as Third and not Fourth Style.

77 See supra n.15.


79 Schefold VP, 105.

80 E.g., Bastet's specific date of 60 AD for the palace's decoration cannot be confirmed; see supra nn.32-33.

81 E.g., Bastet and de Vos cited many of the stylistic comparanda noted by Beyen as well as earlier scholars; Bastet-de Vos, 13-14.102-103. See supra n.45 for Schefold's objections to some of this evidence.

82 See p.61.

83 For instance, the material recently excavated and published by de Vos seems likely to date to pre 62/63 AD; see p.66, specifically n.55. However, outside of the objections noted in my discussion it should be stated that this material is extremely fragmentary and appears to be mature Fourth Style.

84 The Pompeian earthquake of 62/63 AD recorded by Seneca (Naturales Questiones, 6) and Tacitus (Annals 15,22) has long been considered as a dating criterion for the Last Style; see G.O. Onorato, Accademia Nazionale dei Lincei. Rendiconti della Classe di Scienze Morali, Storiche e Filologiche, series 8, vol.4, fasc.11-12, 1940, 644-661. For instance, Zevi claimed the earthquake as a terminus post quem for the Style while Bastet and de Vos noted it as one of the Style's fixed chronological points; Zevi, 32: Bastet-de Vos, 3. Indeed, almost all scholars have accepted that the majority of Fourth Style schemes were executed after that date. E.g., see Beyen, loc.cit., supra n.25 (1965); Mau W, 451-452.

85 Schefold's publications of 1953-54 and 1962 provide the fullest discussions of the distinguishing characteristics of his Neronian and
Vespasianic Fourth Style phases; K. Scheffold, RM 60-61, 1953-54, 107-125; Scheffold VP, 99-182. However, he has outlined and modified his analysis of these two phases of the Style in all his publications since 1949-51; see K. Scheffold, RABesch 24-26, 1949-51, 70-75; id., RM 64, 1957, 149–153; Scheffold VP: Scheffold PP: K. Scheffold, RM 72, 1965, 116-126.

86. The problematical classificatory/chronological evidence provided by Fitz-Gerald Marriott for the scheme from the House of Terentius Neonis (VII 2,6) can be satisfactorily resolved. The existing remains suggest that the tondi were an integral part of this scheme and were not, as Fitz-Gerald Marriott noted, inserted when the room was restored after the earthquake of 62/63 AD; FGM, 20. Hence, for the purposes of this study Maiuri's Fourth Style attribution for the scheme has been followed; Maiuri, 169. The Vespasianic attribution that results from an examination of the characteristics of the tondi (nos. 132-135) from this scheme supports this decision; see pp.148-149 chap.2.

87. See pp.69-72; infra n.91.

88. See pp.213-216 appendix 1.

89. To this classificatory/chronological evidence can be added a further note in which Scheffold used Maiuri's evidence to confirm his placement for the field Style employed in this House; K. Scheffold, RM 60-61, 1953-54, 114 n.32.

90. Scheffold VP, 3; Scheffold VP, 109-115. E.g., cf., the decoration of room a in the House of Piniarius Cerealis (III 4,4), room g in the House of Apollo (VI 7,23) and the atrium of the Vettii House (VI 15,1); ibid., Pls.72.1-2.73.78-79.14,1: Scheffold PP, Pl.37. Scheffold provides a list of all Neronian schemes plus an analysis of this stylistic phase; Scheffold VP, 3-4: Scheffold VP, 99-116: Scheffold PP, 246-250.

91. Scheffold described the "Monumental" schemes as a rich expression of the Neronian Style belonging to the last years of Nero, possibly to the period between his madness and death; Scheffold VP, 113. Moreover, he often referred to aspects of the Neronian Style or the Style in general as baroque. E.g., ibid., 103.105.144.

92. These features of the schemes are comparable to those found in the Neronian decorations cited previously and correspond closely to the characteristics Scheffold outlined for "Monumental" schemes; see supra n.90. Scheffold recognised a plastic means of depiction and illusionism, as characteristic of the Neronian Style; Scheffold VP, 100-105.105.110-111: K. Scheffold, RABesch 24-26, 1949-51, 73. He also often referred to the illusionism of the Claudian-Neronian era and noted that a new feature of the Neronian Style was the painting of the entire central zone as a single architectural complex; ibid., 70.74: K. Scheffold, RM 60-61, 1953-54, 107-110: id., RM 64, 1957, 151: Scheffold PP, 247-248: Scheffold VP, 113.

93. Their form and treatment corresponds to Scheffold's observations on Neronian aediculae; Scheffold PP, 247-249.

94. E.g., see the aediculae in the scheme from room g in the House of the Vestals (VI 1,5); Scheffold VP, Pl.109.
E.g., cf., the socles of the later Neronian scheme in room f of the House of Octavius Quartio (Pl.9 fig.2).

These two-dimensional and unrealistic forms are comparable to various curtain/"Scherwand" panels found in Neronian schemes that Schefold identified as earlier than the "Monumental" schemes. E.g., cf., the panels in the exedra of the House of the Tragic Poet (VI 8,3) and the peristyple decoration of the House of the Dioscuri (VI 9,6-7); Schefold VP, Pls.12,2,13,1.

This conversion of curtain or "Scherwand" forms into decorative elements exemplifies Schefold's observation that linear details could be subordinated to colour surfaces or transformed into garlands in the Neronian Style; ibid., 105-107.

They also support Schefold's observation that the Neronian Style anticipated the "Felderstil" that developed in full in the Vespasian period; K. Schefold, RM 60-61, 1953-54, 115-116. E.g., the single ground colour dominating these schemes is paralleled in the scheme from the House of the Greatest Altar (Pl.31 fig.2).

Schefold not only identified but discussed the scheme as an example of ripe/developed Neronian Fourth Style; Schefold VP, 115.117. In an earlier analysis the scheme was simply attributed to his "small scale architectonic" Neronian grouping; Schefold VP, 4. However, in one of his publications the scheme was examined in a section dealing with motifs of the Vespasianic Style; Schefold FP, 219-221.

Schefold outlined similar observations on the details in this scheme; Schefold VP, 115.

Schefold identified flat motifs and patterns on socles as typical of the Vespasianic Style; ibid., 131. The socles in Vespasianic schemes display two-dimensional and ornamental treatments that are closely comparable to that of the scheme under discussion. E.g., cf., the socles in rooms Q of the House of the Gilded Cupids and f of the House of the Black Walls (VII 4,59); ibid., Pls.116.124.

These observations correspond to Schefold's note that the scheme's ground employed the new, flat Vespasianic structure; ibid., 117. Schefold identified a two-dimensional or planar treatment as characteristic of the Vespasianic Style; ibid., 133. Further, he often referred to the flatness of Vespasianic elements, schemes, structures and socles; ibid., 128.130.146: K. Schefold, RM 64, 1957, 151: id., RABesch 24-26, 1949-51, 72.

According to Schefold this stylised ornament enhanced the two-dimensional treatment of the zone; Schefold VP, 115.

As in Vespasianic schemes there is little continuity between the framework in the central zones and the elements employed in the upper zones. E.g., see the scheme in room G of House V 3,4; ibid., Pl.122.

According to Schefold the black grounds of these prospects are Vespasianic features; ibid., 115.

See p.70, specifically n.76.
For instance, the white ground, fantastic architectural frameworks with small scale figurative details found in the upper zones of the scheme from the House of Octavius Quartio (Pl.9 fig.2) are paralleled in the vault decoration of the Cryptoporticus (room 70) of the Domus Aurea; N. Dacos, La découverte de la Domus Aurea et la formation des grotesques à la Renaissance, London-Leiden, 1969, 28-33. Pls.1 fig.1 (plan) fig.14 figs.23.15 figs.24-25.16 figs.26-27.18 figs.30-31. 19 figs.32-33.20 figs.34-35. Unfortunately, these parallels come from the eastern sector of the Domus Aurea and are amongst the decoration Coarelli compared to the late Pompeian Fourth Style and associated with the Flavians; Coarelli, loc.cit., supra n.76.

Cf., the decoration of rooms 36-38 in the Domus Aurea; Dacos, op.cit., 34-35.37-41. Pls.24 fig.41.29 fig.50.32 fig.56.33 fig.58.35 fig.60. However, it must be noted that all but the last of these schemes were amongst those Coarelli identified mistakenly as Third Style; Coarelli, loc.cit. Similarly, cf., the vault decoration from rooms A2-A5 in the Domus Transitoria; P.L. Bastet, BAesch 46, 1971, 144 (plan).152 fig.9.155 fig.12.156 fig.13.160-162: id., BAesch 47, 1972, 62 figs.1-2.63 fig.3.64 figs.4-5.66 fig.6.69 fig.8.70 fig.9.80-81.

See supra n.85.

The Fourth Style attributions provided by earlier scholars and cited in the catalogue support Schefold's Vespasianic identifications for the schemes from Houses I 4.5.25.28, IX 5,6 and IX 7,20. However, in the case of House I 2,3 the only evidence available is Schefold's note that the room displayed a Vespasianic type of decoration; Schefold WP, 8-9. This is also the case with Schefold's Vespasianic attribution for the scheme in House V 2, Mau D; ibid., 79. Similarly, the only evidence for Houses V 3,11 and VI 7,20 are Schefold's Vespasianic attributions for their entire decoration; ibid., 82-83.101-102. The conflicting and problematical classificatory/chronological evidence cited in the catalogue for the remaining schemes can be resolved. In the case of the scheme from House IX 7,19 Mau provided no evidence to justify his pre 62/63 AD attribution for the scheme; A. Mau, BI 1883, 79. The problem that arises for the attribution of the scheme from House VI 14,21-22 concerns Mau's general note that most of the House was decorated in the Third Style; id., BI 1876, 25-27; Mau WP, 425. Given the early date and broad nature of Mau's attribution it does not really conflict with Schefold's specific Vespasianic identification for the scheme on the W (door) wall of the room concerned; Schefold WP, 133-134. Despite the limited nature of Schefold's evidence for the purposes of this study his Vespasianic attributions for the schemes noted here have been followed. It should be noted that an examination of the characteristics of the torhdi from the last three problematical schemes supports Schefold's attributions; see n.251 chap.1.

In all of these cases the sources attributed the schemes to the period after the earthquake of 62/63 AD. Schefold's attribution for the scheme from the House of Bolconius Rufus finds further support. Firstly, Mau noted that the whole House was restored and repainted after the catastrophe of 62/63 AD; Mau P, 375. Secondly, Beyen noted that numerous paintings in the House belonged to the post 62/63 AD period; Beyen Studia, 236-237.

See pp.208-209 appendix 1.
Schefold's indication for the latter scheme is supported by Mau's note that the House's decoration belonged to the last era of Pompeii; Schefold VE, 70-71; A. Mau, BDei 1885, 243.253.

Schefold's attributions for the schemes from Houses V 1,26, V 2, Mau D and VII 1,40 appear to have been based on his findings relating to the occurrence of bust tondi in the Vespasianic Fourth Style; see infra n.200. Nevertheless, his attributions for the schemes from Houses V 1,18, V 1,26 and VII 1,40 are confirmed by other evidence; see infra nn. 115-116. Although Mau believed that the Fourth Style decoration in House V 2, Mau D belonged to the period prior to the earthquake of 62/63 AD he provided no explanation for this observation; A. Mau, RM 8, 1893, 19. The existing remains and records furnish no evidence to support this attribution. Moreover, an examination of the characteristics of the tondi nos.53-54 supports Schefold's contrary Vespasianic attribution; see p.146 chap.2.

Prior to attributing the decorations in the atrium and surrounding rooms in the House to the Fourth Style Overbeck and Mau noted that they had been renewed in the time of the last Style; Overbeck-Mau, 282. Similarly, Beyen attributed the atrium and surrounding rooms (including room 7) to the period after the earthquake of 62/63 AD; Beyen, op.cit., supra n.25 (1960), 130-133.

In this respect Schefold's unsupported observation that the figures in tondi nos.40, 43 and 47-49 had contemporary hairstyles can be corroborated; Schefold VE, 138. The simple and largely undressed hairstyle of the Juno in tondo no.40 (Pl.12 fig.1) from the House of the Epigrams is broadly comparable to some of the simpler coiffure forms found in the first half of the First century AD. E.g., cf., L. Furnée-van Zwet, BASch 31, 1956, 2 figs.20-22.29. The figure in medallion no.43 (Pl.13 fig.2) from the same scheme has a slightly less naturalistic coiffure which displays some characteristic features of late Neronian hairstyles. For instance, cf., the coiffure of the figure in tondo no.107 (Pl.34 fig.1) and the parallels cited infra n.121. In comparison the figures in tondi nos.47 (Pl.15 fig.1) and 49 (Pl.16 fig.1) from the House of Caecilius Jucundus have their hair almost formally dressed in the late Neronian fashion. While comparable to the coiffures of the figure in tondo no.107 and its parallels the hairstyles of these females are less neatly dressed and display minor variations. For instance, both of the figures have long neck locks. Similar locks and/or ringlets appear as part of the coiffures of Poppaea and Octavia in their coin portraits; ibid., 2 figs.43-46. This comparison with late Neronian forms is further strengthened by the fact that the best parallel for the hairstyle of the subject of tondo no.49 is provided by the Ancona head which according to Furnée-van Zwet represented the fashion of the fifties; ibid., 21 fig.37.22. The simpler coiffure of the figure in tondo no.48 (Pl.15 fig.2) is also closely comparable to the hairstyle of Octavia on selected coin portraits; ibid., 2 fig.43.10. It should be noted that the Vespasianic attribution for the scheme from the House of the Epigrams finds further support in Beyen's general note that the Fourth Style decoration in the House which was not examined in his study belonged to the period after the earthquake of 62/63 AD; Beyen, op.cit., supra n.25 (1960), 200.
Scheffold's Die Wände provides a list of schemes that he attributed to this Fourth Style grouping and was the only place where he referred to them as "sub-Neronian"; Scheffold VP, 4-5. More frequently he identified them as "Das Nachleben des Neronischen". This was the case in his examinations of their characteristics; Scheffold, loc.cit., supra n.98: Scheffold VP, 117-127.

Ibid., 118. Scheffold's dating for the scheme is also supported by Overbeck and Mau's observation that these paintings were in the Style of the last period which implied a post earthquake dating; Overbeck-Mau, 289: Scheffold VP, 253.

The reconstructed scheme with tondi nos.214-215 published by Allroggen-Pedel also belongs to the "sub-Neronian" phase of the Style. However, the problems associated with the reconstruction which are outlined on pp.217-218 appendix 1 account for its exclusion from this assessment.

To this classificatory and chronological evidence can be added Scheffold's note, following Curtius, that this scheme must have belonged to the post earthquake period; K. Scheffold, BABesch 24-26, 1949-51, 71.

The hair of the female figure in tondo no.107 (Pl.34 fig.1) from the House of the Greatest Altar is dressed in the "style of the sixties" following Furnée-van Zwet and is directly paralleled on the figure of an unknown woman in the NM: L. Furnée-van Zwet, BABesch 31, 1956, 10.22.22 n.62; J.J. Bernoulli, Römische Ikonographie, Stuttgart, (Reprint Olms, 1969), 2,1 1886 186 no.23.381.Pl.22. A further parallel is provided by the hairstyle shown on a head held in the Terme which according to Furnée-van Zwet displayed the "stiffness and dull elaboration of the coiffures of late Neronian years"; Furnée-van Zwet, op.cit., 22 (Poulsen claimed (ibid., n.61) that the head depicted one of Nero's wives, possibly Octavia).21 fig.39. The coiffure of our figure is also comparable to the hairstyle of Poppaea as it is shown on the coin portraits, save for the omission of long locks or ringlets on the neck; ibid., 2 figs.44-46. The figure in tondo no.83 (Pl.24 fig.2) from the House of Apollo scheme has a similar form of late Neronian hairstyle but it is best compared to that of the subject in medallion 49 (Pl.16 fig.1); see supra n.116. The parallels listed for tondi nos.49 and 107 apply equally well to the coiffure shown on the figure in tondo 83. However, the tight ringlets at the sides of the figure's neck and the absence of a row of curls across her forehead distinguish her coiffure. Nevertheless, both of these features are paralleled on the coin portraits of Poppaea dated to 62-65 AD and sculptured portraits attributed to the late Neronian era; ibid., 2 fig.45: Bernoulli, op.cit., Pl.35,20: see the hairstyles of the Terme head noted supra and the Ancona head cited supra n.116.

Scheffold examined the characteristics of this decorative system which he described as one of the finest examples of a Vespasianic scheme painted in the Neronian tradition; Scheffold VP, 123.

E.g., see the Neronian scheme from the House of Joseph the Second (Pl.51 figs.1-2).
In this respect the scheme abandons the single, unified structure evident in "Monumental" Neronian schemes; see supra. Moreover, the independent treatment of the upper wall zone is characteristic of the Vespasianic Fourth Style and was anticipated in the late Neronian scheme from the House of Octavius Quartio (Pl.9 fig.2).

This treatment is characteristically Vespasianic and was anticipated in the schemes in the House of the Surgeon (Pl.20 fig.2) and the House of Octavius Quartio; see supra.

Cf., the central panels in the schemes from the House of Joseph the Second (Pl.51 figs.1-2) and the House of the Surgeon (Pls.20 figs.1-2.21 fig.2).

Scheffold furnished a brief discussion of the scheme from the House of the Greatest Altar; Scheffold VP, 138-139.

In this respect they employ the flat/planar treatment that Scheffold identified as a diagnostic feature of the Vespasianic Style; see supra n.102. It should be noted that Scheffold also identified flat framing bands as a feature of Vespasianic schemes; Scheffold VP, 133.

These elements are derived from the horizontal cornices, curtain lines, "Scherwand" forms and internal framing bands that delimited the panels of the central zones in earlier schemes; see supra n.123.

See supra n.125.

In this respect they correspond to Scheffold's observations on the maintenance and modification of Neronian forms in the Vespasianic Style. For instance, he often noted the occurrence of Neronian architectural forms and illusionistic elements, when discussing the Vespasianic Style. E.g., see K. Scheffold, RM 60-61, 1953-54, 117.120; Scheffold VP, 130. Scheffold also acknowledged that Neronian features were combined with Vespasianic details or modified by new influences. E.g., see K. Scheffold, RM 60-61, 1953-54, 116; id., RM 72, 1965, 124.

The prospects employed in the former scheme were a new introduction in the late Neronian Style and were anticipated in the decoration of room f in the House of Octavius Quartio (Pl.9 fig.2). Similarly, the aediculae in the latter scheme were continuations of comparable forms employed in "Monumental" schemes. E.g., cf., the aediculae in the scheme from the House of Joseph the Second (Pl.51 figs.1-2).

E.g., see the panels in the schemes from rooms f in the House of the Greatest Altar, House IX 5,11 and s as well as t in the Vettii House; Scheffold VP, Pls.127.131.134-137. According to Scheffold large flat fields with ornamental borders were typical of the Vespasianic Fourth Style; ibid., 146: K. Scheffold, RM 60-61, 1953-54, 114: id., RM 64, 1957, 152. Moreover, he often noted the occurrence of "curtain" or shaped panels in Vespasianic schemes. For instance, see his discussions of the panels in the aulae of the Vettii House and room f of the House of the Greatest Altar; Scheffold VP, 138.146.
See pp.216-217 appendix 1 for the scheme from House IX 1,7.

See supra n.128.

E.g., see the lateral panels in the tablinum of the House of Caecilius Jucundus; Bastet-de Vos, 76-79. Pl.40 fig.72.

Scheffold identified and discussed all imitative schemes, including those imitating the Third Style, as characteristic of the Vespasianic Fourth Style; K. Scheffold, BABesch 24-26, 1949-51, 70-71.73: id., RM 60-61, 1953-54, 119-120: Scheffold WP, 6: Scheffold VP, 140-145. According to Scheffold the use of single ground colours for entire wall schemes and specifically the use of white, black, red, brown and green was characteristic of the Vespasianic Fourth Style; ibid., 128-132.


These features of the scheme correspond to Scheffold's observations on decorations employing the Vespasianic single ground treatment. For instance, Scheffold noted that this treatment contributed to the creation of flat schemes, above all in those cases utilising a black ground; id., RM 60-61, 1953-54, 115: Scheffold VP, 129-131. He also noted the ornamental nature of schemes employing this ground treatment.

These observations are partially confirmed by Scheffold's note that a Neorcan brilliance was detectable in the Vespasianic structure of the scheme from House IX 1,7; ibid., 122.

See Pl.9 fig.2. The scheme from the House of Apollo (Pls.23 fig.2.25 figs.1-2) displayed a similar treatment. In this respect the schemes employed what Scheffold identified as an alternative to the single ground colour treatment of the Vespasianic Fourth Style; Scheffold VP, 151.

Cf., the panels cited supra n.136.

In this respect they retain the concept of suspended curtains and maintain, even if in a stylised manner, the architectural coherency of earlier schemes. The scheme from House IX 1,7 abandons such linkages and the architectural logic that characterised earlier schemes.

The architectural form and treatment of the candelabra prospects in the scheme from the House of the Bear are comparable to prospects found in the schemes of room F in the House of the Black Walls (VII 4,59) and room G of House V 3,4; Scheffold VP, Pls.122.124. It should also be noted that Scheffold identified the candelabrum within a prospect as a feature of the Vespasianic Style; ibid., 151: K. Scheffold, RM 60-61, 1953-54, 114.

Maiuri did not simply attribute the scheme to the period after the earthquake of 62/63 AD but noted that the fauces were amongst areas of the House refaced and redecorated after the catastrophe; Maiuri, 186.
See pp.205-207 appendix 1 for the scheme from the House of the Small Fountain.

See supra nn.101 and 125 for the socle treatment. It should be noted that Schefold identified similar upper and socle zones of a scheme from room a in the House of the Red Walls (VIII 5,37) as typically Vespasianic; Schefold VF, 131.

Schefold identified these features as characteristically Vespasianic; see supra nn.137-138.

These features and those noted supra combine to contribute to the creation of the flat, two-dimensional appearance which is characteristic of the Vespasianic Style; see supra n.102.

E.g., cf., the suspension/support elements in the House of Apollo scheme (Pls.23 fig.2.25 figs.1-2). In the scheme under discussion these elements have lost their architectural form and are purely ornamental.

According to Schefold the scheme from House IX 5.11 was typically Vespasianic and not only displayed many of the Style's characteristic features, above all in the use of cycles (including tondi), but also employed a new Vespasianic form, the bust medallion; Schefold VF, 135.138.


Coarelli and others also noted that the female tondi subjects in the House of the Gilded Cupids had curled Neronian hairstyles but this observation was not completely correct; GAP, 284. Only three of the figures have hairstyles with Neronian features; viz., the figures in tondi nos.95 (Pl.27 fig.1) and 97-98 (Pl.28 fig.1.2). Although only broadly Neronian in form these hairstyles can be compared to the coiffures of the figures in tondi nos.47-49 (Pls.15 fig.1-2.16 fig.1) and the parallels cited in relation to them; see supra n.116. In contrast the hairstyle of the subject in tondo no.26 from room a in the House of Octavius Quartio (Pl.2 fig.2) displays two of the most distinctive features of the Flavian female coiffure; viz., a high crown of curls frames her face and the remainder of her hair is caught up in a bun or plait placed on the top of the head. The portraits of Julia, daughter of Titus, provide the best parallels for this hairstyle; Bernoulli, op.cit., supra n.121, 2,2 1891, 43-52. E.g., see the almost identical hairstyles on the statues of Julia in the Vatican, Florence and the Villa Ludovisi; ibid., Pls.47 fig.4. 15-16. This evidence furnishes a sound Flavian date for the tondo which confirms the dates proposed by Borda and Kraus as well as the Vespasianic attribution for its associated scheme; Borda, 241.263: Kraus, 213 text to Pl.150.

See supra n.142.
See the schemes from the House of the Greatest Altar (Pl.31 fig.2) and the House of the Small Fountain (Pl.26 figs.1-2) for comparanda.

Both zones of the schemes display typically Vespasianic treatments; see supra nn.101-102.

See supra n.154. Scheffold's observation that the subjects of the medallions from this scheme owed something to the Neronian tradition supports an earlier placement for their decorative context; Scheffold WP, 137.

This is also in part the case with the schemes' socles. The later placement for the schemes is confirmed by a comparison of their socle and upper zones with those of the scheme from the House of the Small Fountain (Pl.26 figs.1-2).

In other words these schemes employ typically Vespasianic panels, ground treatments and socle as well as upper zones; see supra nn.101-102, 133 and 137. It should also be noted that the schemes' aediculae maintain aspects of the Neronian tradition which is also characteristic of the last phase of the Style; see supra n.131.

See pp.210-211 appendix 1 for the former scheme.

Scheffold noted Neronian forms and influences in the Vespasianic Style as well as the eclecticism of this stylistic phase; Scheffold WP, 128. For instance, he attributed the aediculae structure of the Style to a Neronian influence; K. Scheffold, RM 60-61, 1953-54, lll. The Style's eclecticism is best exemplified by the many schemes Scheffold identified as imitations of preceding Styles; see supra n.137.

Overbeck and Mau implied a post 62/63 AD dating for the schemes by attributing them to the last period of the site; Overbeck-Mau, 277.314. Maiuri directly attributed them to the post earthquake period and also noted that the House of Marcus Lucretius had been repainted after restorations incurred as a result of the earthquake of 62/63 AD; Maiuri, 128.181.186-187.

Cf., the aediculae in the schemes cited supra n.126.

See pp.203-205 appendix 1. Mau's pre 60 AD dating for the decoration in the peristyle of the House of the Silver Wedding has been discussed in detail and its unproven as well as problematical nature outlined; see supra n.56. The objections I have noted previously apply equally to his suggestion that all of the House's Fourth Style decoration dated to this same period, because it was based on his findings relating to the peristyle. In addition, Mau's proposition that the scheme in room 1 was contemporary with pre 60 AD restorations in the atrium of the House was also presented without any supportive evidence; A. Mau, RM 8, 1893, 36-37. Indeed, Scheffold's observation that the atrium was repainted after the earthquake of 62/63 AD combines with his Vespasianic attributions for the schemes in both rooms w and 1 to refute Mau's findings; Scheffold WP, 5.77.79: see supra n.56. Barbet's Vespasianic attribution for the scheme in
room 1 corroborates this standpoint; A. Barbet, RA fasc.1 n.s., 1978, 177-178. Moreover, the Vespasianic attributions for the schemes are supported by an examination of the characteristics of their bust tondi; see p.150 chap.2, specifically n.252.

164 See supra n.123.

165 In these respects the schemes not only employ typically Vespasianic colours but also display the contrast between flatness and illusionism that Schefold associated with schemes employing single ground colour treatments; see supra nn.137-138.

166 The typical Vespasianic "Felderstil" dominates these schemes; see supra nn.133 and 137.

167 See supra n.146.

168 See infra n.175.

169 See p.212 appendix I for the attribution of the scheme from the House of Cornelius Diadumenus. Schefold's Vespasianic attribution for the House of the Epigrams scheme is undisputed while in the case of the scheme from the House of Vellius Sirius his attribution corresponds to Overbeck-Mau's earlier note on the decoration in the rooms around the peristyle of the House; Schefold WP, 5.64.166; Overbeck-Mau, 324-325. Schefold's Vespasianic attribution for the scheme in the House of Lucretius Fronto is confirmed by the authors of the GAP who noted that the room had been restored after the earthquake of 62/63 AD; Schefold WP, 5.86: GAP, 318. The classificatory/chronological evidence provided by the tondi from this scheme also supports this attribution; see n.252 chap.2. All of this evidence combines to deny Mau's unsupported pre 63 AD dating for the scheme; A. Mau, RM 1901, 350.

170 In this respect they anticipate the simplicity of the latest Vespasianic schemes identified by Schefold; see pp.84-85, specifically n.184.

171 Schefold acknowledged a series of Third Style influences as part of the eclecticism of the Vespasianic Style; see supra n.160. He also often noted the occurrence of Third Style elements as characteristic of the late Fourth Style. E.g., see K. Schefold, RM 60-61, 1953-54, 119-120; Schefold VP, 130.

172 Cf., the central panels of the late Third Style scheme in triclinium b of the House of Sacerdos Amandus (I 7,7); ibid., Pl.9: Eastet-de Vos, 82.Pl.42,75.

173 Cf., the upper wall zones of the late Third Style scheme in room 1 of the House of Sulpicius Rufus; ibid., 89-90.Pl.49,86: Schefold VP, Pl.10,1.

174 Cf., the upper zones of the scheme from the House of the Greatest Altar (Pl.31 fig.2).

175 This zone anticipates the completely ornamental upper wall zones found in late Vespasianic schemes; see pp.85-86.
176 See Pls.23 fig.2.25-26 figs.1-2.


178 The Vespasianic attribution for the scheme from the House of Caesius Blandus is partially supported by notes in Overbeck-Mau and Beyen's publication of 1960; see supra n.115.

179 Stroka's study on "Nebenzimmer" indicated that bipartite schemes commonly occurred in rooms of this type; V.M. Stroka, NFIP, 101-106. This suggests that the appearance of these schemes may have no chronological significance but were related to other factors such as room size, location and function. However, this does not deny the validity of Scheefold's suggestions on bipartite schemes.

180 See pp.201-202 appendix 1.

181 See A. Barbet, C. Allag, Mélanges d'archéologie et d'histoire de l'école française de Rome 84, 1972, 935-1069.

182 The remaining traces of the yellow ground scheme with free form panels on the wall of this room where tondo no.22 (Pl. 8 fig.1) appears are comparable to details of the fauces scheme. However, for the purposes of this study the scheme is regarded as undated.

183 See p.129, n.116 chap.2.

184 The scheme corresponds directly to Scheefold's observation that the finer, latest Vespasianic schemes were clean, disciplined and empty; K. Scheefold, RM 64, 1957, 152.

185 In this respect the schemes display the characteristic Vespasianic ground treatment; see supra nn.102 and 137-138. They also embody Scheefold's often stated observation that bipartite arrangements were characterised by a marked flatness. E.g., see K. Scheefold, RM 60-61, 1953-54, 115.120.

186 This aspect of the scheme corroborates its late placement and corresponds to Scheefold's work on the decoration of the Vettii House where he placed comparable flat, non-architectural schemes later than those displaying traces of illusionistic architectural details; ibid., 152.

187 Scheefold identified the candelabrum as a central divisionary element and the creation of two, equal flat panels as typical of Vespasianic bipartite schemes; K. Scheefold, RM 64, 1957, 150-151.

188 See pp.199-201, 202-203 and 213 appendix 1 for the schemes from the House of the Lovers, House II 3,3 and the House of Cornelius Diadematus. It should be noted that Maiuri's attribution for the first of these schemes was supported by his note that their freshness and state of preservation indicated that they belonged to the last days of the city; Maiuri, 183.

189 These and other features of the schemes are characteristic of the Vespasianic Style; see supra nn.133 and 137-138.
190. E.g., cf., the late Neronian scheme from the House of Octavius Quartio (Pl.9 fig.2) and the "sub-Neronian" scheme from the House of Apollo (Pl.25 figs.1-2).

191. See supra nn.143 and 187.

192. This was the case with many of the non-specialised texts in which the bust tondi and pinakes were examined cojointly. E.g., see Spin Arti, 26; Marconi, 53-54; Ducati, 26. However, even in more specialised studies and detailed discussions, often dealing with the tondi alone, no classificatory/chronological information was noted. For instance, see Mau P, 466-468; Gusman, 343-350; Gusman P, 366-370.

193. For instance, Hinks stated, "Compared with....sculptured Roman portraits....their surviving painted counterparts are very few. Those which do occur at Pompeii belong to the latest period, the middle of the first century AD"; R.P. Hinks, Catalogue of the Greek, Etruscan and Roman Paintings and Mosaics in the British Museum, London, 1933, 30. Similarly, Swindler wrote, "....During the period of the Fourth Style we find a number of portraits...."; Swindler, 373. De Grünneisen's comments were equally general and simply noted,"Le portrait proprement dit apparaît....relativement tard;....dans le courant des premières années de l'ère vulgaire. La conception se concrétisa ainsi à une époque de maniérisme;....ces tendances créèrent le quatrième style ornemental des dernières années de Pompéi"; de Grünneisen, 53-54.

194. For instance, Rizzo was one of the few scholars who acknowledged the Third Style appearance of the tondi. However, he simply noted, "....di quei tondi...., che sono frequenti come motivo di decorazione nel terzo e nel quarto stile...."; Rizzo, 83.

195. Mau's discussion of isolated Third and Fourth Style paintings typifies the sort of implied indications that have been given in regard to the medallions' appearance in the earlier Style; Mau P, 463. Nevertheless, it was Fitz-Gerald Marriott who denied the Third Style occurrence of the tondi; FGM, 14: Fowler, loc.cit., n.105 introduction.

196. E.g., Zevi noted that tondi in the panels of the main wall zones were new motifs in the nature Third Style; Zevi, 31-32.

197. For instance, the bust medallion was not included in Bastet and de Vos' synopsis of the ornament found in the central wall zones of Third Style schemes; Bastet-de Vos, 124-129.

198. E.g., Fitz-Gerald Marriott noted, "The great mass of portraits (bust tondi and pinakes) are to be found in the Fourth Style...."; FGM, 16: Fowler, loc.cit., supra n.195. See supra nn.193-194 for further examples.

199. Borda was one of the few scholars to acknowledge the occurrence of the bust tondi in the late Fourth Style or Vespasianic phase. However, he did this indirectly by discussing certain examples of the class, including tondi nos.26 and 214, as Flavian representations; Borda, 262-263. The results of this chapter confirm Borda's work in this regard and substantiate his Vespasianic dating for tondo no.26; see supra n.152. Moreover, his Flavian dating for tondo no.214 is
supported by an independent examination of its characteristics; see p.147 chap.2.

200. Schefold also observed that the tondo was a characteristic Vespasianic Fourth Style motif; K. Schefold, RM 64, 1957, 152. However, he implied rather than noted the widespread occurrence of the tondi in this stylistic phase; see p.21, nn.138 and 142 introduction. It should be noted that the findings outlined in this chapter refute Fitz-Gerald Marriott's observation that few, if any of the bust tondi were found in the late Fourth Style; PGM, 16.
CHAPTER 2

ANALYSIS AND EXAMINATION OF THE POMPEIAN BUST MEDALLIONS

This chapter presents an examination and analysis of the Pompeian bust medallions as a class of Romano-Campanian wall painting. It has been noted previously that some of the tondi are unpublished and many are little known to modern scholarship. Moreover, as a class of paintings the Pompeian bust tondi are almost largely unknown. Attempts have been made to discuss the paintings as a group. However, they were all presented in very general terms and were made with reference to incomplete samples.\(^1\) The first function of this chapter is to provide a systematic assessment of the evidence in the catalogue, including classificatory/chronological attributions, in order to define the characteristics of the bust medallions. The second function of this chapter is that it is intended to be a methodological experiment in the assessment, dating and classification of Roman wall painting. Many of the characteristics examined in this chapter have not previously been considered in relation to either the tondi or other classes of painting. The results and conclusions from their assessment reveals a great deal of useful evidence, some of which can be used to propose attributions for those examples of the class whose decorative contexts are unknown.

In the first section of this chapter the main characteristics of the tondi are independently examined and analysed. The nature of the characteristic and the size of the available sample dictate the means of assessment as well as the results in each case; these factors and all relevant problems are discussed separately. The major methodological problems for this chapter relate to the available samples. In each section a large number of examples are excluded because of lack of information or conflicting records. This means that all the assessments are weighted in favour of the fully preserved or well recorded tondi. However, in some cases the sample is so severely limited that any positive/representative results or conclusions are impossible to obtain. The size of the sample also varies widely from one section to another. However, in attempting to reach general conclusions on the class and in order to propose attributions each section includes the largest possible sample of catalogued material. The second section of this chapter presents a cross analysis of the bust medallion class based on the results of the preceding assessments. In this section I also propose
classificatory/chronological attributions for undated examples of the class.²

**Subjects.**

An examination and analysis of the subjects of the bust medallion class is not without limitations. We are no longer in a position to fully assess the subjects of many tondi because they are known only through earlier descriptions.³ The assessment of the subjects is also complicated by the existence of generalised, partial and conflicting records.⁴ These limitations do not overly reduce the number of examples to be considered. However, there are many problems relating to the subjects' identifications.

The subject range of the tondi extends from mythological characters through to figures of a "portrait" quality. The identification of mythological subjects is largely straightforward. In most cases we have images of idealised individuals, often shown with some or all of the characteristic features of well known mythological figures.⁵ Alternatively, a large number of the bust medallions' subjects are portraits (representations of mortal/human figures). As this study is not concerned with the issue of portraiture I refer to these subjects as "portrait" quality figures. In comparison with mythological characters these subjects have individualised and distinctive physiognomies; in some cases the examples from related contexts display a physical resemblance which suggests a familial relationship.⁶ They are realistically depicted, nearly all wear standard Roman dress and some of the females are distinguished by their fashionable hairstyles. In some cases these figures appear with attributes or objects of a mythological nature. However, as these are the only details of the subjects that do not conform to the characteristics of "portrait" figures they appear to be simply mythological allusions. A small group of "portrait" subjects are depicted in the guise of mythological characters.⁷ The existence of these figures in "fancy dress" has been acknowledged by earlier commentators on the class.⁸ However, their uncertainty in identifying such figures highlights the problem of distinguishing between mortals in the guise of characters and actual mythological figures.⁹ Indeed, in some cases it is impossible to differentiate between the subjects with certainty.¹⁰

The tendency of earlier scholars to provide mythological
identifications for the medallions' subjects raises a further problem. In those cases where I have been able to check many of these identifications prove to be doubtful or unfounded. Nevertheless, in many cases the poor state of preservation and the lack of alternative records means that these identifications are our sole evidence.

**Bust forms:** In this and the following section the medallions' subjects are examined regardless of their identifications, save in those cases where this information proves to be significant.

The variations in the length and orientation of the bust forms in the medallion class almost equal the number of subjects. The bust lengths range from just below the shoulder-line to just above waist level. However, the majority of figures are shown from mid-chest zone or as short bust forms with their shoulders cut off by the frame. Although profile and frontal figures are rare most of the class' subjects are shown turned slightly in one direction so that they appear to be placed at an angle, with one shoulder receding into the ground. Popular variants on this form show a frontal figure entering the painting at an angle from one side or the bust simply placed at an angle within the painting.

The orientation of the figures' heads do not always correspond to the busts directions; they can be frontal and upright, turned slightly in three-quarter view, bent forward, inclined or thrown back. The majority of the figures have almost frontal heads that turn only slightly in one direction. While the same conventions are seen in the tondi containing more than one subject, these will be discussed in more detail later.

The number, sex and age of the medallion subjects: The sex and age identifications of the medallions' subjects are complicated by a variety of problems; such as idealisation, iconographic conventions, generalised records and conflicting identifications. Nevertheless, the existing sample of evidence is more than adequate, above all for an assessment of the number of the subjects.

The majority of medallions contain single figures many of which represent "portrait" quality figures. These subjects do not have a specific occurrence but are distributed throughout the class' classificatory/chronological range. Single mythological characters and "portrait" figures in the guise of mythological characters are nearly all associated with the Fourth Style and in particular its
Vespasianic phase. 21 Double figure compositions are less frequent amongst the tondi. Many of these examples depict "portrait" subjects and figures in the guise of mythological characters. 22 An almost equal number of double figure compositions contain mythological subjects. 23 As a group the double figure tondi are a Fourth Style phenomenon and are very much associated with its last stylistic phase; the medallions which contain a main subject with an eros have the same classificatory/chronological distribution. 24 The late Third Style tondo no. 217 (Pl. 64 fig. 1) is the only three figure composition in the class.

Single females followed closely by male figures are the most popular subjects in the class. By far the majority of these are young "portrait" quality figures. The age variations and range for female and male figures are similar. Single "portrait" figures appear in their mid-late teens and early-mid twenties. 25 However, the figures are commonly shown in their mid-late twenties and less frequently in their late twenties or early thirties. 26 The ages of single mythological characters have a similar distribution but will be discussed later.

Children are rare subjects in the tondi and are nearly all male; the only representation of a young girl is a psyche (tondo no. 93). 27 The class includes a unique depiction of a male baby; the child depicted as Bacchus appears in the Third Style tondo no. 217. Young boys of five years of age or under are known from a small number of single "portrait" figure tondi; all eros figures fall into this age category. 28 Boys between five-ten years of age and slightly older adolescents, aged between ten and fourteen are also seen in several tondi; they include representations of "portrait" and mythological figures. 29

Mature figures in their thirties and late forties only appear in representations of Juno, Mars (tondi nos. 40-41, Pl. 12 figs. 1-2), Hercules and Omphale (no. 211, Pl. 61 fig. 1). Older figures in their late fifties are slightly more common but are confined to male figures of a "portrait" quality. 30 More elderly, bearded subjects appear in "portrait" representations and in depictions of Saturn, Jupiter, Silenus and Hercules. 31

Amongst tondi containing more than one figure the most popular combination consists of a male and female. However, in four paintings we see subjects of the same sex; in two "portrait" quality tondi
(nos.162 (Pl.48 fig.2) and 193 (Pl.52 fig.3)) and a third mythological composition (no.226, Herculaneum (Pl.68 fig.2) the subjects are male while a further example (no.137) depicts two female figures. The majority of figures in these compositions are of the same age, but the age range is broad. The figures appear in their late teens but more commonly in their early twenties; the mythological figures in tondo no.227 (Herculaneum, Pl.69 fig.1) are shown in their early thirties. In some of these tondi the ages of the figures differ. The male in the "portrait" quality tondi nos.162 (Pl.48 fig.2) and 193 (Pl.52 fig.3) are in their early twenties, while their companions are aged in their mid-teens. In a further two mythological tondi we see bearded elderly males in their sixties appearing with young female figures. A further scheme shows Bacchus in his late twenties accompanied by an elderly silenus (no.226, Herculaneum (Pl.68 fig.2)). There are a number of Bacchic tondi in which a woman appears with a boy or young male, but for most no age identifications are possible. In the preserved Fourth Style examples we see a woman (a maenad in no.30 (Pl.8 fig.2) and an unidentified figure in no.139 (Pl.45 fig.1)) in her late twenties-thirties accompanied by an adolescent (a satyr in the first and a pan in the second).

The bust forms, number, sex, age and identifications of the medallions' subjects have only a broad classificatory and/or chronological significance for the class. The most important evidence to emerge is the popularity of double figure compositions, mythological subjects as well as mature-aged figures in Fourth Style and specifically Vespasianic examples of the class. Another significant fact is that the Fourth Style tondi display the widest variation and range of ages and bust forms within the class. In contrast the Third Style tondi employ a limited as well as simple range of bust forms and always represent youthful, "portrait" quality subjects.

"Portrait" quality subjects: gestures and attributes.

Many of the single "portrait" subjects appear with an attribute or are involved in some kind of activity expressed by a single gesture. The popularity of the individual gestures and attributes cannot be readily assessed as they are often represented by only one example. Nevertheless, all of the tondi in which these details appear are associated with the Fourth Style and the majority belong to its Vespasianic phase.
**Female figures:** Typically female gestures found in Vespasianic tondi include the resting of the index finger on the lower lip (no. 32, Pl. 10 fig. 1) or the head on the back of the hand (no. 102, Pl. 30 fig. 2). In other examples the figures gesture openly with their hands; in tondo no. 90 the subject raises her hand to her head and seems to be tidying her hair while in no. 47 (Fourth Style, Pl. 15 fig. 1) the subject holds a section of her necklace. An interesting gesture known from three tondi shows the figure holding up a section of her veil (no. 98, Vespasianic (Pl. 28 fig. 2)) or garment (nos. 48 (Fourth Style, Pl. 15 fig. 2) and 104 ("sub-Neronian", Pl. 32 fig. 2)). The popularity of this gesture is indicated by the number of parallels. The maenad in tondo no. 92 (Vespasianic) raised a section of her garment behind her shoulder and held a kantharos. The foreground figure in tondo no. 161 (Vespasianic, Pl. 44 fig. 2) holds a section of her garment as if about to secure it to her shoulder. An unusual variation is seen in medallion 136 (Vespasianic, Pl. 44 fig. 1); the secondary male figure passes his arm behind his companion and holds up a section of her mantle.

A popular female gesture associated with writing implements is found in the undated tondi nos. 87, 183 and 214 (Pl. 62 fig. 2), the "sub-Neronian" tondo no. 103 and the Vespasianic tondo no. 154 (Pl. 49 fig. 2). The foreground figure in the Vespasianic tondo no. 137 is also shown with the same gestures and attributes. The figures employing this "poetess" gesture raise one hand before their chest to hold a stylus to their mouths and in their other hand hold a dyptchon before one shoulder; in no. 103 (Pl. 32 fig. 1) the dyptchon simply appears before the figure's shoulder.

In many cases an eros fulfills the function of an attribute by acting as a mythological allusion or as an indication that the figure is depicted in the guise of a deity. Eros appears behind or before the shoulders of many "portrait" quality females; including the figures in the Neronian tondo no. 73, the "sub-Neronian" tondi nos. 81-83 (Pl. 24-25 figs. 1-2) and the Vespasianic tondi nos. 28, 185 (Pl. 56 figs. 1-2) and 200; in no. 73 (Pl. 21 fig. 1) the female figure touched the head of the eros.

The attributes that appear with female "portrait" figures are only rarely of a mythological nature. In most cases they simply rest before the female's shoulder; the attributes include a flabellum (no. 79, Vespasianic (Pl. 23 fig. 1)), a pedum (no. 22), a cornucopia (no.
74, Neronian (Pl. 20 fig. 2), a staff or thyrso (no. 4, Vespasianic (Pl. 1 fig. 2)) and a bow (nos. 26 and 100 (Pl. 29 fig. 2), Vespasianic); in no. 26 (Pl. 2 fig. 2) a quiver also appears behind the figure's shoulder. In two instances the figures hold or touch an object which appears before their shoulder; the object is a wide-mouthed vessel in tondo no. 96 (Vespasianic, Pl. 27 fig. 2) and a kantharos in no. 49 (Fourth Style, Pl. 16 fig. 1). Female subjects can also hold up objects. The figure in tondo no. 4 (Vespasianic) holds a staff (possibly a thyrso) and the woman in no. 107 ("sub-Neronian", Pl. 34 fig. 1) holds a feather. The female figures in the Vespasianic tondi nos. 12 (Pl. 3 fig. 1) and 97 (Pl. 28 fig. 1) are unique amongst the female subjects. In the former a thyrso and bunch of grapes appear above the figure's shoulder while in the latter the figure plays a lyre that appears before her shoulder.

Male figures: Male "portrait" quality figures are distinguished by a limited number of attributes and gestures. The most popular attribute is a white scroll. Three figures hold a rolled scroll in one hand, the end of which is placed under their chins. Figures employing this "poet" gesture appear in the undated tondi nos. 182, 215 (Pl. 63 fig. 1) and the Vespasianic tondo no. 155; the figure in no. 88 also held a scroll. The gesture is repeated by the foreground figure in a further Vespasianic tondo (no. 193, Pl. 52 fig. 1). Variations on this gesture and related forms also appear. In tondo no. 162 (Vespasianic, Pl. 48 fig. 2) the foreground figure holds a rolled scroll before his chest. A half unrolled scroll appears before the youth's shoulder in tondo no. 53 while a rolled scroll appears before the shoulder of the youth in the companion piece no. 54 (Fourth Style, Pl. 17 figs. 1-2). The figure in tondo no. 230 (Pl. 70 fig. 2, unknown provenance) gazes down at an unrolled scroll before his chest.

In two Neronian tondi male "portrait" figures appear with musical instruments. In these cases a lyre (no. 72) and a tympanon (?) (no. 71) appear before the figures' chests and shoulders (Pl. 20 fig. 1). The spear or lance is a more popular attribute. It rests before the shoulders of male figures in tondi nos. 133 (Fourth Style, Pl. 43 fig. 2), 130 (Fourth Style, Pl. 42 fig. 1) and 195 (Vespasianic, Pl. 58 fig. 1); in no. 130 the figure raises his hand in a gesture of rejection and the hilt of a sword/dagger appears before his shoulder.

Single "portrait" quality male figures are rarely shown with mythological attributes. The figure in the undated tondo no. 216
(Pl.63 fig.2) gazes down at a petasos while the subject of no.105
("sub-Neronian", Pl.33 fig.1) holds a palm branch. Two of the male
figures have pedums (tondi nos.29 (Vespasianic) and 34 (Fourth Style))
and a further figure appears with a thyrsos (no.35, Fourth Style). 42

Figures of a "portrait" quality in the guise of mythological
characters appear with various attributes. 43 The boy in tondo no.66
(Vespasianic, Pl.19 fig.1) wears a petasos and has a caduceus
resting before his shoulder. In medallion 198 (Vespasianic, Pl.59
fig.2) the figure (possibly in the guise of Apollo) is nude save for
a strap across his chest and a laurel wreath; a quiver appears behind
his shoulder. The figure in the guise of Paris in tondo no.210 wears
a Phrygian beret and has a quiver behind his shoulder. Finally, the
figure in the medallion 184 (Vespasianic, Pl.56 figs.1-2 (shown as a
warrior or in the guise of Mars)) wears a crested helmet, a breast-
plate and has a shield before his shoulder.

"Portrait" quality subjects: garments, headdress, hairstyles and
jewellery.

To avoid repetition all of the "portrait" quality subjects are
examined in this section whether they are found in single or double
figure compositions.

Garments: The figures are usually draped. Nudity is a feature largely
reserved for mythological subjects, figures in the guise of
mythological characters or figures of an unclear nature. 44 However,
there are a small number of nude "portrait" quality males. 45 Many of
the male figures have a mantle covering one or both shoulders and
leaving the chest partially or totally bare. 46 Equally popular is a
mantle draped across the figure's chest and fastened on the shoulder
to leave the r. arm bare, in the fashion of a paludamentum. 47 A
small number of males are draped in mantles, tunics with mantles,
sleeveless tunics and togas. 48

The majority of female figures wear a tunic and a mantle covering
one or both shoulders. 49 However, many women wear full garments that
cover their entire upper torso; in a small number of cases these
garments have broad necklines. 50 A variety of sleeveless tunics are
also worn by the female "portrait" figures. 51 Nevertheless, a small
number of females wear unusual garments. These include various forms
of transparent clothing as well as a garment that covers the l.
shoulder and passes across the chest to leave the r. shoulder bare. 52

Headdress: A popular form of ornamentation for females is a band or
ribbon in the hair; these are often of gold but can be beaded or made of pearls. In a few cases the females wear an open net cap or a soft cloth cap but most are crowned with ivy; in two cases the wreaths consist of vine leaves and berry clusters with flowers. Female subjects in the guise of mythological characters or of uncertain identification wear an embroidered Phrygian beret and diadems or bands in their hair. Nevertheless, a variety of diadems are worn by the "portrait" quality female subjects. Similarly, while females with mantles drawn over their heads and veiled figures are rare a large number of "portrait" figures wear both the diadem and veil.

Only a limited number of male figures wear a headdress. A crested helmet, a Phrygian beret and a petasos are worn by figures in the guise of mythological characters. Amongst "portrait" males the most popular form of headdress is a wreath (ivy or laurel); in single cases male figures appear with a hair band, a gold (coloured?) diadem and a plumed helmet.

Hairstyles: The majority of "portrait" quality male figures have a full head of hair and are clean shaven. They have simple, naturalistic and in the main, short non-distinctive hairstyles. The figures often have straight hair that forms a short or long fringe; this is simply brushed forward but in most cases is swept to one or either side of the face. Loosely curled locks or slightly wavy hair appears in some cases and forms a single mass on the head or is more formally parted at the centre.

The majority of "portrait" female figures have their hair dressed in some fashion. The late Neronian/Vespasianic coiffures of the figures in tondi nos.43, 47-49, 26, 83 and 107 have been discussed in the previous chapter. Semi-dressed hairstyles which are naturalistic or simplified renditions of established Imperial forms occur in many cases. The Neronian-style coiffures of the females in tondi nos.95, 97 and 98 which were examined in the preceding chapter highlight the problems of locating exact parallels for such hairstyles.

In many cases the hair of the female subjects cannot be fully considered because of the orientation of the figures and/or the presence of some form of headdress. Nevertheless, in most of these cases the figures have long straight or waved hair parted at the centre, brushed to either side of the face and fastened behind the head or neck; in some cases an additional row of curls run around the
sides of the face. Many of the Vespasianic and Fourth Style subjects have their hair dressed in a short waved or loosely curled mass with a central part and waved or curled locks running along the neck, onto the shoulders. In a small number of Fourth Style examples we find a simple variant of this form in which the side locks are not in evidence and the hair is very loosely waved or brushed into a short mass around the face.

A small number of figures have short curled Neronian-like hairstyles. A fairly popular form consists of a large mass of curls around the face, with or without a fringe of curls; the hair in these cases is centrally parted and rests flat to either side or is waved on the crown. The figure in tondo no.214 (Pl.62 fig.2) displays this last coiffure type which some scholars have associated with the Claudian-Neronian period. Unfortunately, the naturalistic forms of all the semi-dressed hairstyles and our ignorance of the arrangements of the back portions of the hair make it impossible to locate specific parallels and propose suggestions such as these. In most cases parallels can be found which indicate only that these coiffures are echoing or copying Imperial forms which range in date from the Julio-Claudian through to late Neronian periods.

While only a small number of the figures have long, loose flowing and naturalistic hair forms, they are usually neatly arranged. The most notable exceptions are the female figures found in the tondi nos.4 (Vespasianic, Pl.1 fig.2) and 79 (Vespasianic, Pl. 22 fig.2). The figures' straight hair is rather messily arranged and appear to be very casual versions of the early Flavian hairstyle which is far more successfully achieved on the female figure in no.26 (Pl.2 fig.2).

Jewellery: Many of the "portrait" quality female figures are endowed with different forms of adornments. Necklaces are fairly popular and range from short necklets through to long, elaborate forms which employ semi-precious or precious materials. Many of the figures wear not only necklaces but earrings as well, which can take many forms; long or rotund pendant earrings often in gold, pearl or even in coral are known and simple gold circular earrings are popular. The only other form of jewellery worn by the figures are simple ring bracelets.
Single mythological subjects.

The gestures, garb and attributes of the single mythological subjects are examined in the following groupings. Each grouping begins with an identification of the figure concerned and a list of the relevant medallion numbers. This is followed by a brief outline of the distinctive characteristics of each figure as represented in the class; "portrait" quality figures in the guise of different characters are also discussed if the identity is problematical.

**Apollo:** nos.25 (Fourth Style) and 198 (Vespasianic, Pl.59 fig.2). 76
The latter beardless youth in his mid-teens, crowned with laurel is probably a "portrait" figure in the guise of this god. Both figures are nude. However, in no.198 a strap passes across the figure's chest and a quiver is visible over his shoulder. In no.25 Apollo held a lyre.

**Eros:** no.156 (Vespasianic). Eros was crowned with ivy and had two yellow flowers. 77

**Hercules:** no.229 (disputed provenance, Pl.70 fig.1). Hercules is shown as a nude, beardless and wreathed youth in his late teens with a club resting before his shoulder. 78

**Jupiter:** nos.117 (Pl.38 fig.1), 121 (Pl.39 fig.2), 142 (Vespasianic, Pl.47 fig.1) and 186 (Vespasianic). 79 The preserved examples (nos.117, 121 and 142) depict elderly bearded males with long hair and dark brown flesh. The figures wear mantles, covering both shoulders (no.113), leaving the chest bare (no.121) or covering one shoulder, then pulled across the chest (no.142). Three of the figures appear with a sceptre that rests before their chest (no.117) or shoulder (nos.121 and 142); in no.186 the figure was crowned.

**Mars:** nos.41 (Vespasianic, Pl.12 fig.2), 115 (Pl.37 fig.1) and 184 (Vespasianic, Pl.56 figs.1-2). 80 The latter appears to be a "portrait" quality figure in the guise of this deity. The figures are beardless males in their twenties and wear helmets; the latter are either crested (nos.115 and 184) or have a ridged crown and peaked brim (no.41). The figures are armed with lances (nos.41 and 115), shields and breast-plates (nos.115 and 184).

**Mercury:** nos.38 (Vespasianic, Pl.11 fig.1), 128 (Vespasianic, Pl.41 fig.2), 116 (Pl.37 fig.2) and 140 (Vespasianic, Pl.46 fig.1). 81 The beardless adolescent of feminine appearance in tondo no.128 appears to be a "portrait" quality figure in the guise of this god. The remaining Mercury figures are beardless youths in their twenties; in nos.116 and 140 the figures have brown flesh colours. The figure in tondo no.116 is nude while all the others wear a mantle; in no.38
the mantle covers both shoulders and leaves the chest bare, save for a strap, while in nos.128 and 140 it covers both shoulders and is wrapped across the chest. Some of the figures wear the winged petasos (nos.38, 116 and 140). A small pair of green wings emerge from the figure's head in tondo no.128. The caduceus appears in association with three of the figures; this either rests before (nos.38 and 140) or behind the subject's shoulder (no.128).

Paris and eros: nos.16 (Vespasianic, Pl.5 fig.1), 44 (Vespasianic, Pl.14 fig.1), 106 ("sub-Neronian", Pl.33 fig.2), 129 (Vespasianic, Pl.41 fig.2), 131 (Vespasianic), 134 (Fourth Style), 138 (Vespasianic), 150, 152 (Vespasianic), 176 (Fourth Style, Pl.53 fig.1), 180 and 210 (Pl.60 fig.2). The beardless adolescents in tondi nos.16, 129 and 210 appear to be "portrait" quality figures in the guise of Paris. The remaining tondi depict beardless youths in their late teens of slightly feminine appearance (nos.44, 180, 176 and 106). In other cases Paris is described as a beardless (no.152) youth (nos.138 and 150) who is similar but more manly than the figures in nos.131 and 176. In all but four cases (nos.16, 131, 210 and 176) Paris has a pedum resting before one shoulder; in no.106 the figure holds the attribute. Paris is nearly always shown wearing a Phrygian beret; the only exceptions are the figures in tondi nos.134 and 16 (wreathed). Some of the figures also wear earrings (nos.44, 138, 150, 176 and 180). Paris wears a mantle (nos.106 and 180), a tunic (nos.138 and 150), a tunic with a cloak over one shoulder (no.44), and a nebris (no.138); in nos.152 and 176 he wears a tunic and a brown garment (leopard skin ?). The figure of Paris is always accompanied by an eros who appears at one of his shoulders (save in nos.129 and 210). In many cases the eros strokes the youth's chin (nos.44, 131, 134, 150, 152 and 180). In other cases the eros nestles into the youth's cheek (no.131), whispers into his ear as he touches his chin (no.138) or leans out from behind the youth's shoulder and gazes up at him as he touches his neck or earrings (no.176).

Saturn: no.112 (Pl.36 fig.1). Saturn is shown as an elderly, bearded male with dark brown flesh. He wears a pileus and a mantle, while a sickle rests before his shoulder.

Sol: no.113 (Pl.34 fig.2), 141 (Vespasianic, Pl.46 fig.2) and 203 (Vespasianic). Sol is shown as a beardless youth in his late teens (no.113) or twenties (no.141). He wears a tunic (no.203) and a mantle which can cover both shoulders (no.141) or which is draped over one
shoulder and fastened by a strap (no.113). Sol wears a rayed crown and earrings (no.141) or his head is surrounded by a radiate nimbus (nos.113 and 203). In each case Sol appears with a whip resting before his shoulder.

**Vulcan:** nos.42 (Vespasianic, Pl.13 fig.1) and 108 (Pl.34 fig.2). The latter Vulcan is a beardless youth in his late teens. The former figure is bearded and his thick neck as well as receding hairline suggest an older male in middle age. Both figures are almost nude, save for a mantle covering one shoulder and half the chest. They both wear a pileus and appear with attributes before their shoulders; either a pair of pincers (no.42) or a hammer (no.108). In no.108 a gold sceptre also rests before the figure's shoulder.

**Diana:** nos.23 (Fourth Style), 100 (Vespasianic, Pl.29 fig.2), 122 (Pl.34 fig.1), 188, 197 (Vespasianic, Pl.59 fig.1) and 202 (Vespasianic). Diana is one of the subjects whose exact identification is uncertain in a number of cases (tondi nos.23, 100, 188, 197 and 202). The identification of Diana-Luna in no.122 is certain. The nude female in her twenties carries a bow over her shoulder and has a moon crescent on her head. The remaining figures wear a variety of garments. These include a sleeveless garment with gold buckles and a necklet (no.202) and a full garment with a V neckline (no.197). The figures also wear diadems (nos.23 and 197) and wreaths (nos.100 and 202). A quiver appears in association with three of the figures (nos.23, 197 and 188). Others appear with a bow, that either rests before one shoulder (no.100) or is held in a raised hand (no.23); in no.202 two spears rest before the figure's shoulder.

**Juno:** nos.40 (Vespasianic, Pl.12 fig.1) and 187 (Vespasianic). The former deity in her twenties wears a green garment, a diadem and a veil. The latter figure is said to have worn a green garment and a stephane.

**Luna:** nos.114 (Pl.36 fig.2) and 143 (Vespasianic, Pl.47 fig.2). In no.114 Luna is in her late twenties, wears a transparent garment and a white nimbus surrounds her head. In the latter example she wears a sleeveless tunic and has a moon crescent on her head. Both figures have attributes resting before their shoulders; in no.143 this is a whip and in no.114 it is a sceptre.

**Minerva/Athena:** no.39 (Vespasianic, Pl.11 fig.2). The garmented figure in her twenties wears a breast-plate and a wreathed crested helmet. She is armed with a shield and a lance/spear.
Psyche: no.93. Psyche wore earrings, a purple fillet and had green wings.  

Venus and eros: nos.43 (Vespasianic, Pl.13 fig.2), 73 (Neronian, Pl.21 fig.1), 77, 80 (Vespasianic), 81-84 ("sub-Neronian", Pl.24 figs. 1-2), 118 (Pl.38 fig.2), 120 (Pl.34 fig.2) and 185 (Vespasianic, Pl.56 figs.1-2). The mortal form of Venus makes her one of the most difficult mythological subjects to identify. Indeed, only two of these figures (tondi nos.118 and 120) can be securely identified as the deity and the remaining subjects are or are likely to be "portrait" quality figures in her guise. For instance, the young figure in no.43 appears with a series of mythological tondi representations but her individual physiognomy and contemporary hairstyle suggest a "portrait" figure. The certain Venus figures are shown in their late teens-early twenties (no.120) and thirties (no.118). The former figure wears a yellow garment, a gold denticulated crown and has a sceptre before her shoulder. The latter subject wears a transparent garment, an elaborate gold crown, pendant earrings and a gold necklace; eros appears behind her shoulder and gazes up into her face. The remaining known figures (nos.43, 81-83 and 73) are in their late teens-early twenties; the only exception being a more mature figure in her mid-late twenties (no.185). In medallions nos. 81-82 an eros appears behind the figures' shoulders and gazes up into his companions' faces. In no.73 an eros rests his face on the woman's cheek and encircles her neck with his arm; she raises her arm to his head and a pedum rests before her shoulder. In no.185 a garbed eros appears before the figure's shoulder and holds a leaf shaped flabellum. The figures are fully draped (no.185) in a tunic and mantle (nos.73 and 83) or a transparent garment (nos.81 and 82). They are also characterised by various forms of headdress; including wreaths (no.81), diadems (no.43 and 77) and crowns with veils (nos.82 and 185).

Bacchic characters. 

Bacchus: nos.24 (Fourth Style), 52 (Vespasianic), 109 (Pl.34 fig.2) and 146. The preserved figure of Bacchus (no.109) shows a beardless youth in his late teens. Two of the figures are nude (nos.109 and 146), one wore a mantle and a necklace (no.52) and a third an unidentified garment (no.24). The figures are wreathed with ivy (nos.52 and 146) and berries (no.109), vine leaves (no.24) and grapes with vine tendrils (no.52). Each figure appears with a thyrsos resting before one
shoulder; in no. 24 it rests before the figure's chest.

Maenads: nos. 7 (Pl. 1 fig. 3), 31 (Neronian, Pl. 9 fig. 1), 85-86 (Vespasianic, Pl. 26 figs. 1-2), 92 (Vespasianic), 145, 149, 159-160 (Vespasianic), 189-190 ("sub-Neronian"), 192 (Vespasianic) and 223 (Herculaneum, Pl. 67 fig. 2). The mortal form of maenads is a complicating factor for their identification. Indeed, many of the examples may hold "portrait" quality figures in the guise of maenads. The young female figures (no. 145) are in their mid-late teens (nos. 7, 31, 85-86, 159-160 and 223). The figures are often crowned with leaves (nos. 189-190) of either ivy (nos. 7, 31, 85-86, 145 and 192) or vine (nos. 92 and 159); the figure in no. 223 has a cap or cloth on her head. Popular forms of garments include a sleeveless tunic (nos. 145 and 160) and a tunic tied on one shoulder to leave the other bare (nos. 7, 31 and 85). In medallion 159 the figure is nude save for a strap running across her chest and in no. 223 the maenad wears a full garment fallen from one shoulder to leave it and the adjacent area of chest bare. Maenads rarely wear jewellery; the forms include a neck ornament (no. 149), gold earrings (nos. 7 and 192) and a bracelet (no. 223). The thyrsos is the most popular attribute associated with maenads; the figures either hold the attribute (nos. 7 and 192) or have it resting before one shoulder (nos. 86, 145, 149, 189 and 190). Maenads also appear with other attributes before their shoulders; these include a pedum (no. 85), a tympanon (nos. 86 and 223) and a wide mouthed vessel (no. 7). The figure in tondo no. 31, who throws her head back to drink from a transparent cup may be a representation of the goddess Methe as Spinazzola suggested.

Satyrs: nos. 11 (Pl. 2 fig. 1), 153 (Pl. 49 fig. 1), 194, 68, 91, 199 (Vespasianic) and nos. 51, 89, 224 (Herculaneum, Pl. 68 fig. 1), 228 (Pl. 69 fig. 2). The ages of the known satyrs varies; they include a young boy (no. 11), adolescents (nos. 153 and 224) and a beardless teenager (no. 228). The figures are often nude (nos. 11, 224 and 228) but can wear a mantle (no. 153) or a nebris (no. 68); one satyr is fully draped (no. 91). The figures have short, dishevelled hair (nos. 11, 153, 228 and 224) or long loose locks (no. 68). The satyrs are wreathed with pine (nos. 11, 51 and 153) or ivy (nos. 68, 194, 199 and 224); the figure in no. 194 also wears earrings. Some of the satyrs have pointed ears (nos. 11, 224 and 228) or horns projecting from their forehead (nos. 68 and 228). In no. 199 an eros appeared over the satyr's shoulder and gazed up into his face. The attributes and objects
associated with the other satyrs include a pedum (no.228), a thyrsos (no.194), a kantharos (no.91), a high necked vase with a flaring mouth (no.224), a globular vessel (no.11) and a syrinx (nos.153, 51 and 89).

Silenus: nos.9, 69 (Vespasianic), 144 and 222 (Herculaneum, Pl.67 fig.1). The preserved silen (no.222) is shown as an elderly male with a long, flowing white beard, short grey hair, the characteristic snub nose, full lips and deep set eyes. Like the silens in tondi nos.69 and 144 he is wreathed with ivy; the former figure is bald. In no. 222 Silenus is nude save for a mantle thrown over his shoulders and in no.69 he wears a garment fastened around his neck. The attributes associated with these figures include a pedum (no.9) and a thyrsos which rests before one shoulder (no.144); the figure in no.222 holds a silver kantharos.

Mythological subjects of disputed or problematical identification.

Personification of Spring, possibly Vernus or Vertumnus, (Pan ?): no.110 (Pl.35 fig.2). The beardless figure in mid-teens appears to be a female. The figure is nude save for a garland across her chest and wreath. Before her shoulders are a syrinx and pedum.97

Aestas, Ceres, or Cybele (Rhea ?): no.111 (Pl.35 fig.2). The female figure in her late teens is nude save for a transparent white mantle. Before her shoulder is a high vessel with a central projection (a kalathos ?).98

Auctumnus: no.119 (Pl.39 fig.1). The bust of a young crowned female in her mid-late teens. She appears to be nude and holds up a section of cloth or her garment which is filled with fruit.99

Hiems: no.123 (Pl.40 fig.1). The bust of an elderly female (?) figure wearing a full garment and a mantle over her head.100

Agrarian or rural deity, possibly Vertumnus: no.124 (Pl.40 fig.2). The beardless youth in his mid-late teens is nude save for a mantle thrown over his shoulders. A rake rests before his shoulder.101

Genius Augusti (Abbondance ?): no.125 (Pl.40 fig.2). The sex of this mature, aged figure appears to be male. He wears a full white mantle draped over his head and shoulders. He holds a patera and before his shoulder is a yellow cornucopia.102

Fluvial deity, Season, rural deity or personification of the river Ganges: no.177 (Pl.53 fig.2). The bust of a draped boy between six and ten years of age. He is crowned with reeds, drinks from a round
bottomed silver cup and an oar rests before his shoulder.\textsuperscript{103}

Some of the mythological subjects occur in related decorative contexts and form distinct iconographic series. These include the representations of Mercury, Minerva/Athena, Juno, Mars, Vulcan and possible Venus found in tondi nos.38-43 (Vespasianic) from the House of the Epigrams. However, a larger series of related mythological subjects appear in the undated tondi nos.108-125. The main deities in this series are Saturn (no.112), Sol (no.113), Diana-Luna (nos.114 and 122), Mars (no.115), Mercury (no.116), Jupiter (nos. 117 and 121), Venus (nos.118 and 120), Bacchus (no.109) and Vulcan (no.108). A further six contain representations of problematical figures including the Horae (nos.110, 111, 119 and 123), an agrarian deity (no.124) and a Genius (no.125). It is impossible to establish a single interpretation for this series. However, Helbig's suggestions that these figures relate to the calendarium seems viable.\textsuperscript{104} This suggestion is supported by the occurrence of the Seasons and the fact that the figures in the remaining tondi are possible personifications of the Weekdays. Helbig's suggestion that the deities in tondi nos.120, 121, 108, 122 and 109 are patrons of the months of April, July, September, November and October is also likely. In this context the remaining representations of the Genius and the unidentified deity could represent other month patrons or more simply allude to fertility and agrarian pursuits.

A further series of medallions (nos.167-171, Vespasianic) from the House of Holconius Rufus must be noted here. According to scholars these paintings may have depicted the upbringing of Bacchus; each representing a female character with Bacchus.\textsuperscript{105} Unfortunately, the limited records relating to these figures do not allow us to confirm or deny these observations.

Medallions containing more than one figure.

This section examines the bust medallions which contain more than one figure; only aspects of the figures not previously discussed are noted here. The sex, position, orientation and gestures of the figures in these paintings can be used to group the various examples into compositional types.

The scheme of the one medallion (no.217, Third Style Pl.64 fig.1) containing three figures differs little from those of the other examples in this group.\textsuperscript{106} The main figures in their late teens-early
twenties, are wreathed. The beardless satyr (?) to the r. wears a mantle and turns to his r. to face a maenad (?) in a sleeveless tunic. A wreathed child Bacchus, holding a kantharos and a thyrsos, reclines in the palm of the satyr's extended l. hand; the child is nude save for a mantle and boots.

The "portrait" quality figures in the Vespasianic tondi nos.136 (Pl.44 fig.1) and 209 employ broadly similar schemes; a female bust in the r. foreground and a male figure appearing partially behind her r. shoulder. In the latter tondo the figures incline their heads and gaze out of the tondo; the male figure looked to the l. towards his companion. The female in the former medallion also gazes forward and holds her r. arm before her breast. The accompanying youth gazes at her while passing his arm behind her and holds a section of her garment. A similar scheme type appears in the Vespasianic tondi 1, 137 and the undated example no.225 (Herculaneum). Atalanta appeared to the r. of no.1; she was garmented, armed and wore a hat. She gazed out of the tondo and Meleager, who appeared behind, looked at her. In no.225, the bust of a young crowned satyr holding a thyrsos appeared over the shoulder of a maenad (? holding a cup). The "portrait" quality female in the foreground of no.137 held a stylus and a dyptchon in the "poetess" gesture and her companion looked over her shoulder.

Variations on these scheme types are found in tondi showing figures embracing. The "portrait" identifications for the figures in tondo no.76 (Pl.16 fig.2) are queried by their nudity and pose. The female turned to her r. and raised her arm to embrace the head of a male figure who turned to kiss her cheek. In the l. of tondo no.46 (Vespasianic) a crowned maenad shouldering a thyrsos was embraced by a young satyr (crowned) as she placed her hand on his neck. The maenads and satyrs in tondi nos.45 (Vespasianic) and 147 may have also embraced. In the former example the frontal maenad appeared to the l. with the satyr partially behind her l. shoulder. In the latter example the maenad was uncovered by the satyr behind.

A second type of compositional scheme shows a female in the l. foreground with the bust of a male appearing higher and behind her r. shoulder. The "portrait" figures in the Vespasianic tondi nos.161 (Pl.44 fig.2) and 196 (Pl.57 fig.1) turn and gaze to their r. In no. 161 the female turns to her l. and holds a section of her garment as she gazes out of the painting. Her companion shown in profile, gazes at her. This scheme closely resembles that of the undated tondo no.211
While the pose and orientations of the subjects are almost identical, differences are observable. The bearded Hercules turns three-quarters to his r. as he passes his arm behind his companion to grasp her shoulder. Omphale wears a long sleeved garment and a lion skin; she gazes partially at her companion and partially out of the tondo. She holds a club before her shoulder and her r. arm is outstretched before her companion. The schemes of tondi nos.57 (Vespasianic) and 163 (Neronian, Pl.51 figs.1-2) are broadly similar. In no.163 a garmented female appeared to the l. and slightly lower, behind was the bust of a beardless figure; this figure turned to look back at the companion. In no.57 the female to the l. inclined her head onto her shoulder and the male figure to the r. gazed into her eyes while he placed a hand on her shoulder.

A third broad compositional scheme is employed by the "portrait" subjects of tondi nos.130 (Fourth Style, Pl.42 fig.1), 195 (Vespasianic, Pl.58 fig.1) and 219 (Pl.65 fig.2). In these examples a female bust appears partially behind the l. shoulder of a male figure in the l. of the foreground. The nude youth in no.219 turns to his l. and like his frontal, draped female companion gazes to the l. In the remaining two medallions the positioning and orientation of the figures are so similar that they must have been derived from the same prototype. Both have the frontal bust of a beardless male figure and to the r. behind his shoulder and lower a female who turns to her r. to gaze at her companion. The unusual correspondence between these schemes is echoed by similarities in the subjects' age, form, garments, hairstyles and attributes. However, their orientations and physiognomies differ. Moreover, the male figure in no.130 is distinguished by several unique features; these include his gesture of rejection, the slight turn of the head to avoid his companion's gaze, the strap across his chest and the hilt of a sword/dagger before his shoulder.

A similar, but closer correspondence characterises the "portrait" compositions of the Vespasianic tondi nos.162 (Pl.48 fig.2) and 193 (Pl.52 fig.3). In the centre of each is a frontal, beardless male in his early twenties wearing a mantle and holding a scroll. To the l. over his shoulder appears the head of a younger beardless male depicted in profile. As previously, these two paintings are clearly derived from a single prototype. This scheme is modified for the mythological subjects of the Vespasianic tondi nos.139 (Pl.45 fig.1),
179, 200 and the undated tondo no.165; the head of a second figure appears behind the shoulder of the foreground figure. The schemes of nos.139 and 165 are similar. They have frontal females in the foreground; in the first she wears a Phrygian beret, earrings and a necklace while a maenad crowned with ivy appears in the second. In both the head of a pan appears over the female's shoulder; in no.139 he is crowned with pine and in no.165 he places his hand on his chin. The main figures in nos.139 and 179 are frontal. In the latter this is a bearded, wreathed, elderly silen (?) wearing a mantle and holding a thyrso; a cup appears before his shoulder and he is accompanied by a young, crowned female (maenad ?). In the related scheme of no. 200 a female turned to her l., while a boy (possibly an eros) appeared behind.

A further three medallions containing Bacchic figures are linked by their compositional schemes. In the Neronian tondo no.164 (Pl.51 figs.1-2) the frontal bust of a beardless (horned) satyr, in a faun skin, appears to the r. He raises his hand to place his index finger below his chin and gazes back over his shoulder at a garmented female. There is a marked similarity between the schemes of the undated tondi nos.226-227 (Herculaneum). In the foreground of each is the frontal bust of a beardless Bacchus figure; both figures are in their twenties. In no.226 (Pl.68 fig.2) Bacchus held a patera and in no.227 (Pl.69 fig.1) he held a wide mouthed vessel. In both medallions a smaller, secondary figure appears partially behind one of the male's shoulders; these garmented and wreathed figures are a maenad (no.227) and a silen (no.226). Each places a hand on the shoulder of their companion and gaze up at him as he gazes out of the tondo.

The existence of another broad compositional scheme associated largely with Bacchic figures is suggested by the number of tondi which depict a female with a boy; nos.30 (Neronian, Pl.8 fig.2), 56 (Vespasianic, Pl.18 fig.1), 148 and 167-171 (Vespasianic). Unfortunately, only no.30 is fully known. In the foreground a maenad turns to her r. and holds a cup before the almost frontal figure of a satyr, who appears behind. Although the remaining examples are only partially known nos.167-171 appear to be an iconographic series depicting Bacchic females with boys (possibly Bacchus). In no.167 the female offered the boy her breast and pulled him towards her. In no.169 she held a kantharos out to the boy while in no.168 she held a
cup or *patera* from which he drank; in no.171 the female held a plectrum and a lyre while the boy's head appeared over her shoulder. In no.56 a wreathed maenad appears to the r. and the bust of a boy leans out from behind her shoulder. The boy passes his arm behind, to rest his hand on her shoulder where he holds the end of a festoon.

**Subject types.**

The preceding sections reveal that the bust medallions' subjects were governed by broad conventions. The class provides further evidence which indicates that there were more well defined standards for the depiction of figures of a particular age, sex and form. Although no two *tondi* have identical subjects a limited number are strikingly similar. In these cases one notes minor differences between the figures and in each case a different individual is depicted. However, the classificatory/chronological and site distribution of the *tondi* with related subjects leaves no doubt that we are dealing with subjects that were derived from the same prototypes. The existence of subject types within the class has been acknowledged but their form and range have never been explored. 115 However, it is no longer possible to assess all of the subjects from this angle and only a small number of subject types emerge from an examination of the better known examples of the class.

"Portrait" quality subject types: Only two subject types depict a single passive figure without an attribute. The first is employed in a late Third Style representation of a boy (*tondo* no.126, Pl.41 fig.1) and an undated depiction of a young female (*tondo* no.231, disputed provenance(Pl.71 fig.1)). Despite differences the broad form of the two figures is similar; they are depicted frontally from just below the clavicle. They are also typified by short brown hair and individual, if somewhat idealised features.

Although the second subject type is again only known through two examples it is far better defined. Medallions nos.20 (Pl.6 fig.2, Vespasianic) and 213 (Pl.62 fig.1) not only employ this type but are the work of one painter. 116 They represent a young female in her twenties. The type is characterised by the almost frontal orientation of the bust and the slight turn of the head. The figure wears gold pendant earrings, a tunic and a mantle covering both shoulders. A gold band runs through her centrally parted hair which forms a mass of curls around the side of her face and falls over her shoulders in long strands.
The female figures employing the so-called "poetess" gesture represent a further subject type. Unfortunately, we know only that the figures in tondi nos.87 and 183 corresponded to this subject type in terms of gestures and attribute; Helbig described the former's subject as similar to that of the tondo no.214. Nevertheless, the subjects in tondi nos.154 (Vespasianic, Pl.49 fig.2) and 214 (Pl.62 fig.2) display a remarkable similarity which suggests that they were not only based on the same prototype but were very close to it. The subject of the "sub-Neronian" tondo no.103 (Pl.32 fig.1) differs from these examples in a number of respects which suggests that it is a derivation of the same prototype. Physiognomically the three figures differ. The girl in no.214 is younger than the figure in no.154 who is in her late teens and the female in no.103 is in her twenties. In tondi nos.214 and 154 the frontal figures wear a tunic, a mantle covering both shoulders, gold earrings and a hairnet over a short mass of curls. The figure in no.103 wears pearl pendant earrings and her short hair is dressed in regular rows of curls. All three hold a stylus to their mouth with their r. hand. In nos.154 and 214 the figures hold a diptychon in the l. hand; in no.103 this attribute simply appears before the figure.

A corresponding "poet" subject type is employed by the single "portrait" male figures in tondi nos.155 (Vespasianic), 182 and 215 (Pl.63 fig.1). This type utilises the so-called "poet" gesture; the descriptions of the crowned youth in no.182 correspond in broad terms to the other subjects. The type depicts a beardless youth in his late teens turned slightly to his r. He is crowned with ivy and wears a mantle over his l. shoulder. In his r. hand he holds the end of a rolled white volumen with the other end resting beneath his chin. The youths in nos.155 and 215 are similar in nearly every respect, save physiognomy and are clearly close to the prototype upon which they are based.

The existence of the "poetess"/"poet" subject types and their derivation from important prototypes is confirmed by the two figured pinax NM inv.no.9058. The draped female in the l. foreground of this painting employs the "poetess" gesture and her togate companion makes the "poet" gesture with a single rolled scroll. While the age, garments and overall appearance of these figures differ from those in the tondi they are clearly derived from the same prototypes. The existence of the "poetess"/"poet" types finds further confirmation in
a number of double figure compositions. These comparanda also represent further subject types.

The similarity between the beardless males in the Vespasianic tondi nos. 162 (Pl. 48 fig. 2) and 193 (Pl. 52 fig. 3) has already been noted. The foreground figures in their early twenties wear mantles over their shoulders and are crowned with leaves. They are shown frontally and hold a rolled scroll; the scroll is held before the figure’s chest (no. 162) or in the "poet" gesture (no. 193). In both cases a crowned figure in his late teens appears in profile behind his companion’s right shoulder. The close correspondence between these subjects leaves no doubt as to the existence of another subject type, in which the foreground figure is shown in a variation of the "poet" type.

A further "portrait" quality subject type is evidenced by a destroyed medallion (no. 137, Vespasianic) and a preserved pinax (NM inv. no. 9074); Helbig's note that the paintings' subjects were similar suggests a close correspondence. In this type the female figure in the foreground turns slightly to her left and employs the "poetess" gesture; she holds a dyptichon in her left hand and a stylus in her other hand. The bust of a second female appears behind the main figure’s right shoulder.

The close similarities as well as the differences between the subjects of tondi nos. 195 (Vespasianic, Pl. 58 fig. 1) and 130 (Fourth Style, Pl. 42 fig. 1) were detailed in the preceding section. These examples represent a less certain subject type for young "portrait" quality male and female figures. The physiognomic differences between the two groups of figures are not significant. However, the divergencies in the details of their representations suggests that while they are derived from the same prototype one or both have deviated from the original.

The existence of a further possible "portrait" subject type for females in their mid-late twenties shown as Venus or alluding to her is suggested by the subjects of a Vespasianic medallion (no. 185, Pl. 56 figs. 1–2) and a pinax (H no. 276). Both figures are accompanied by an eros and wear violet garments, high crowns and transparent white veils. Although the similarity between these figures has previously been noted by Helbig there are many differences in their bust lengths, gestures, poses, attributes and orientations. Indeed, these subjects appear to be broad variations on a subject type adapted
to quite distinct compositional schemes.

**Mythological subject types:** The existence of a "syrinx-player" type is suggested by tondi nos. 51, 89 and 153 (Vespasianic, Pl. 49 fig. 1). Unfortunately, only the subject of no. 153 is well documented. This shows a young satyr crowned with pine, depicted frontally from mid-chest zone and almost nude save for a mantle over his shoulder. With both hands he holds and plays a syrinx. Although, we know only that the other tondi held the bust of a satyr playing the syrinx, the figure in no. 51 was described as a faun crowned with pine. Scheffold's statement that the faun in no. 89 was similar to the subject of no. 153 suggests a close similarity.\(^{123}\) Nevertheless, the evidence for these three paintings is too limited to allow us to fully establish the form of this subject type.

A well defined set of single subject types existed for representations of Sol, Jupiter, Mercury and Luna. These types are utilised in the Vespasianic tondi nos. 140-143 (Pls. 46-47 figs. 1-2) and a set of four pinakes.\(^{124}\) The Mercury and Jupiter types are the most well known as they are also employed in the Vespasianic tondi nos. 38 (Pl. 11 fig. 1) and 186.\(^{125}\) The former type depicts a beardless male in his twenties, wearing a winged petasos over short hair and a mantle; a caduceus rests before one shoulder. The latter type depicts a bearded, elderly male wearing a mantle and with a sceptre before his l. shoulder. The Sol and Luna subject forms depict young figures in their mid-twenties. The Luna type is garmented, with a moon crescent on her head and a whip resting before one of her shoulders. Sol wears a mantle, a rayed crown and has a whip before one shoulder.

The figures employing each of these types display a striking physiognomic resemblance and the length and orientation of the busts are identical. Moreover, the Minerva/Athena, Juno, Mars and Vulcan (tondi nos. 39-42) found along with one of the figures employing the Mercury type (no. 38) display the same bust forms, orientations, head directions and overall appearance. While the class furnishes no parallels for these figures their form and appearance leave no doubt that they were derived from the same set of prototypes as the deities noted above.

The existence of a "Paris" subject type/s is suggested by tondi nos. 138 and 152 (Vespasianic), 150 and a pinax.\(^{126}\) The paintings depicted a bearded, garbed Paris figure wearing a Phrygian beret. A podum rested on one of his shoulders while an eros appeared behind the other.
and stroked or touched the youth. The descriptions indicate that the
subjects of these tondi were by no means identical. However, Helbig
described them as similar. Hence, one can assume that they were
broadly derived from one prototype or a related series of prototypes.
A further subject type may also have been used to depict Hercules and
Omphale. However, the evidence is confined to medallion no.211 (Pl.61
fig.1) and a destroyed pinax. 127

Frames.

An examination and analysis of the medallions' frames is subject
to a number of limitations. The frames of many destroyed or poorly
preserved bust tondi are unknown or are known only through discrepant
and generalised records. 128 Although, prior colour identifications do
not overly affect an assessment of the frames the problem of having
to rely on evidence provided by only one source is a very real one in
a number of cases. 129

Despite these limitations and problems more than enough evidence
remains for a consideration of the medallions' frames. The tondi
decorating one wall/room scheme display the same frame form, colouring,
approximate width and usually vary from room to room within one
house. 130 While the frames can be grouped according to their form,
the number of composite bands and the decorative elements they employ
their colours prove to have little significance. Nevertheless, the
colouring of the frames are restricted in two cases; all bead and reel
bands are white while wreath bands are usually indicated in dark green
or green-brown with white details. Only plain bands appearing singly
or in combination with other framing bands display a wider colour
range; red-brown, black-brown are the most widely utilised, while
other colours such as black, white, grey, olive-green, yellow and
light brown are less frequently found.

The medallions display a limited range of frame forms. They have
either band, wreath or moulding ornament frames. The most popular
forms are band frames belonging to sub-classes A1 and A2. In sub-class
A1 the tondi have double band frames consisting of a plain inner band
surrounded by a white bead and reel line (represented by horizontal
lines and dots). The tondi comprising sub-class A2 have simple single
band frames. A large number of the medallions employing these frame
forms are undated. However, the frames of a selection of tondi from
all phases of the Fourth Style and a number of Third Style examples
also belong to these sub-classes.\textsuperscript{131}

The remaining band frames are variations or derivations of these two main forms. However, the limited number of examples representing the various forms makes it impossible to arrive at any conclusions on their significance for the medallion class or the frame classes. A single white bead and reel line frame (sub-class A4) is far less popular and is only employed by tondi nos.193, 195-196 (Vespasianic).\textsuperscript{132} Complex variations on this frame form are even rarer. A double band frame with an internal bead and reel line surrounded by a plain coloured band is known from only tondo no.7 (Pl.1 fig.3). Similarly, only tondi nos.58-59 have triple band frames consisting of a plain band with external and internal bead and reel lines. In frame sub-class A5 the bead and reel line is placed between the two bands but it is represented by only one example.\textsuperscript{133} While sub-class A2 has a high numerical representation the same cannot be said for its two variant forms. The four tondi (nos.184-187, Pl.56 figs.1-2) with triple band frames (sub-class A3) are confined to one Vespasianic scheme. Double band frames where the outer element is white (sub-class A2) occur in slightly larger numbers and are distributed over three decorative contexts; the examples include the "sub-Neronian" tondi nos.81-84 and the Vespasianic medallions 128-129 and 159-160.\textsuperscript{134}

Wreath frames (class B) are well represented amongst the bust tondi. Unfortunately, a number of examples cannot be fully considered because of the generalised descriptions found in prior records.\textsuperscript{135} Moreover, the remaining wreath frames are so few and their distribution so limited that it is difficult to assess their popularity. For instance, frame sub-class B1 incorporates only the Vespasianic tondi nos.178-179 (Pl.55 fig.1). These examples have unusual frames which appear to be amalgamations of band and wreath frames; in each case an inner light red-brown band is encircled by a yellow simulated wreath. Alternatively, no.209 (Vespasianic) is the only example belonging to frame class B6; this double band frame is encircled by an outer wreath band with floral details. Similarly, tondo no.229 (undated, Pl.70 fig. 1) is the sole representative of wreath frame sub-class B7; the single wreath band is distinguished by its elaborate decoration.\textsuperscript{136} In all other instances the wreaths are so generalised that exact identification is impossible. This is even the case with the few relatively naturalistic wreath frames which can be grouped into
sub-class B5. For instance, the long, slender dark olive-green pointed leaves that comprise the frames of the Vespasianic tondi nos.66-67 (Pl.19 figs.1-2) could be identified as laurel or myrtle. Alternatively, the large, soft leaves which frame tondo no.76 (Pl.16 fig.2) could be either vine or acanthus.

The tondi belonging to sub-class B2 have narrow stylised wreath frames composed of tightly packed pairs of oblique strokes, representing leaves, that run around the form to create inner and outer serrated edges. While two of the medallions (nos.214-215, (Pls.62-63 figs.2.1)) employing this type of frame are undated the remaining examples (tondi nos.32-33 (Pl.10 fig.1) and 174-175) are Vespasianic.137 The green wreath bands framing the Fourth Style tondi nos.47-49 (Pls.15-16 figs.1-2) and 130 (Pl.42 fig.1) in sub-group B3 are similar. However, they are overpainted with a series of irregularly sized and spaced white strokes that enhance the attempt to simulate leaves. The poorly indicated and generalised wreath frames belonging to sub-class B4 consist of a series of pointed serrations (irregularly spaced and of uneven length) intended to represent leaves; the serrations appear on both sides of the frames and their tips are usually swept up and around the medallion forms. Unfortunately, the medallions which employ this frame form are nearly all undated; in a few cases the use of unusual or unnatural colours enhances the frames' unrealistic appearance.138

Frames with moulding ornament (class C) are extremely rare. Tondi nos.108-125 (Pls.35-40 figs.1-2) comprise sub-class C1. They have elaborate frames executed in yellow-gold with dark red-brown details, shading and white highlights. In this way they simulate the appearance of either gold or gilt work. The medallions' multiple band frames employ the plastic astragal, the three-dimensional moulded architectural ornament. The frames of the Vespasianic tondi nos.12-13 (Pl.3 figs.1-2) constituting sub-class C2 also employ this ornament. However, the astragal is modified in size and is represented as a two-dimensional decorative form executed in dark red-brown; semi-circular projections (representing beads) are separated by pairs of lines (representing reels) that extend from the edge of the tondi.

The bust tondi utilise a wide range of frame forms. However, the fact that they are all related to three main forms suggests that minor variation was always possible even though broad conventions governed this characteristic of the class. The widest range of frame
forms are found in the Fourth Style. However, nearly all of the more
unusual or complex varieties encircle Vespasianic examples of the
class. While the Third Style tondi employ types of frames known in
the last Style, they are the simplest forms.\textsuperscript{139}

Grounds.

An analysis and examination of the grounds of the bust medallion
class is hampered by many of the complicating factors noted in
preceding sections.\textsuperscript{140} However, the problems associated with colour
identification are of particular relevance to an assessment of the
grounds. Indeed, the validity of prior colour indications and the
physical factors that affect colour identification must be considered
in assessing my conclusions.\textsuperscript{141}

Despite these limitations and problems the available evidence
indicates that the tondi form a largely uniform class in regard to the
colouring and treatment of their grounds. The majority of the
medallion grounds belong to class A. In these cases the internal area
of the tondo, delimited by the frame, is overpainted with a different
colour on the panel ground. Tondi employing this form of ground
treatment cover the entire classificatory and chronological range that
has been defined for the class.\textsuperscript{142} The second form of ground treatment
employed by the medallions is far less popular. In this class (B) the
ground areas are not overpainted but are simply delineated on the wall
or panel they decorate by a frame. This form of ground treatment is
confined to Vespasianic Fourth Style medallions and a number of
undated tondi.\textsuperscript{143}

The grounds consist of flat colour fields with no or little tonal
variation.\textsuperscript{144} While light, white-based colours are numerous the
ground colours have little significance for the medallion class or the
ground classes. The most popular ground colours are light grey and
light blue.\textsuperscript{145} Slightly less popular are light blue-grey, white, dark
grey while purple grounds are much rarer.\textsuperscript{146} The remaining colours
have a limited representation and include dark blue, brown, red-brown,
red, dark pink, purple, violet, light blue-green and grey-green as
well as olive green.\textsuperscript{147}

Medallions with added pictorial details (class C) or shading in
their grounds (class D) are rare. For instance, sub-class (C1)
in incorporates only tondo no.12 (Pl.3 fig.1); a bunch of grapes and a
thrysos tied with ribbon float within the ground. The pictorial
elements in the remaining examples are either architectural details (sub-class C2) or natural foliage (sub-class C3).

Three of the tondi (nos.85–86 (Pl.26 figs.1-2) and 130 (Pl.42 fig.1)) in sub-class C2 have a square pillar or pilaster behind the figure/s. A vase on a base appeared to the l. of the ground of tondo no.1. Similarly, in tondo no.4 (Pl.1 fig.2) a section of a free-standing wall projected forward in the r. of the ground and was surmounted by a large vase. The elements in nos.1 and 4 suggest exterior settings and the light blue ground of no.130 may indicate the open air. Alternatively, the engaged pilasters in tondi nos.85–86 extend from flat walls.

Medallion no.101 (Pl.30 fig.1) is unique in ground sub-class C3; a sparsely leaved bush extends from the frame, above and behind the subject's shoulder. The foliage details in the remaining tondi belonging to this sub-class (nos.176-177 and 221-224 (Herculaneum)) were similar. However, the overpainting of their grounds means that we are totally reliant on illustrations for our knowledge of these landscape details. They show low, dense bushes appearing in the distance behind and to either side of the subject/s (Pl.54 figs.1-2); the only exception is medallion no.176 where a sole, tall tree also appears in the ground.

The first sub-group of ground class D incorporates tondi nos.26 (Pl.2 fig.2), 153 (Pl.49 fig.1) and 197-198 (Pl.59 figs.1-2). In all these cases we find that the shadows cast by the subjects appear on the ground areas. Sub-class D2 includes tondi nos.47-49, 130 and 108-125. In these tondi the shadow cast by the frames is indicated on their grounds. These details imply that the artist aimed to give the impression of three-dimensional forms.

The classificatory/chronological distribution of the tondi belonging to classes C and D reveals an interesting situation. Tondi nos. 1, 4, 12, 26, 85-86, 101, 153 and 197-198 come from Vespasianic schemes. Alternatively, tondi nos.47-49, 130 and 176-177 come from Fourth Style contexts; the latter two contexts dated after the earthquake of 62/63 AD. Hence, the appearance of pictorial details and shading in the medallions' grounds appear to be late developments of the class associated specifically with the Vespasianic Fourth Style.

In almost all cases the tondi belonging to the same decorative context have the same ground treatment and identical or similar ground colours. However, in a small number of cases this principle of
uniformity is not upheld. Nevertheless, the medallions decorating one room/wall context prove to be part of independent decorative entities.

Dimensions.

The dimensions of the bust medallions are their most difficult characteristic to assess. Although only a relatively small sample of tondi cannot be considered because their dimensions are unknown the measurements of a large number of examples are only partially known. These sample limitations are compounded by the fact that the paintings' states of preservation and irregular forms often made it impossible to record their diameters with exactitude. Related problems question the accuracy of dimensions provided by earlier sources and serve to explain discrepancies in the records of some medallions. Finally, the dimensions of the tondi cover an enormous range of possible single diameter measurements/combinations. All of these problems combine with the limited sample of evidence to confuse attempts to classify this characteristic of the class.

The available data reveals that there is no relationship between the dimensions of the tondi from different rooms within one house. However, it does indicate that the tondi from the same decorative context have approximately the same measurements. Nevertheless, in most cases small variations of between 1-3 of a centimetre occur and in a few instances the variation factor exceeds 1-2 cms.

The known dimensions of the medallions range in size from a minimum of 10;11 up to a maximum of 50;52 cms. The majority of internal/external diameter combinations are represented by only one example or by tondi from one decorative context. The examples from different provenances that share the same internal and external measurements are so few that it is difficult to assess their significance for the class. An independent examination of external and internal diameter measurements provides equally limited results. The majority of tondi have internal diameters of 22 cms and external diameters of 31 cms. Far less frequent are internal diameters of 31, 33, 17, 27 cms and external measurements of 23, 25, 35 and 18 cms. The remaining measurements, including unspecified dimensions, ranging between 10 and 52 cms have a much smaller numerical occurrence.

There appears to be little correspondence between the
classificatory/chronological occurrence of the tondi and their dimensions. The sizes of the Third Style examples vary widely. However, although they are not the smallest examples in the class they are not extremely large. Tondi nos.126-127, 205-208 and 217 with their respective internal diameters at 19, 12.5 and 21 cms would have held well under half life-size busts. Only tondi nos.5-6 with unspecified measurements of 33 cms could have held life-size busts. It is largely impossible to distinguish between the wide range of dimensions known for Fourth Style tondi. Examples representing all phases of the Style have internal and/or external diameter measurements of less than 20 cms but the majority range between 20-35 cms and would have held half life-size busts. The largest examples of the class belong to the Vespasianic phase of the Style and have internal or unspecified diameters of 35 cms or more; these hold or would have held life-size or near life-size busts.

No other distinctive patterns emerge from an assessment of the medallions' dimensions. Indeed, the existing evidence suggests that the dimensions of the class were not dictated by convention but by other factors; presumably functional considerations such as room and wall size and/or the desire of the artist/patron.

**Room distribution.**

The bust medallions provide a fairly large complement of evidence for an examination and analysis of their room distribution; only a small number of room provenances are unrecorded. The rooms' nomenclature/identifications have been derived from scholarship on the Roman House because of the lack of records for the room provenances of finds and the fact that the tondi are distributed over sixty Pompeian houses/structures. However, some of the tondi appear in small houses with irregular or unusual ground plans that do not conform to the relatively symmetrical "Atrium-Peristyle" House arrangement. In these and other cases, the tondi appear in unusual rooms that are often variations on traditional room types and their identifications remain problematical and/or uncertain.

Almost all of the provenanced tondi are located in private dwellings. The most notable exceptions are the examples found in Thermopolium II 1,1 (nos.23-25), the Gladiators' Barracks (nos.68-70) and the Temple of Isis (nos.176-177).
The majority of tondi are found in the front section of the house in rooms opening off the atrium or its equivalent in smaller houses. The most popular room type in this location is the cubiculum; the rooms usually open off the sides and more rarely the front or back of the main central room. The large number of such rooms in which tondi appear are decorated with both Third and Fourth Style schemes.\textsuperscript{167} Tablina and alae are also popular room locations. The tablina are all decorated with Fourth Style schemes and are usually closed along their back wall; rarely they open onto the back or peristyle house area.\textsuperscript{168} An almost equal number of tondi appear in alae and nearly all belong to the Vespasian Fourth Style; these usually open off the centre of the atrium but can be located before the tablinum.\textsuperscript{169} Medallions also decorate a small number of triclinia opening onto or with close, if indirect access to an atrium or its equivalent and again nearly all are associated with Vespasianic schemes.\textsuperscript{170} In five houses tondi decorate atria and their schemes nearly all belong to the Fourth Style, in particular its later phase.\textsuperscript{171} However, in one case tondi decorate an antechamber and in a further two cases fauces; all three schemes belong to the Vespasianic Fourth Style.\textsuperscript{172}

The medallions have a more limited distribution in rooms located in the rear of the house. Nevertheless, it is significant that the schemes in such rooms are largely associated with the Fourth Style and in particular its Vespasianic phase. In the back region of the house the most popular room locations are triclinia opening onto peristyles or viridaria.\textsuperscript{173} Although only a few examples decorate exedrae, large peristyles and oeci, they occur with more frequency in back cubicula and smaller, unidentified rooms (oei or cubicula).\textsuperscript{174}

In the small number of houses where bust tondi decorate more than one scheme the rooms open onto or are connected with the main house area.\textsuperscript{175} The evidence provided by a consideration of the medallions' room distribution indicates that they are found in a fairly small range of room types and that they display quite a distinct distribution pattern. This suggests that room size, location and function were related to decoration at least as far as the bust medallion class was concerned.\textsuperscript{176}

\textbf{Iconographic and numerical distribution.}

The evidence dealt with in this section is largely provided by the tondi from well recorded or preserved room schemes.\textsuperscript{177}
Nevertheless, the class proves to have a well defined iconographic and numerical distribution.

The bust medallions appear as isolated paintings on the panels of central wall zones and are placed approximately at eye level. The examples which do not conform to this iconographic rule warrant independent examination.

Tondi nos.205-208 are the only Third Style examples which conform to the general iconographic function of the class. The remaining Third Style tondi are distinguished by the fact that they appear with vertical supports. Nevertheless, all of these examples appear in the central zones of the schemes they decorate. Tondi nos.5-6 were located at the approximate centre of the main zone's panels and no.217 was placed near the upper edge of a central wall zone panel. Medallions nos.126-127 appeared somewhere along the length of decorative bands placed either side of a doorway and parallels indicate that they were located in the central wall zone.

Medallions nos.47-49 and 130 are distinguished from the other Fourth Style examples of the class by their high placements. Tondi nos.47-49 are placed above the observer's eye level; the approximate height from the present ground/floor level to the lower edges of their frames varies between 194-213 cms. Although the iconographic function of tondo no.130 is unknown its location suggests that it decorated the upper central or uppermost wall zone; the approximate height from the present floor level to the painting's base is 190 cms.

The room context of the undated tondi nos.108-125 is unrecorded but their close proximity, overlapping or cojoining frames and their continuous panel grounds indicate that they were a related series. Short notes in the Piture d'Ercolano volumes and Niccolini indicate that these paintings were placed at a height of one and half metres. This evidence indicates that these eighteen tondi formed a frieze both in terms of their iconographic location and distribution. Medallions nos.221-224 (Herculaneum) form a further related series. However, the only evidence on their decorative context is provided by tondo no.221. The medallion appears in the upper section of a rectangular wall fragment above two horizontal cornice bands and a framed landscape scene. While this evidence suggests that the fragment was possibly taken from the upper part of a central wall zone, no direct parallels are known.
As individual decorative elements and as a class the iconographic function and distribution of the tondi are governed by the principle of "gegenstuck".\textsuperscript{181} The majority of examples decorate the lateral panels of tripartite schemes and cover the class' entire classificatory/chronological range.\textsuperscript{182} The far smaller number of examples which occupy the central panels of tripartite schemes and the lateral panels of bipartite schemes nearly all belong to the Wespasianic Fourth Style.\textsuperscript{183} The greater proportion of the tondi appear in one of these three scheme types on one or more walls of each room. However, there are a number of Fourth Style room contexts where the principle of "gegenstuck" is not upheld.\textsuperscript{184} These instances serve to point out that while the medallions' iconographic distribution and occurrence were governed by set conventions these could be varied or adapted to suit various demands such as the desires of the artist/patron and the dictates of room/wall sizes.

The small number of preserved or recorded schemes from known room types display a large number of variations in terms of the iconographic and numerical distribution of the bust tondi. Although some of these rooms have similar arrangements they only generally suggest that room type or function may have determined the paintings' number and distribution.\textsuperscript{185} Nevertheless, in the majority of schemes the tondi decorate two opposing walls of one room; either the closed lateral or back walls. In the first of these cases the medallions usually decorate the lateral and less frequently, the central panels of tripartite schemes or the panels either side of the doorway. The best evidence for the existence of iconographic conventions governing the class is provided by those schemes where only two medallions decorate one wall of a room. In almost all the known cases the tondi are placed on the panels of tripartite or more usually, bipartite schemes found on the short or back walls of the rooms.\textsuperscript{186}

A distinct pattern emerges from a consideration of the numerical distribution of the bust tondi. Examples of the class never occur singly within one decorative context and usually occur in even numerical groupings of 2, 4, 6, 8 and in one case 18; as "gegenstuck" elements each medallion is placed in symmetrical opposition to other examples of the class.\textsuperscript{187} The numerical occurrence of the tondi appears to be related to wall/room size and room function; in cubicula the tondi appear in groups of 2, 4 or 8, in alae in groups of 4 or 6, in exedrae in groups of 2 or 6 and in
tablina in groups of 2 or 4. Moreover, their numerical
distribution appears to have a broad classificatory/chronological
significance in that the larger groups of four or more tondi appear
in Fourth Style schemes.

Cross analysis and examination of the bust medallion class.
Many of the characteristics examined in the preceding sections
bear no relation to each other and have little or no individual/
collective significance when compared. Hence, this section simply
outlines the main conclusions to be drawn from a cross examination of
the characteristics of the bust tondi.

Subjects: The most important evidence to emerge from an examination
of the class' characteristics relates to the subject types, which
are almost exclusively a Vespasianic phenomenon.

Tondi employing the "poetess", "poet" and "syrinx-player" types
are clearly related in terms of their iconographic and numerical
distribution. The three types appear together in the decorative
schemes of two distinct houses. A broader network of
iconographic connections for the class' subject types are detectable.
Medallions employing the "poetess" and "poet" forms occur in a further
two schemes with other examples that represent Paris with eros and a
female figure (Helen or Ariadne?). A further linkage occurs in a
"sub-Neronian" scheme where the "poetess" type (tondo no.103) appears
in combination with a Paris and eros group (no.106). Confirmation of
this link is furnished by a Vespasianic scheme where the "Paris and
eros" type (tondo no.138) appears with a double figure medallion (no.
137) in which the foreground figure is shown in the "poetess" form.
Alternatively, the "syrinx-player" type (tondo no.51) reappears in
an undated scheme with a female "portrait" subject (no.50).

A consideration of the other characteristics of these seemingly
related tondi reveals little; their iconographic and room distribution
like their frames, grounds and dimensions are only similar in a number
of cases. Despite this fact the links between the occurrence of
these tondi suggests not only an iconographic but an ideological
relationship between these subject types. This is also the case with
the subject/compositional types employed in the Vespasianic tondi
nos.130/195 and 162/193; the types appear together in the same
Vespasianic context.

The existence of the subject types for the major deities is only
broadly confirmed by the fact that all the relevant tondi have
identical frame forms and similar above average dimensions. The occurrence of the "Paris with eros" type finds even less confirmation in the fact that two tondi (nos.150 and 152) in which it is employed have almost identical dimensions.

Frames, grounds and dimensions: There is no well defined relationship between the frames, grounds and dimensions of the bust tondi and any other of their characteristics. Save, for the fact that certain frame forms and ground treatments are exclusively or more frequently associated with "portrait" quality or mythological subjects. There is a tendency for two figure compositions to have above average dimensions. Moreover, there appears to be a broad correspondence between the dimensions of the tondi and their room distribution. The smallest tondi and those with below average dimensions appear in small-medium sized rooms. A more distinct pattern emerges for the very largest tondi in the class which all belong to the Fourth Style; their subjects are usually of the same character and they decorate the very largest rooms within the class' range. This evidence suggests that room type and size were significant factors in determining the size of the tondi.

Iconographic and numerical distribution: A cross analysis and examination of the characteristics of tondi with similar numerical/iconographic distributions is largely inconclusive. Nevertheless, some evidence emerges which suggests that room and/or wall sizes dictated these aspects of the class. For instance, tondi located in the lateral or central panels of tripartite schemes display a partial correspondence but only in terms of their frame forms. Nevertheless, the former schemes tend to decorate the larger rooms of the house and are frequently found in triclinia while bipartite schemes tend to appear in small rooms; in all cases they are located on the back walls of the rooms concerned. It is significant that a number of the tondi from bipartite schemes have identical dimensions which are below the average tondo size; they also usually contain "portrait" quality subjects and have similar ground treatments. These facts combine to suggest that the numerical and iconographic distribution of the class were linked to wall/room size but not necessarily room function.

Room distribution: A consideration of the medallions' room distribution in relation to their other characteristics allows one to reach a number of broad conclusions. The small number of fully known
room schemes indicate that the tondo subjects within one room are usually of the same nature in the Third and Fourth Styles. In over half of the rooms in which tondi appear they contain only mythological or "portrait" quality figures and an almost equal number of rooms contain combinations of both subjects; including figures in the guise of mythological characters. The majority of room schemes contain only single subject tondi. However, single and double figure tondi are usually evenly represented within one room and have subjects of the same nature; there are only two schemes where all the tondi have double figure compositions and both are Vespasianic. Similarly, only in Fourth Style schemes do we find single and double figure tondi acting as pendants.

The medallions' room distribution seems to bear little relationship to their other characteristics. Atria, small oeci and cubicula in the rear of houses are the most popular locations for tondi with mythological subjects and are rarely decorated with "portrait" quality figures. "Portrait" quality and mythological subjects are exclusively found in cubicula, alae, exedrae, oeci, tablina, peristyles and triclinia in roughly equal numbers but also appear in combination in these room types.

Attributions for undated Pompeian bust medallions.

We have no traditional dating or classificatory evidence for over a third of the tondi listed in the catalogue. Moreover, there are a small number of poorly preserved and little known schemes with bust tondi that have only been broadly attributed to the Fourth Style. My examination and analysis of the class indicates that certain aspects of the tondi have a particular classificatory/chronological significance. The characteristics of the undated tondi when viewed in keeping with this evidence allows us to establish sound or likely Vespasianic attributions for nearly all of these examples. At the same time this makes it possible to reconsider any prior attributions that have been proposed for these tondi.

Scheffold's Vespasianic attributions for tondi nos.47-49, 130, 176-177 (Fourth Style) and 108-125 (undated) are fully confirmed by an examination of their characteristics as examples of the bust medallion class. While the broad form of their subjects suggests a late Fourth Style attribution the mythological figures in nos.108-125 and 176-177 are exclusively Vespasianic as far as the class is
concerned. 208 The number of figures in no.130 and the fact that it employs a compositional-cum-subject type are also characteristic of the latest examples of the class. 209 Moreover, the fashionable hairstyles of the women in nos.47-49 provide independent evidence in favour of a late Neronian-Flavian date. 210

The dimensions and frames of nos.47-49 and 130 like the frames of nos.108-125 are exclusively Vespasianic; the same can be said for the shading and pictorial elements in the grounds of nos.47-49, 108-125, 130 and 176-177. 211 However, the iconographic functions and room locations of nos.47-49, 108-125 and 130 can only be broadly associated with the Fourth Style; this is also the case with the dimensions, frame forms and iconographic functions of tondi nos. 176-177. 212 Nevertheless, the high numerical occurrence of nos. 108-125 is characteristic of the class in the Vespasianic era. 213 The evidence provided by the bust medallion class fully confirms that these examples belong to the Vespasianic Fourth Style as Schefold suggested. As a result Grundel's unfounded ca., 50 AD dating for tondi nos.108-125 need not be considered.

An independent examination of tondi nos.53-54 confirms that Mau's pre 62/63 AD dating for their Fourth Style scheme was unfounded and supports Schefold's Vespasianic attribution. 214 The medallions' iconographic function was exclusively Vespasianic and their subjects correspond to Vespasianic "portrait" quality figures; the latters' attributes suggest a connection with the "poet" and related subject types. 215 The paintings' frames, dimensions and room location can also be broadly associated with the last Style and are more characteristic of Vespasianic examples of the class. 216

Vespasianic attributions can be proposed for the undated tondi nos.211, 225-227 (Herculaneum) and 229; the latter example has been attributed to the last phase of Pompeii (ca., 70 AD). These attributions are suggested by the paintings' mythological subjects and their complex iconography which correspond to Vespasianic examples of the class; the fact that no.229 employs a possible compositional/subject type directly supports a Flavian placement. 217 Almost all of these tondi have double figure compositions and above average dimensions which fully confirms their Vespasianic attributions. 218 The ground treatment and wreath frame of tondo no.229 and the numerical grouping of nos.225-227 are also distinctively Vespasianic. 219

Schefold's Vespasianic attribution for tondo no.213 can be
extended to nos. 22 and 218. The "portrait" quality female subjects with their semi-dressed Vespasianic hairstyles find good parallels amongst late Fourth Style medallion subjects. The fact that nos. 22 and 213 are the work of the same Vespasianic painter and that no. 213 employs a subject type also confirms Schefold's attribution. The dimensions and frames of these tondi only suggest a broad Fourth Style placement; save for the characteristically Flavian wreath frame of no. 218. Nevertheless, the room location of no. 22 supports a Fourth Style and possible Vespasianic attribution.

Tondi nos. 214-215 have often been attributed to the last Style; Rumpf and Borda identified the former as Flavian. Their dimensions and numerical/iconographic occurrence support Fourth Style attributions but their use of subject types with secure Flavian parallels and their distinctive frame forms associates them with the Vespasianic era. Curtius and others have attributed no. 214 to the Claudian-Neronian period on the basis of the figure's appearance and hairstyle. It has been shown that this attribution cannot be maintained as the figure's coiffure may well have originated in the late Tiberian-Claudian phase and be echoed in later Claudian-Neronian hairstyles. Moreover, the fact that it also appears in the Vespasianic tondo no. 154 (Pl. 49 fig. 2) indicates that it cannot provide any dating evidence for our tondo; this same example provides the best parallel for the form of the figure in no. 214. Although the "poetess" subject type is also repeated in the "sub-Neronian" tondo no. 103 (Pl. 32 fig. 1) neither of the medallions under discussion can be linked in any significant way to Claudian-Neronian examples of the class.

Beyen's Fourth Style attribution and Schefold's more specific Vespasianic placement for tondi nos. 221-224 (Herculaneum) are confirmed by an examination of their characteristics as examples of the medallion class. The paintings' numerical grouping, dimensions and mythological subjects support both prior attributions but suggest that the latter is more likely. Conclusive evidence in favour of Vespasianic attributions is provided by their iconographic function and additional ground details.

Vespasianic attributions can also be proposed for the Fourth Style tondi nos. 23-25 and 34-37. These are suggested by the former's
mythological subjects and the possibility that nos. 34-35 held "portrait" figures in the guise of characters.228 The medallions' dimensions only broadly support Fourth Style attributions but their room location, numerical occurrence and the wreath frames of nos. 34-37 provide sounder evidence in favour of Vespasianic placements; the iconographic/numerical distribution of nos. 23-25 are distinctly Vespasianic.229

The numerical grouping of tondi nos. 87-89 and the established subject types they employ fully support Vespasianic attributions.230 Alternatively, their room location supports a Fourth Style attribution and suggests a likely late placement.231 The double figure "portrait" quality groups in tondi nos. 219 (Fourth Style) and 76 support Vespasianic attributions; a similar attribution seems likely for the subject of no. 77.232 Their wreath frames, above average dimensions and the distinctive ground treatment of no. 219 fully confirm Vespasianic attributions.233

The undated tondi nos. 9, 93-94, 144-145, 146-148, 149, 150-151, 188 and 228 (disputed provenance) can be broadly attributed to the last phase of the Fourth Style. Their subjects' overall form and mythological nature supports this suggestion; despite the "portrait" quality figure in no. 151 the fact that it was likely to have employed a subject type supports a Vespasianic attribution.234 The number of figures in nos. 147, 148 and 150 and the fact that the latter employs a subject type confirm these attributions.235 The wreath frames of nos. 146-148 only suggest a broad Fourth Style attribution but no. 228 is distinguished by a typically Vespasianic frame.236 Moreover, the room locations of nos. 9, 93-94, 144-145, 146-148 and 150-151 fully support their Vespasianic placements.237

Vespasianic attributions can also be proposed for tondi nos. 7-8, 50-51, 132-135 (Fourth Style), 165-166 and 180-183. These are confirmed by the fact that in each grouping we find single (nos. 7, 51, 135 and 181) and double mythological figure groups (nos. 134, 165 and 180).238 The "portrait" quality figures in the accompanying tondi and the subject types employed by nos. 51, 165 and 182-183 are paralleled in well dated Vespasianic examples of the class.239 The unique frame of no. 7, the above average dimensions of nos. 132-135 and 165-166 as well as the numerical occurrence of nos. 132-135 and 180-183 all support Vespasianic attributions.240 The room distribution of nos. 165-166 is
typically Vespasianic while those of nos.7-8, 50-51, 132-135 and 180-183 are characteristic of the last Style but are more usually associated with the class' last phase.\textsuperscript{241}

The classificatory and chronological evidence for the undated tondi nos.210, 212, 216, 220 and 229, 230, 231-232 of disputed and/or unknown provenance is more limited. The paintings' iconographic function and in one instance their numerical occurrence suggest that they belong to the late Third-Fourth Styles.\textsuperscript{242}

The subjects' forms and attributes as well as the relatively large size of nos.212 and 229 directly associates them with the late Fourth Style; the framing elements of nos.229 and 230 are distinctively Vespasianic.\textsuperscript{243} This evidence combines with the unusual pose and form of the figure in no.230, the ground treatment and subject of no.229 to fully support Schefold's Vespasianic attributions.\textsuperscript{244}

Neronian tondi furnish parallels for the age and appearance of the subject of no.212. However, the figure is more akin to Vespasianic subjects and is closely related to the figure in tondo no.26; the two paintings are by the same hand.\textsuperscript{245} This fact combines with the other classificatory/chronological evidence for the tondo to corroborate Curtius' mature Fourth Style attribution and deny Schefold's Neronian dating. Tondi nos.210, 216 and 220 provide only a minimum of evidence to support Schefold's prior Vespasianic attributions. Schefold's suggestions for the first two examples are substantiated by the broad form of their subjects and their average sizes.\textsuperscript{246}

Further supportive evidence is provided by the unique frame of no. 220, the unusual composition of no.216 and the nature of the figure in no.210.\textsuperscript{247}

An examination of the characteristics of tondi nos.231-232 (disputed provenance) does not support Schefold's Vespasianic attributions. The subjects' with their short bust forms, passive, frontal poses and lack of attributes find their best parallels amongst late Third Style tondi; this correspondence is ratified by the fact that no.231 employs a subject type used in a tondo of the same date.\textsuperscript{248} However, their below average dimensions, frames and iconographic/numerical distribution associates them with late Third-Fourth Style examples.\textsuperscript{249} Although the hairstyle of the female subject in no.231 is paralleled in Vespasianic examples of the class
the subjects' forms contradict this evidence. It is impossible to support Scheffold's attribution for these two tondi. Indeed, the most one can state is that they fall into the ambience of the late Third-Fourth Styles.

The classificatory/chronological attributions discussed in the preceding chapter need not be re-examined. On the whole the evidence provided by an examination of the medallions' characteristics corroborates the schemes' attributions. This is of importance in the cases of destroyed tondi from little known and/or destroyed schemes. Although the tondi provide only limited evidence an examination of their characteristics confirms Scheffold's Vespasianic attributions and/or his identifications of Vespasianic traces. This is of significance in those instances where Scheffold's Vespasianic attributions for medallions' room/wall schemes conflicted with the identifications furnished by earlier scholars.
FOOTNOTES

1 See pp.13-22 introduction.

2 The term undated refers to bust tondi whose decorative contexts are unknown and/or for which no classificatory/chronological attributions have been proposed or the existing evidence cannot be resolved; see n.2 chap.1. In all other cases the attributions outlined in the preceding chapter are applied in my assessments save for tondi nos.47-49 (triclinium, House of Caecilius Jucundus), 53-54 (tablinum, House of the Refectory) and 130 (atrium, House of Caesius Blandus). In the previous chapter it was noted that Scheefold's Vespasianic attributions applied to the tondi and not their wall/room schemes; see pp.75-76 chap.1, specifically n.114. However, for the purposes of this chapter the only sound, traditional classificatory/chronological evidence we have for these tondi are Fourth Style attributions; see nn.115-116 chap.1.

3 This is the case with tondi nos.1-3, 8, 9, 15, 23-25, 27-29, 34-37, 46, 50-51, 52, 55, 63-65, 68-70, 80, 87-89, 90-92, 93-94, 127, 131, 132/134-135, 137-138, 144-145, 146-148, 149, 150-151, 152/156-158, 160, 165-166, 167-171, 172-173, 180-183, 186-187, 188, 189-190, 191, 192, 194, 199, 200-201, 202-203, 204 and 207-208. The catalogue provides the fullest possible record of the medallions' subjects and characteristics, including discrepancies in their documentation. As a result, this information and the relevant publication details will not be reiterated or referenced in the nn. accompanying this chapter, save in specific instances.

4 This is the case with the subjects of many destroyed or partially preserved tondi. E.g., the prior sources indicate only that tondi nos.60, 172-173 and 207-208 held single busts.

5 Darenberg-Saglio and RAA entries are cited in the nn. accompanying the sections dealing with mythological subjects to verify or support identifications.

6 See p.186 summary and conclusion.

7 These include a boy shown as Mercury in tondo no.66 (Vespasianic, Pl.19 fig.1), females shown as Venus in nos.81-83 ("sub-Neronian", Pls.24-25 figs.1-2), a boy in no.210 (Pl.60 fig.1) shown as Paris and a youth in no.29 (Vespasianic) in the guise of Paris or Mercury; the first identification is supported by prior sources while the latter cannot be reconsidered. The richly garbed figures with cupids in nos.81-84 have been identified as Venus figures. However, the figures' youth and individualised physiognomies do not conform to the Venus figures found in the class; see p.122. Further, the figure in no.83 displays a late Neronian hairstyle and the coiffures in nos.81-82 find parallels in the mid-late First century AD; see n.121 chap.1: infra nn.66 and 70. The "portrait" identification for the figure in no.210 is suggested by his individualised face, naturalistic curled hair and the fact that he does not correspond to other Paris figures in the class; see p.120. "Portrait" quality figures in the guise of mythological characters seem to also appear in
the Vespasianic tondi nos.85-86 (shown as maenads or alluding to the Bacchic sphere, Pl.26 figs.1-2), 128-129 (shown as Paris and Mercury, Pl.41 fig.2), 184-185 (shown as Mars and Venus, Pl.56 figs.1-2) and 197-198 (shown as Diana and Apollo, Pl.59 figs.1-2). All these figures are shown with mythological attributes. However, in each case the subjects of the pairs of tondi display a physiognomic resemblance and do not appear to be idealised; save in nos.128-129. This suggests that they are "portrait" quality subjects. Further, support for these identifications are provided by the hairstyles of the females in nos.185 and 197 which find parallels in the mid-late First century AD; see infra nn.66 and 70.

8 For instance, Fitz-Gerald Marriott noted their occurrence amongst the bust tondi and pinakes and provided a list of examples including no.210; FGMM Facts, 17: FGMM, 12-13. However, his identifications were often unsubstantiated and can be disputed. Other scholars simply acknowledged the appearance of figures in the guise of mythological characters in specific cases. E.g., Mau and Bastet identified a boy shown as Mercury in tondo no.66 and d'Amelio identified women shown as maenads in nos.85-86; A. Mau, BM 16, 1901, 351: P.L. Bastet, NFIP, 195: d'Amelio, 3. However, not all of these identifications can be accepted. E.g., the attributes of the "portrait" quality females in nos.26 (Pl.2 fig.2) and 96 (Pl.27 fig.1) seem to allude to the mythological sphere rather than indicate that the figures are shown in the respective guises of Diana and a maenad as some of the sources cited in the catalogue note.

9 E.g., see Herbig's work on tondo no.217 (Third Style, Pl.64 fig.1); Herbig, 12-13. Although his title identified the figures as a Bacchic family he suggested that they may have also been mortals in the guise of a maenad, satyr and child Bacchus. The problems associated with such identifications explains some of the discrepancies in the records for destroyed tondi. E.g., the records for the subjects of the Fourth Style tondi nos.34-35 identified them as youths or satyrs. Related problems occur with the possible Venus figures in tondi nos.28 (Vespasianic) and 77. In these cases it is impossible to establish if these were representations of mythological figures, "portrait" figures in their guise or "portrait" quality subjects.

10 The class includes many subjects whose identifications are problematical or uncertain in this respect. The figures in tondi nos. 12-13 (Vespasianic, Pl.3 figs.1-2) cannot be identified as maenads and seasons as has been suggested; see infra nn.94 and 97. Indeed, their realistic physiognomies, normal garb and lack of idealisation suggests that they are "portrait" figures. However, their exotic hairstyles, the unusual wreath in no.13 and the thrysos as well as bunch of grapes in no.12 imply a mythological association. These figures appear to be "portrait" quality subjects that allude to the mythological and/or Bacchic world but the possibility that they are mythological characters still exists. This problem recurs with the crowned youth accompanied by eros in tondo no.16 (Vespasianic, Pl.5 fig.1) and the figure in tondo no.105 ("sub-Nerobian", Pl.33 fig.1); the latter's nudity, dark flesh and palm branch suggests a mythological figure or a mortal in masquerade. This problem also occurs in some cases where prior mythological identifications have been proposed. E.g., the wreathed figure in tondo no.100 (Pl.29 fig.2) carried a bow but there is no sound evidence to support her identification as Diana. Similarly, the figure in no.73 (Pl.21 fig.1) cannot be identified as a nymph or
Venus as some scholars have proposed; see infra nn.91 and 94. The figure's garments, individualised physiognomy and the "portrait" subjects in the accompanying tondi (nos.74-75, Pl.20 fig.2) suggest she was a mortal in the guise of Venus. The problem of differentiating between mythological representations and "portrait" quality figures in masquerade is of relevance to the assessment of figures whose identifications seem certain. For instance, the maenad in tondo no.7 (Pl.1 fig.3), the Hercules in tondo no.229 (disputed provenance, Pl.70 fig.1) and the Hercules and Omphale in tondo no.211 (Pl.61 fig.1) are all fully characterised as their respective characters; see pp.119 and 123; infra nn.78 and 94. However, their realistic and distinctive physiognomies suggest "portrait" figures. Borda and Scheffold noted the occurrence of mythological figures with distinctive physiognomies, such as these, but they did not propose that they could have been mortals; Borda, 218: Scheffold VP, 135.

11. The mythological identifications recorded for the "portrait" quality figures in tondi nos.4 (Pl.1 fig.2), 14 (Pl.4 fig.2), 47-49 (Pls.15 figs.1-2.16 fig.1), 74-75 (Pl.20 fig.2), 76 (Pl.16 fig.2), 96-97 (Pls.27 fig.2.28 fig.1), 130 (Pl.42 fig.1), 133 (Pl.43 fig.2), 136 (Pl.44 fig.1), 195-196 (Pl.58 figs.1-2) and 213 (Pl.62 fig.1) are completely unfounded. Alternatively, the mythological identifications recorded for the subjects of tondi nos.63-65, 80, 132, 135, 157 and 181 are doubtful; it is impossible to establish if these figures were mortals or were shown in the guise of mythological characters.

12. This is the case with the identifications proposed for the subjects of the Vespasianic tondi nos.80, 156, 186, 187 and the undated tondo no.147. The prior mythological identifications are broadly or partially confirmed by the existing sources for the subjects of tondi nos.9, 51, 89, 93, 94, 144, 145, 146, 150, the Fourth Style tondi nos.23, 24, 25 and 134, the Vespasianic tondi nos.46, 52, 56, 69, 91, 131, 138, 152, 158, 180, 192, 194, 199, 202 and 203. The remaining mythological identifications provided by the sources are problematical. For instance, the subjects of tondi nos.68 (satyr) and 159 (female figure) were erroneously identified as Bacchus. Alternatively, the descriptions of the figures in nos.1-2 only broadly confirm their prior identifications (Atalanta with Meleager and Venus with Mars). The subjects of tondi nos.178 and 227 (Herculaneum, Pl.69 fig.1) have been identified respectively as Hercules with a female figure (Omphale?) and Bacchus with a female companion (maenad or Ariadne). In both cases the male figures' identifications are confirmed but no detailed evidence exists for their companions. The same problem arises with the identification of the women appearing with Pan, Eros or Bacchus in tondi nos.139, 165 and 200-201. These figures seem to have been "portrait" quality subjects but their companions suggest that they could also have been mythological characters. Equally unresolved are the subject identifications for tondi nos.167-171 and 148. In each a woman, variously identified as a nymph, maenad, nurse and Venus, appeared with a male figure, identified as a boy, Bacchus and eros. This evidence cannot be resolved and the possibility exists that these figures were either mythological characters, "portrait" subjects shown in masquerade or simply "portrait" figures; this is also the case with the figures in tondi nos.149, 188, 189-190 and 191. It should be noted that Fitz-Gerald Marriott largely rejected the occurrence of mythological subjects in the tondi and provided
portrait identifications for many of the figures: FGM Facts, 17: FGM, 10-13. However, not all of his findings prove to be correct. E.g., he identified portrait subjects in tondo no.179 where the other sources recognised a silen with a young woman or maenad; FGM, 27.

13 Tondi nos.30 (Pl.8 fig.2) and 126 (Pl.41 fig.1) furnish examples of figures shown from just below their shoulders. The less frequently found long bust form is exemplified in tondi nos.73 (Pl.21 figs.1-2) and 177 (Pl.53 fig.2).

14 E.g., see the figures in tondi nos.4 (Pl.1 fig.2), 11 (Pl.2 fig.1), 104 (Pl.32 fig.2) and 205-206 (Pl.60 fig.1).

15 See tondi nos.126 (Pl.41 fig.1), 73 (Pl.21 figs.1-2) and 10 (Pl.1 fig.1) for examples of frontal figures. Profile figures appear in the Vespasianic tondi nos.161-162 (Pl.48 fig.2), 193 (Pl.52 fig.3), 195 (Pl.58 fig.1), the Fourth Style tondo 133 (Pl.43 fig.2), tondo no.216 (Pl.63 fig.2), the Neronian tondo no.30 (Pl.8 fig.2) and the late Third Style tondo no.217 (Pl.64 fig.1). See the subjects of tondi nos.74-75 (Pl.20 fig.2) and 96-97 (Pls.27-28 figs.2.1) for examples of the more popular turned bust forms.

16 E.g., see the subjects of tondi nos.26 (Pl.2 fig.2), 66 (Pl.19 fig.1), 98 (Pl.28 fig.2), 100 (Pl.29 fig.2) and 212 (Pl.61 fig.2).

17 See the subjects of tondi nos.10 (Pl.1 fig.1), 31 (Pl.9 fig.1), 95 (Pl.27 fig.1), 140-141 (Pl.46 figs.1-2) and 216 (Pl.63 fig.2) for examples.

18 E.g., see the figures in tondi nos.26 (Pl.2 fig.2), 71, 74-75 (Pl.20 figs.1-2) and 205-206 (Pl.60 fig.1).

19 For instance, Schefold's identification of loving couples in tondi nos.163-164 conflicts with evidence furnished by Zahn and d'Amelio; Schefold WE, 219: Zahn 1, Pl.89: d'Amelio, Pl.9. Zahn's etching depicted a nude female in the background of no.163 while d'Amelio showed this figure as a male; Pl.51 figs.1-2. D'Amelio depicted a similar figure in the foreground of no.164 and a female figure behind. However, in Zahn's etching these figures are both females.

20 For instance, see the subjects of tondi nos.5-6 (Pl.1 fig.4), 71-72/74-75 (Pl.20 figs.1-2), 103-104 (Pl.32 figs.1-2) and 61-62 (Pl.14 fig.2).

21 Single mythological subjects appear in the undated tondi nos.9, 51, 89, 93-94, 108-117/119-125, 144-145, 146, 149, 188, 221-224 (Herculaneum), 228 (disputed provenance), 229 (disputed provenance), the Neronian tondo no.31, the "sub-Neronian" tondi nos.189-190, the Vespasianic tondi nos.11, 52, 38-43, 91-92, 192, 194, 140-143, 153, 156, 158, 159-160, 202-203, 186-187 and the Fourth Style tondi nos.23-25 and 177; see pp.119-125 and appendix 2. See supra nn.7 and 9-10 for "portrait" figures in the guise of mythological characters.

22 Double figure "portrait" quality compositions appear in the Fourth Style tondo no.130 and the Vespasianic tondi nos.136-137,
161-162, 193, 195-196 and 209. The undated tondi nos.76 and 219 furnish examples with figures in the guise of mythological characters; see supra n.11 and pp.126-127. The Vespasianic tondi nos.170-171 and 200 may also belong to this group; see supra n.12.

23 Viz., the Vespasianic tondi nos.1-2, 45-46, 178-179, the Neronian tondi nos.30, 163-164, the undated tondi nos.211 and 225-227 (Herculaneum); see pp.126-129 and appendix 2: see supra n.19 for the figures in nos.163-164. A series of Bacchic schemes containing female figures accompanied by boys are known and include the Vespasianic tondi nos.56, 139 and the examples listed infra n.34; see pp.127-129 and appendix 2: see supra n.12.

24 The majority represent Paris with eros; viz., tondi nos.150 and 180 (undated), 134 and 176 (Fourth Style), 106 ("sub-Neronian") and 16, 44, 131, 138 and 152 (Vespasianic); see p.120. The Vespasianic tondo no.199 held a satyr with an eros and no.118 (Pl.38 fig.2) contains Venus with an eros. "Portrait" figures in the guise of Venus appear with an eros in tondi nos.73 (Neronian), 81-83 ("sub-Neronian") and 185 (Vespasianic); see supra nn.7 and 10. There are also a number of problematical cases where the existence or identification of the eros is disputed; viz., in the Vespasianic tondi nos.28-29, 170-171, 200 and the undated tondo no.148; see supra nn.9 and 12.

25 E.g., see the figures in tondi nos.19-20 (Pl.6 figs.1-2), 47-49 (Pls.15 figs.1-2.16 fig.1), 154-155 (Pl.49 fig.2) and 206 (Pl.60 fig.1).

26 E.g., see the figures in tondi nos.13 (Pl.3 fig.2), 95-98 (Pls.27-28 figs.1-2), 104 (Pl.32 fig.2) and 107 (Pl.34 fig.1).

27 See infra n.77 for a further possible representation.

28 E.g., see the subjects of tondi nos.67 (Pl.19 fig.2), 126-127 (Pl.41 fig.1) and 210 (Pl.60 fig.1); see supra n.7 for the latter figure. See supra n.24 for tondi where eros appears with a main subject. Eros appeared alone in tondo no.156 and may also have been represented in no.94; see infra n.77.

29 E.g., see the figures in tondi nos.11 (Pl.2 fig.1), 30 (Pl.8 fig.2), 66 (Pl.19 fig.1), 78 (Pl.22 fig.1) and 177 (Pl.53 fig.2).

30 See the subjects of tondi nos.10 (Pl.1 fig.1), 209 and 105 (Pl.33 fig.1).

31 E.g., see the figures in tondi nos.71 (Pl.20 fig.1), 112 (Pl.36 fig.1), 117/121 (Pl.34 fig.2), 142 (Pl.47 fig.1), 178-179 (Pl.52 fig.2), 212 (Pl.61 fig.2), 222 (Herculaneum, Pl.67 fig.1) and 226 (Herculaneum, Pl.68 fig.2).

32 E.g., see the subjects of tondi nos.196 (Pl.57 fig.1), 217 (Pl.64 fig.1) and 219 (Pl.65 fig.2).

33 Viz., in tondi nos.178-179 (Pl.52 fig.2); see supra n.12 for the figures' identifications.

34 Viz., in the Vespasianic tondi nos.167-171 and the undated tondi nos.148 and 165; see supra n.12.
The only unusual bust forms, subjects and possible mythological characters appear in tondo no.217 (Pl.64 fig.1); see supra n.9.

De Grünseisen listed some of the gestures and attributes found in Pompeian portrait representations; de Grünseisen, 54. While he referred to examples of the tondi his discussion implied that the gestures/attributes he noted were generally characteristic of the class. However, this is not supported by the tondi, as the many unique examples listed in the following section indicate.

De Grünseisen noted the popularity of the veil lifting gesture but mistakenly referred to tondo no.104 as an example of its occurrence; ibid., 54-55.

The existence and popularity of the "poetess" and "poet" gestures, including the associated attributes, have been acknowledged by many scholars; see infra nn.117 and 119.

See supra nn.7, 9-10 and 12 for the figures' identifications.

See supra nn.8 and 10-11 for the identifications of the figures in tondi nos.4, 12 and 26.

See supra n.38.

The last two figures may have been in the guise of mythological characters; see p.110, specifically n.9.

See supra n.7.

E.g., see the figures in tondi nos.105 (Pl.33 fig.1), 76 (Pl.16 fig.2) and 198 (Pl.59 fig.2); see supra nn.7 and 10-11 for their identifications.

Viz., in tondi nos.10 (Pl.1 fig.1), 126-127 (Pl.41 fig.1), 209 and 219 (Pl.65 fig.2); the figure in tondo no.136 (Pl.44 fig.1) may also have been nude.

E.g., see tondi nos.78 (Pl.22 fig.1) and 230 (unknown provenance, Pl.70 fig.2).

E.g., see tondi nos.67 (Pl.19 fig.2), 193 (Pl.52 fig.3) and 220 (Pl.66 fig.1). In his discussion of Pompeian portrait figures de Grünseisen noted the popularity of this garment which he referred to as a sagum; de Grünseisen, 55; Daremberg-Saglio, 4, s.v. "Paludamentum", 295 (R. Cagnat), 5, s.v. "Sagum", 1008-1009 (H. Thédenat); L.M. Wilson, The Clothing of the Ancient Romans, Baltimore, 1938, 100-109.

E.g., the figures in tondi nos.161-162 (Pl.48 fig.2) wear mantles, in nos.133 (Pl.43 fig.2) and 216 (Pl.63 fig.2) they wear sleeveless tunics and the subject of tondo 206 (Pl.60 fig.1) wears both garments. The figures in tondi nos.53 (Pl.17 fig.1) and 232 (Pl.71 fig.2) are the only males to wear the toga. This evidence denies de Grünseisen's observation that a white tunic and toga were amongst the most popular garments worn by the male portrait figures; de Grünseisen, 55.
49 For instance, see the females in tondi nos.14 (Pl.4 fig.2), 74 (Pl.20 fig.2) and 161 (Pl.44 fig.2).

50 E.g., see tondi nos.12-13 (Pl.3 figs.1-2), 47 (Pl.15 fig.1), 79 (Pls.22-23 figs.2.1) and 219 (Pl.65 fig.2).

51 E.g., see tondi nos.96-97 (Pls.27-28 figs.2.1), 85 (Pl.26 figs.1-2) and 174 (Pl.52 fig.1).

52 See tondi nos.48 (Pl.15 fig.2) and 104 (Pl.32 fig.2) for examples of the former. The latter garment is worn in tondi nos.49 (Pl.16 fig.1) and 209. Unfortunately, it is impossible to identify areas of the latter garments as the ampechonion as de Grünneisen and others have suggested; Pauly-Wissowa, l, 1880, s.v. "Ampechonion", 10-20 (A. Mau): de Grünneisen, 55: M. Bieber, Griechische Kleidung, Berlin-Leipzig, 1928, 94: id., Entwicklungsgeschichte der Griechischen Tracht, Berlin, 1934, 35-36. Pls.35-36.

53 E.g., see tondi nos.19-20 (Pl.6 figs.1-2), 49 (Pl.16 fig.1), 95 (Pl.27 fig.1) and 103 (Pl.32 fig.1).

54 Viz., in tondi nos.5-6 (Pl.1 fig.4) and 100 (Pl.29 fig.2). De Grünneisen noted the occurrence of the open net cap which is worn in tondi nos.73 (Pl.21 figs.1-2), 154 (Pl.49 fig.2) and 214 (Pl.62 fig.2); see supra n.10: de Grünneisen, 56-57: Darenberg-Saglio, loc.cit., n.79 introduction. The exact forms of the soft, bag-like cloth caps worn by the figures in tondi nos.104 (Pl.32 fig.2) and 219 (Pl.65 fig.2) are unclear but are similar to the Greek kekrphalos rather than the mitra as de Grünneisen noted; see Darenberg-Saglio, 3, s.v. "Kekrphalos", 812-816 (E. Saglio). See tondi nos.14 (Pl.4 fig.2) and 85-86 (Pl.26 figs.1-2) for examples of wrought figures; see supra nn.7-8 for the latter figures.

55 Viz., in tondi nos.139 (Pl.45 fig.1) and 163-164 (Pl.51 figs.1-2); see supra nn.12 and 19.

56 For instance, cf., the diadem forms found in tondi nos.79 (Pl.22 fig.2), 47 (Pl.15 fig.1) and 197 (Pl.59 fig.1); see supra n.7 for the latter figure. The evidence provided by the class broadly corresponds to de Grünneisen's comments on the bands and diadems worn by female portrait figures; de Grünneisen, 55.

57 See tondi nos.64 and 200 for veiled figures and nos.130 (Pl.42 fig.1) and 195 (Pl.58 fig.1) for females with mantles over their heads; see supra nn.11-12 for the former subjects. Tondi nos.65, 82 (Pl.25 figs.1-2) and 185 (Pl.56 figs.1-2) furnish examples of figures wearing both the veil and diadem; see supra nn.7 and 11 for the identifications.

58 See tondi nos.66 (Pl.19 fig.1), 184 (Pl.56 figs.1-2) and 210 (Pl.60 fig.1); see supra n.7.

59 Viz., in tondi nos.59, 209 and 220 (Pl.66 fig.1). See tondi nos.53-54 (Pl.17 figs.1-2), 161-162 (Pl.48 fig.2) and 215 (Pl.63 fig.1) for examples of wrought figures.

60 The exceptions include the mature bald and bearded figures in
tondi nos.10 (Pl.1 fig.1) and 71 (Pl.20 fig.1). The figures in nos. 105 (Pl.33 fig.1) and 212 (Pl.61 fig.2) are also bearded; see supra n.10 for the former figure.

61 E.g., see the males in tondi nos.54 (Pl.17 fig.2), 72 (Pl.20 fig.1) and 206 (Pl.60 fig.1). Figures with longer, loose locks also appear. E.g., see the subjects of nos.105 (Pl.33 fig.1) and 209.

62 E.g., see tondi nos.66 (Pl.19 fig.1), 53 (Pl.17 fig.1) and 215 (Pl.63 fig.1). The figures in tondi nos.126 (Pl.41 fig.1) and 136 (Pl.44 fig.1) exemplify a shorter style in which the hair is cut close to the head and is brushed forward to form a short peaked fringe.

63 E.g., see tondi nos.130 (Pl.42 fig.1) and 219 (Pl.65 fig.2) for figures with a short curled mass of hair. Figures with centrally parted, waved or curled hair are exemplified in tondi nos.196 (Pl.57 fig.1) and 220 (Pl.66 fig.1).

64 See nn.116, 121 and 152 chap.1.

65 See the figures in tondi nos.76 (Pl.16 fig.2), 130 (Fourth Style, Pl.42 fig.1), 136 (Vespsianic, Pl.44 fig.1), 195 (Vespsianic, Pl.58 fig.1), 218 (Pl.65 fig.1) and 219 (Pl.65 fig.2).

66 See the figures in tondi nos.19-21 (Vespsianic, Pls.6 figs. 1-2 fig.1), 22 (Pl.8 fig.1), 48 (Fourth Style, Pl.15 fig.2), 197 (Vespsianic, Pl.59 fig.1) and 213 (Pl.62 fig.1). The female figures in tondi nos.81-82 ("sub-Neronian", Pls.24 fig.1.25 figs.1-2), 85-86 (Vespsianic, Pl.26 figs.1-2), 185 (Vespsianic, Pl.56 figs.1-2) and 218 (Pl.65 fig.1) display a simpler version of this hairstyle; see supra n.7 for the figures in nos.85-86, 185 and 197.

67 See the figures in tondi nos.62 (Pl.14 fig.2), 196 (Pl.57 fig.1) and 205 (Pl.60 fig.1, Third Style).

68 For instance, the figure's hairstyle in tondo no.103 ("sub-Neronian", Pl.32 fig.1) is broadly comparable to the coiffures of the figures in the Fourth Style tondi nos.47 (Pl.15 fig.1), and 49 (Pl.16 fig.1). Moreover, details of the hairstyle are comparable to the coiffures of Octavia and Poppaea which are reflected in the "sub-Neronian" tondi nos.83 (Pl.24 fig.2) and 107 (Pl.34 fig.1); see nn.116 and 121 chap.1.

69 See the subjects of tondi nos.154 (Vespsianic, Pl.49 fig.2) and 104 ("sub-Neronian", Pl.32 fig.2) for the other examples. Curtius initially identified the figure in no.214 as Claudian-Neronian on the basis of this hairstyle; Curtius, 378. Other scholars who have noted the Claudian or Neronian form of this hairstyle include Rizzo, Hanfmann and Kraus; Rizzo, loc.cit., n.129 introduction; Hanfmann, text to Pl.41 Pl.41; Kraus-von Matt, loc.cit., n.96 introduction. Although curled hairstyles were popular in these eras the highly dressed forms do not furnish direct parallels for this coiffure form. While it could be said to reflect the simplest Claudian coiffures of the Agrippinae this is straining the
evidence; see infra for comparanda. Indeed, the best parallel is provided by the well known Tiberian head in Copenhagen (no.614); V. Poulsen, Les portraits romains, vol.1 République et dynastie Julienne, Copenhagen, 1962, 74-75 no.39.Pls.64-65: L. Furnée-van Zwet, Babescher 31, 1956, 20.

70. For instance, the coiffures of the figures in the tondi cited supra n.67 are reminiscent of Livia's hairstyle on the early coin portraits but can also be compared to Octavia's hairstyles; Furnée-van Zwet, op. cit., 2 fig.20 (ca., 22-23 AD), 41 (ca., 54-62 AD), 6.10. The simple hairstyles of the figures in the tondi noted supra n.65 find good parallels on the early Claudian coin portraits of Antonia and in sculptured portraits of the same period or the Tiberian era; ibid., 2 figs.29-30 (ca., 41-42 AD), 8-9, 16 figs.22-23, 17, 21. Similarly, the hairstyles of the figures in the tondi cited supra n.66 are comparable to those of Agrippina the Elder; ibid., 2 figs.25-26 (ca., 37-41 AD), 8-9. However, more formal variants on these forms from later phases and details of later hairstyles also furnish comparanda. E.g., see the coin portraits of Agrippina the Younger, Octavia and Poppaea; ibid., 2 figs.36-37 (ca., 50-54 AD), 42 (ca., 59 AD), 45 (ca., 62-65 AD), 10-11.

71. For instance, see the females in tondi nos.73 (Pl.21 fig.1), 75 (Pl.20 fig.2) and 96 (Pl.27 fig.2).

72. See n.152 chap.1.

73. E.g., see tondi nos.83 (Pl.24 fig.2), 47 (Pl.15 fig.1) and 218 (Pl.65 fig.1). Although de Grünneisen discussed the jewellery worn by the Pompeian portrait figures he by no means outlined the wide range of forms that occur in the tondi; de Grünneisen, 55.

74. E.g., see tondi nos.26 (Pl.2 fig.2), 19-20 (Pl.6 figs.1-2), 79 (Pl.23 fig.1) and 214 (Pl.62 fig.2).

75. E.g., see tondo no.161 (Pl.44 fig.2).

76. Darembourg-Saglio, 1, s.v. "Apollo", 310-321 (L. de Ronchard); see supra n.7 for the latter figure.

77. Darembourg-Saglio, 1, s.v. "Cupido", 1595-1611 (M. Collignon). The figure in the tondo no.94 has been conflictingly identified as Psyche and Bros.

78. This may be a "portrait" quality figure in the guise of the hero; see supra n.10: Darembourg-Saglio, 3, s.v. "Hercules", 78-128 (F. Dührbach).

79. Ibid., s.v. "Jupiter", 691-713 (P. Perdrizet).

80. Ibid., s.v. "Mars", 1607-1623 (F. Dührbach); see supra n.7 for the last figure.

81. Darembourg-Saglio, 3, s.v. "Mercurius", 1802-1823 (A. Legrand); see supra n.7 for the figure in no.128.
82. EAA, 5, s.v. "Paride", 949-953 (E. Paribeni); see supra nn.7 and 10 for the figures in nos.16, 129 and 210; see infra n.103 for the figure in no.176.


84. Ibid., s.v. "Sol", 1373-1386 (F.Cumont).

85. Ibid., 5, s.v. "Vulcanus", 978-1004 (L.A. Constans).

86. Ibid., 2, s.v. "Diana", 130-157 (P. Paris); see supra nn.7, 10 and 12 for the figures' identifications.


88. Ibid., s.v. "Luna", 1386-1392 (A. Legrand).


90. Ibid., 4, s.v. "Psyche", 743-750 (G. Nicole); see supra n.77 for a further possible representation.

91. Daremberg-Saglio, 5, s.v. "Venus", 721-736 (L. Séchan); see supra nn.7 and 9-12 for the figures' identifications.

92. The late Neronian hairstyle of the figure in tondo no.43 (Pl.13 fig.2) is comparable to that of the female in no.47 (Fourth Style, Pl.15 fig.1); see n.116 chap.1. Moreover, her individualised physiognomy is quite different from those of the deities found in the accompanying tondi (nos.38-42, Pls.11-12 figs.1-2.13 fig.1). Scheffold noted both of these distinctive aspects of the figure; Scheffold WP, 138.

93. Daremberg-Saglio, 1, s.v. "Bacchus", 591-639 (F. Lenormant); see supra n.12 for further possible, but unlikely, representations in Vespasianic tondi.

94. Daremberg-Saglio, 3, s.v. "Maenades", 1479-1493 (A. Legrand); see supra nn.7 and 12 for the figures in tondi nos.85-86 and 159.

95. Spin 1, 382-383.387 fig.438.

96. Daremberg-Saglio, 4, s.v. "Satyri, Sileni", 1090-1102 (G. Nicole); see supra n.12 for the figure in no.68. Further possible, but unlikely, satyr figures may have appeared in tondi nos.34-35 (Fourth Style); see supra n.9.

97. The figure's appearance and sex deny that Pan is represented here; Daremberg-Saglio, 2, s.v. "Faunus", 1021-1024 (J.A. Hild). The identification of the figure as a personification of Spring is likely given her form and attributes; ibid., 3, s.v. "Horae", 249-256 (J.A. Hild). However, whether the figure represents Venus or the male equivalent Vertumnus is uncertain; ibid., 5, s.v. "Vertumnus", 737-739 (J.A. Hild); R, 201 no.1007.

98. There is nothing about the figure which supports her identification as Ceres or Cybele (Rhea), save for her vessel (kalathos ?); Daremberg-Saglio, 1, s.v. "Ceres", 1021-1078.
Although the form and appearance of this figure neither confirms or
denies her identification as a Season, in particular Aestas, this
seems to be the most likely suggestion; see supra.

99 The figure's sex, age and identification suggest Auctumnus
but it is also possible that it is Verbes or an agrarian deity, such
as Pomona; see supra n.97: Darenberg-Saglio, 4, s.v. "Pomona", 547
(J.A. Hild).

100 The age and garb of the figure suggest Hiems; see supra n.97.
However, the figures' uncertain sex and lack of attributes query this
identification.

101 The subject's nudity, youth and attribute suggest a connection
with the land, particularly rural pursuits. The figure could
represent Vertumnus or Silvanus; see supra n.97: Darenberg-Saglio,
4, s.v. "Silvanus", 1341-1345 (J.A. Hild). However, neither his age
or attribute can be associated with these deities.

102 The figure's garb, age and attributes leave no doubt that he
is a Genius; Darenberg-Saglio, 2, s.v. "Genius", 1488-1494 (J.A. Hild).

103 There is nothing about this figure or its companion subjects
(no.176) which suggests they are intended to be seasons, little own
Venus, a rural deity and/or personifications of Indian rivers;
Pd'E 5, 25-26: RE 5, 110-111; Panoëka, loc.cit., n.90
introduction: see supra nn.91, 97 and 99. The reeds and oar
associated with the figure and the landscape details in the medallion's
ground support Helbig's identification of a fluvial deity, possibly
Samus; H, 202 no.1013.

104 H, 200-201 no.1006; Darenberg-Saglio, 1, s.v. "Calendarium",
822-849 (Ch. Ém. Ruelle).

105 See supra n.12.

106 See supra n.9 for the subjects' identifications. The double
figure schemes of the Vespasianic tondi nos.3, 55 and 58-59 are
only partially known and cannot be considered in this section.

107 See supra n.11.

108 See supra n.10.

109 See supra n.19.

110 Schefold noted the close correspondence between these subjects;
Schefold VP, 137.

111 See supra n.12.

112 See supra n.19.

113 See supra n.12 for the identification of the female in no.227.
See supra n.12. It should be noted that de Grünneisen's general observations on double figure compositions in the bust tondi broadly correspond to my findings; de Grünneisen, 54.

E.g., Rizzo noted the occurrence of type images amongst the subjects of the bust tondi and pinakes; Rizzo, 83. Similarly, Borda referred to typological Flavian portrait elements and representations in relation to the two classes of paintings; Borda, 262-263. Although other scholars have made similar observations the only comprehensive examination of the issue of subject types has been Rizzo's work on the "poetess" type; see infra nn.117 and 119.

The Vespasianic tondi nos.19 (Pl.6 fig.1), 21 (Pl.7 fig.1) and the undated tondo no.22 (Pl.8 fig.1) can also be attributed to this hand. The painter's style is characterised by a thick painterly approach. The main areas of the figures were blocked out in flat, plain colours. Details, such as the flush of the cheeks and the shading on the hair as well as drapery, were indicated by smaller colour zones overlaid in an equally flat style. The highlights and remaining details were executed in a precise impressionistic technique and in a thinner paint; a fine, light brown paint was used to outline the facial details and for shading around the features. In order to soften the facial details the painter worked over areas with a series of fine, regular oblique strokes of light grey-pink or grey-brown. This technique also reduced the high tone of the flesh colours to give them a more natural appearance. The painter favoured a light, white based palette and tended to over-employ white highlights; his figures are bathed in a strong white light. The overall form and appearance of the painter's figures are similar in terms of their physiognomy, age, garments, hairstyles, orientations and bust lengths; the tondi also have broadly similar frames and dimensions. The painter's most distinctive stylistic trait was his inability to correctly depict the figures' eyes in keeping with their turned heads, in particular the r. eye in three-quarter view. In these cases the eyes were placed at a slight angle so that the inner eye was slightly higher. The eye length was shortened and its height increased. The iris and pupil were located towards the inner eye while the entire eye was placed too far to one side and encroached onto the figure's nasal area. The painter's eyes are also distinguished by their wide open, staring effect which results from the high placement of the pupil and iris.

See p.114. The occurrence of this subject type has been implied or noted by many authors. E.g., Marconi noted that the pose and form of the female figure in pinax NM inv.no.9058 was repeated in other paintings and cited tondo no.214 as an example; Marconi, 54. Swindler directly acknowledged the type's occurrence when she noted the same tondo as an example of the conventional and stereotyped poses employed by Fourth Style portrait painters; Swindler, 373-374. Other scholars, including Mau and Rizzo, have recognised the existence of this type and the corresponding "poet" subject type; Mau P, 476-477: Rizzo, 84. Rizzo provided a fairly lengthy discussion of the "poetess" type and a list of tondi (nos.87 and 154) and pinakes in which copies of the "poetess" in no.214 appeared; Rizzo, loc.cit., supra n.69. He noted that these examples presupposed a common archetype
(a famous portrait) that was directly reproduced or combined with a second figure, as in pinax NM inv.no.9058.

118. H, 336 no.1424.

119. See p.115. The existence of the "poet" subject type has been noted by a number of scholars. E.g., Maiuri noted the conventional appearance and attributes of the figure in tondo no.215; B. Maiuri, 128. Similarly, Birt stated that the Pompelian bust images employed traditional and variable schemes in his discussion of the same image; Birt, 115. In most cases the occurrence of the "poet"/"poetess" subject types are noted in the same context; see supra n.117.

120. The correspondences between the subjects of this painting and the medallion subject types have been acknowledged previously. E.g., see supra n.117. The pinax decorated a scheme in the House of Terentius Neonis (VII 2.6); G. de Petra, GdS n.s.1 no.2, 1868, cols.62-63.Pl.2: F. Matz, BdI 1868, 204: Fiorelli, 147 no.417: Sccg, 219 no.673: M. della Corte, JRS 26, 1926, 145-154.Pl.16: Spin Arti, Pl.156: Rizzo, 83-84.Pl.191: Elia, 109 no.299: Scheffold WP, 168-169.335: Scheffold VP, 137: della Corte, op.cit., n.93 introduction, 159-160: Kraus, Pl.151.213 text to Pl.151: Scheffold PP, 218-219. Scheffold and the other scholars noted above have attributed the painting to the Vespasianic Fourth Style. However, Curtius and van Buren claimed it was inserted into a Fourth Style scheme; Curtius, 379-382.Pl.12: van Buren, op.cit., n.43 chap.1, 29-31.


123. Scheffold WP, 130.


125. Scheffold noted the close correspondence between the figures in tondi nos.38 and 142; Scheffold VP, 138. Heibig also described the subjects of nos.121, 142 and 186 as similar; H, 30 nos.98-99.


127. The pinax decorated a Vespasianic scheme in the House of M. Spurius Mesoris (VII 3.29); H, 228 no.1133: Fiorelli, 133 no.315: Scheffold WP, 178.
The frames of tondi nos. 8, 9, 15, 46, 50-51, 52, 60, 63-65, 80, 87-89, 90-92, 93-94, 131, 132-135, 136-138, 139, 144-145, 149, 152, 165-166, 167-171, 180-183, 188, 192/194, 197-199, 200-201, 204 and 207-208 are unknown and cannot be examined in this section. Alternatively, unresolvable conflicts in the records for the frames of tondi nos. 5-6 and 68-70 excludes them from this assessment. The records for nos. 5-6 indicate that they had wreath frames. However, in the DAI sketch of one of these tondi (Pl. 1 fig. 4) a band encircled by a fine line is shown framing the bust image; DAI neg. no. 78.1199. Zahn's etching (Pl. 26 fig. 1) and a water colour combine with the remains in situ to indicate that nos. 85-86 had dark red-brown band frames; Zahn 2, Pl. 95: VAM A6-4582. However, d’Amelio’s etching (Pl. 26 fig. 2) showed these tondi with additional outer, fine white line bands; d’Amelio, Pl. 3. The problems of generalised and unclear records for the frames of destroyed or poorly preserved tondi are exemplified by nos. 68-70. An unidentified and poor photograph of one of these examples indicates that the painting had a band frame but the exact form and detailing cannot be discerned;

A. Soglio, NBC 1899, 355 fig. 15. See infra n. 135 for further examples.

E.g., Ternite’s etchings of tondi nos. 220 (Pl. 66 fig. 1) and 228 (disputed provenance, Pl. 69 fig. 2) provide the only evidence for their frame forms; Ternite 1, 2 Pl. 60.2, 3 Pl. 17. However, this evidence is queried by the fact that he incorrectly depicted the frame of tondo no. 227 (Pl. 69 fig. 1); ibid., 1, 3 Pl. 2. It should be noted that the colours of many frames are unknown which makes it difficult to assess this aspect of the characteristic.

The exceptions include tondi nos. 19-21/22, 38-43/44-45, 126-127/128-129 and 189-190/191. However, medallions nos. 73 and 74-75 are the only examples with differing frame forms to occur in the same room context.

For instance, frame sub-class A1 incorporates tondi such as nos. 217 (Third Style), 53-54, 176-177 (Fourth Style), 73 (Neronian), 103-107 ("Sub-Neronian") and 16-18, 19-21, 26-29, 61-62, 95-102, 153-158 (Vespasianic). Similarly, sub-class A2 includes tondi such as nos. 205-206 (Third Style), 23-25 (Fourth Style), 14, 189-190 ("Sub-Neronian"), 71-72, 163-164 (Neronian) and 10, 11, 38-43, 44-45, 55, 56-57, 140-143, 161-162, 191 (Vespasianic).

Medallion no. 227 can be tentatively added to this group; see supra n. 129.

Viz., tondo no. 220; see supra n. 129.

The Third Style tondi nos. 126-127 can be associated with these examples; in this case the frame’s inner band was encircled by a lighter red element.

They include the frames of tondi nos. 34-37 and 146-148 which were simply described as garlands; A. Mau, BDI 1877, 134: Fiorello Descr. 245. The problems associated with generalised descriptions such as these are exemplified by tondi nos. 1-4 and 174-175. Although the main sources indicate that they had wreath frames Eitz-Gerald Marrott specifically identified them as box wreaths; A. Mau, BDI 1874, 202-203: Fiorello Descr. 37; A. Mau, BDI 1884, 130: FGM Facts, 17: FGM, 22-23.25. Gusman’s illustrations of tondi nos. 4 (Pl. 1 fig. 2) and 174-175 (Pl. 52
fig.1) broadly confirm these identifications but are also too
generalised to verify or deny Fitz-Gerald Marriott's specific
identification; Gusman, 344-345 figs.4-5: Gusman P, 370 fig.

136. The Vespasianic tondi nos.202-203 can be tentatively associated
with this sub-class. According to Fitz-Gerald Marriott they had blue
and green vine leaf frames with yellow coronets; FGM, 16.

137. These examples have dark green (nos.214-215), dark green-brown
(nos.32-33) and black box wreath frames (nos.174-175); see supra n.
135 for the latter examples.

138. They include the Vespasianic tondi no.79 (dark green-brown)
and the undated tondi nos.218 (black-brown), 219 (dark turquoise), 230
(unknown provenance, acqua).

139. See supra nn.131 and 134. The only possible exceptions are the
frames of tondi nos.5-6; see supra n.128. It should be noted that
de Grèneisen described the tondi as "....ceints de filets de perles
blanches ou de minces rameaux aux feuilles vertes, ou placés dans un
cadre imitant le bois, ...."; de Grèneisen, 53. While these
observations apply to some of the medallions' frames his latter
statement cannot be accepted.

140. A large number of tondi cannot be considered in this section
because their ground colours/treatments are unknown; viz., nos.2-3.
5-6, 8, 9, 15, 27-29, 34-37, 38-43, 46, 50-51, 52, 55, 59, 60, 63-65,
144-145, 147-148, 149, 155-158, 165-166, 172-173, 180-183, 188, 192/
194, 199, 200-201, 204 and 207-208. Generalised and limited records
for the grounds of destroyed tondi mean that a number of examples
cannot be fully considered in this section. E.g., this is the case
with the ground colours/treatments of tondi nos.1, 4 and 197-198.
Alternatively, conflicts or discrepancies which cannot be resolved
impose limitations on the assessment of the medallions' grounds. For
instance, the ground colours of tondi nos.44-45, 85-86, 163-164, 184-
185, 217 and 228 cannot be considered because of conflicting records.

These problems are highlighted by the fact that Gusman erroneously
depicted the white ground of tondo no.178 as light pink (Pl.52 fig.2);
Gusman P, Pl.7,1. This case suggests a degree of caution in considering
the ground colours/treatments of tondi nos.7, 10, 154, 174 and 193
where Gusman's illustrations function as the only records for these
details. In each case Gusman showed the grounds with mottled or
variegated colours and it is clear that the smaller colour zones were
intended to indicate damage or weathering. However, in the case of
tondo no.174 (Pl.52 fig.1) the mottled yellow/black-grey ground
depicted by Gusman is corroborated by Fitz-Gerald Marriott's
description; FGM, 22: Gusman P, Pl.6,2. Niccolini's etching of tondi
nos.61-62 (Pl.14 fig.2) depicted them with mottled blue and white
grounds; Niccolini 4,2 Pl.17. However, this evidence is highly suspect
and the grounds find no parallels amongst the preserved examples of the
class.

142. They include nos.126-127, 205-206, 217 (Third Style), 23-25, 47-49,
53-54, 130, 176-177 (Fourth Style), 30-31, 163-164 (Neronian), 14, 81-

143. Viz., the undated tondi nos. 219, 229 (disputed provenance) and the Vesuvian tondi nos.140-143, 161-162, 191 and 202-203; no.229 has a light blue ground and the other examples have white grounds.

144. The only real exceptions are the tondi belonging to ground classes C and D. However, in some tondi small traces of different colours appear on or from beneath the plain ground areas. E.g., see the ground of tondo no.212 (Pl.61 fig.2).

145. The tondi with light grey grounds in ground class A include nos.212, 213, 215, 218, 221-224 (Herculaneum) (undated), 23-25 (Fourth Style), 103 ("sub-Neronian"), 56-57 and 128-129 (Vesuvian). The tondi with light blue grounds in the same class include nos.22 (undated), 54, 130 (Fourth Style), 81-84 ("sub-Neronian"), 11, 19-21 and 159-160 (Vesuvian). The grounds of tondi nos.228, 230 (undated), 163-164 (Neronian) and 184-187 (Vesuvian) can be tentatively added to these two groups; see supra n.140.

146. The tondi with light blue-grey grounds in class A include nos.210, 211, 216 (undated), 126-127 (Third Style), 14 ("sub-Neronian") and 12-13, 66, 139 (Vesuvian). Alternatively, tondi nos.150-151 (undated), 47, 176-177 (Fourth Style), 58-59, 167-171, 178-179 (Vesuvian) have white grounds and belong to the same ground class; see supra n.143 for the limited colours employed by the tondi belonging to ground class B. Tondi nos.32-33 and 98 (Vesuvian) are the sole examples in class A with purple grounds while nos.107 ("sub-Neronian") and 95-97, 99-100 and 193 (Vesuvian) are the only examples with dark grey grounds.

147. E.g., tondi nos.205-206 and 48-49 are the only examples of the class with dark pink and olive green grounds.

148. The overpainting of the medallions' grounds has been noted previously; see p.25 introduction, specifically nn.164-165.

149. In nos.47-49 (Pls.15 figs.1-2.16 fig.1) and 130 (Pl.42 fig.1) narrow bands of shading ran around the frames' inner edges on the ground areas; the edges of the bands follow the lines of the frames' leaves. Tondi nos.108-125 employ similar bands that run around the inner 1. sides of their frames. E.g., see nos.112 and 114 (Pl.36 figs. 1-2). In this series and no.130 the shading bands are not only shaped but graded to correctly simulate the shadows cast by the frames.

150. E.g., tondi nos.103-107 from the House of the Greatest Altar display different ground colours. It should be noted that where the grounds of the tondi from one context vary only the colours differ.

151. See pp.25-26 of the introduction for a discussion of these and other methodological problems relating to the medallions' dimensions; see infra n.159 for a list of the unspecified measurements recorded for
the tondi. The tondi excluded from this assessment because their dimensions are unknown include nos.10, 61-62, 63-65, 71-73/74-75, 87-89, 162, 163-164, 204 and 219.

152 See nn.167-168 introduction.

153 In some unresolved cases these discrepancies hamper the assessment of the medallions' dimensions. E.g., it is impossible to account for Mau's record of 34 cms for the dimensions of tondi nos. 172-175 and Fitz-Gerald Marriott's note that the measurements of nos.174-175 ranged between 23-24 cms; A. Mau, Bdt 1884, 130: PGM, 22. Similarly, Helbig's unspecified diameter measurements of 43/44 for nos. 136-137 and 45/44 cms for tondo no.138 cannot be explained; W. Helbig, Bdt 1865, 229: H, 81 no.313.294 no.1276.337 no.1426. See nn.167-169 introduction for the remaining tondi whose dimensions are considered in this section because of resolved or minor discrepancies.

154 E.g., the measurements of 40 and 41 cms recorded for tondi nos.90-91 differ quite markedly from that of 33 cms noted for their companion no.92. Alternatively, tondi nos.53-54 have the same external diameter measurements but their internal dimensions are 28 and 29 cms: see nn.166-167 introduction.

155 The lower limits are exemplified by tondo no.191 (Vesuvian) and the maximum diameter measurements by tondi nos.47-49 (Fourth Style). According to de Grünzeisen the dimensions of the tondi, "... (mes. de 0.18 à 0.52 cm.)..." and their grounds "...varie de 135 mm jusqu'à 60 et moins; ..."; de Grünzeisen, 53-54. These observations on the ground sizes and the class' upper dimension limit broadly correspond to my findings.

156 Viz., 10;11 (no.191, Vesuvian), 16;17 (nos.14-15 ("sub-Neronian") and 30-31 (Neronian)), 17;18 (nos.95-102, Vesuvian), 17;20 (nos.16-18, Vesuvian), 18;20.5 (no.232, disputed provenance), 19;20 (nos.202-203, Vesuvian), 19;21 (nos.85-86, Vesuvian), 19; 22 (no.231, disputed provenance), 20;22 (nos.159-160, Vesuvian), 20;23 (nos.81-84 ("sub-Neronian") and 213), 20.5;21 (no.216), 20.8;26 (no.26, Vesuvian), 21;23 (nos.22 and 66-67 (Vesuvian)), 21;28 (no.209, Vesuvian), 21;30 (nos.108-109), 22;24 (nos.44-45, Vesuvian), 22;25 (nos.19-21 (Vesuvian) and 221-223, Herculanum), 22;31 (nos.110-125), 22-22.5;24.5-25 (nos.12-13, Vesuvian), 23;25 (nos.189-190 ("sub-Neronian") and 224), 25;31 (nos.178-179, Vesuvian), 25;35 (no.146), 26;28 (nos.23-25, Fourth Style), 26;30 (nos.176-177, Fourth Style), 26;31 (no.76), 27;29 (no.79, Vesuvian), 27;31 (nos.184, 186-187 (Vesuvian), 27.5;30 (nos.32-33, Vesuvian), 28;31 (no.53 (Fourth Style) and 185 (Vesuvian)), 29;31 (nos.54 (Fourth Style) and 214-215), 29;32 (no.11, Vesuvian), 29;33.5 (no.218), 30;31 (nos.68-70, Vesuvian), 30;33 (no.1, Vesuvian), 31;32 (no.229, disputed provenance), 31;34 (nos.103-107, "sub-Neronian"), 31;35 (nos.132-158, Vesuvian), 31;36 (no.212), 32;35 (nos.150-151), 32;36 (nos.56-57, Vesuvian), 33;36 (nos.140-143, Vesuvian), 35.5;38 (nos.58-60, Vesuvian), 34;35 (no.227, Herculanum), 35;37 (no.230, provenance unknown), 36;38 (no.55, Vesuvian), 43;44 (nos.136-137, Vesuvian), 46;49 (no.130, Fourth Style) and 50;52 cms (nos.47-49, Fourth Style).

157 See supra for the medallions from different provenances which share the same diameter measurements of 16;17, 20;23, 21;23, 22;25, 23;25, 28;31 and 29;31 cms.
Medallions nos.110-125 are the only examples to employ these diameter measurements in combination. The undated tondi nos.221-223 (Herculaneum) and the Vespasianic tondi nos.12-13, 19-21, 44-45, 78 furnish examples from the class with internal diameters of 22 cms. The large complement of tondi with external diameters of 31 cms include nos.76, 214-215 (undated), 53-54 (Fourth Style) and 68-70, 178-179, 184-187 (Vespasianic); see infra for further possible examples. The evidence furnished by the examples listed here denies Fitz-Gerald Marriott's observation that the bust tondi and pinakes ranged between six and twelve inches in diameter; FGM, 11.

Tondi nos.212 and 229 (undated), 103-107 ("sub-Neronian") and 152-158 (Vespasianic) have internal diameters of 31 cms. Equally well represented are internal diameters of 33 cms which are known from tondi nos.165, 211, 225 (undated) and 140-143 (Vespasianic). Less popular are internal measurements of 17 and 27 cms. Tondi nos.16-18 and 95-102 (Vespasianic) exemplify the former. The latter occurs with tondi nos.132-135 (Fourth Style), 79, 184 and 186-187 (Vespasianic). External diameters of 35 and 23 cms are widely represented and are known from tondi nos.22, 150-151, 213, 227 (undated), 81-84 ("sub-Neronian"), 66-67 and 152-158 (Vespasianic). Although tondi nos. 95-102 (Vespasianic) are the only examples of the class with external diameters of 18 cms a large number of examples have external measurements of 25 cms; the latter include tondi nos.224 (undated, Herculaneum), 189-190 ("sub-Neronian"), 12-13 and 19-21 (Vespasianic). The internal diameter measurements recorded for examples of the class and not listed supra n.156 include 12.5 (nos.205-208, Third Style), 14 (no.228, disputed provenance), 18 (nos.128-129, Vespasianic), 19 (nos.126-127 (Third Style) and 144-145), 21 (no.217, Third Style), 22 (nos.46, 78 (Vespasianic) and 220), 23 (nos.80, 139 (Vespasianic) and 210), 25 (nos.147-148), 26 (no.166), 27 (nos.77 (undated), 132-135 (Fourth Style) and 167-171 (Vespasianic)), 30 (no.131, Vespasianic), 32 (no.226, Herculaneum) and 33 cms (nos.165, 211 and 225). The unspecified measurements recorded for the tondi include 14 (no.9), 15 (nos.93-94), 17 (nos.34-37 (Fourth Style) and 180-183 (Vespasianic)), 18 (nos.50-51), 22 (no.4, Vespasianic), 21.5/22 (nos.192 and 195-196, Vespasianic), 21.5/32 (nos.193-194, Vespasianic), 22/22.5 (nos.161-162, Vespasianic), 23 (nos.197-198, Vespasianic), 24 (no.199, Vespasianic), 25 (no.3, Vespasianic), 26 (nos.7-8, 27-29 (Vespasianic) and 188), 27 (nos.200-201, Vespasianic), 29 (no.2, Vespasianic), 30 (no.52, Vespasianic), 33 (nos.5-6 (Third Style) and 92 (Vespasianic)), 34 (nos.149 and 172-175 (Vespasianic)) 40 (nos.42 and 90, Vespasianic), 40/42 (nos.38-40 and 43, Vespasianic), 43 (no.41, Vespasianic), 41 (no.91, Vespasianic) and 44/45 cms (no.138, Vespasianic).

See the tondi cited supra nn.156 and 159.

Viz., tondi nos.38-43, 55, 90-91, 136-137/138 (Vespasianic), 47-49, 130 (Fourth Style) and 230; see supra nn.156 and 159.

Viz., the provenances of tondi nos.108-125 and 210-232. There are only a small number of discrepancies in the prior records which limit the assessment of the room provenances. For instance, tondo no.188 decorated a triclinium but the specific room within the House cannot be identified.
See Darenberg-Saglio, 2, s.v. "Domus", 349-362 (P. Monceaux); Mau P, 239-348; A. Boëthius, J.B. Ward-Perkins, Etruscan and Roman Architecture, Middlesex, 1970, 152-159.312-318. The room/plan identifications and the publication details cited in the catalogue will not be reiterated or referenced in the nn. accompanying this section.

Viz., House I 3,30, the House of Cornelius Teges (I 7,10-12), the House of Venus (II 3,3), the House of the Greatest Altar (VI 16,15), the House of Camillus (VII 12,23), the House of Cornelius Diadumenus (VII 12,26-27), House VIII 2,21, the House of Queen Caroline (VIII 3,13-16), House of Acceptus and Euhodia (VIII 5,39), Houses I 11,6-7, IX 1,7, IX 2,5, IX 6,5 side and the House of Sulpicius Rufus (IX 9,18(13)). Many of these Houses are without atria and in their place we find a variety of central room types. E.g., small three-sided peristyles occupy the location traditionally reserved for the atrium in House I 3,30 and the House of Sulpicius Rufus. Alternatively, the House of Cornelius Diadumenus and the House of Acceptus and Euhodia are centred on open, rectangular rooms with colonnades. It should be noted that many of the Houses/structures decorated with bust medallions are comparable to the middle class house types discussed by Packer; J.E. Packer, NFIP, 133-142.

For instance, rooms 4 and 9 in the House of Cornelius Teges (tondi nos.14-15) and in the House of Cornelius Diadumenus (nos. 159-160) have the forms of exedrae and the locations of tablina. Similarly, the exedra shaped room i in House VIII 2,21 (nos.161-162) could have functioned as either a cubiculum or an oecus. Alternatively, the rooms decorated with tondi nos.32-33, 22 and 180-183 in the House of Venus, House I 11,6-7 and House IX 2,5 combine the characteristics of tablina and triclinia. The identifications of room b in thermopolium II 1,1 and room G in the House of the Greatest Altar (VI 16,15) are also uncertain. The latter's size and location suggest a triclinium or a tablum. However, the House has other rooms that correspond better to these room types in form, size and location. The former room can be identified as a cubiculum but its close proximity to the selling area tends to deny this identification.

Darenberg-Saglio, 4, s.v. "Thermopolium", 219-220 (H. Besner); see n.163 introduction; see infra nn.167 and 173.

The Vespasianic tondi nos.1-4, 26-29, 56-57, 131, 140-143, 184-187, 200-201 and 209 decorate cubicula opening off the sides of atria. The Vespasianic tondi nos.55 and 66-67 are the only examples of the class to appear in cubicula that open off the front and back of atria; see supra n.165 for the room in thermopolium II 1,1 decorated with tondi nos.23-25 (Fourth Style) which may furnish a further instance. The remaining cubicula decorated with bust tondi have unusual details or ground plans; viz., the rooms with nos.10 (Vespasianic), 144-145 (undated) and 205-208 (Third Style).

Tondi nos.85-86 (Vespasianic), 76-77 and 150-151 decorated tablina with closed back walls. Alternatively, tondi nos.53-54 (Fourth Style), 81-84 ("sub-Neronian") and 93-94 decorate open tablina; see supra n.165 for the rooms decorated with tondi nos.22 (undated), 14-15 ("sub-Neronian"), 159-160 (Vespasianic) and 180-183 (undated).
Tondi nos. 189-190 ("sub-Neronian"), 11 and 192-196 (Vesuvian) decorate alae that are one of pairs of rooms. Alternatively, tondi nos. 34-37 (Fourth Style), 165-166 (undated) and 202-203 (Vesuvian) appeared in single alae or alae-like rooms.

Viz., the schemes with the Vesuvian tondi nos. 172-175 and 178-179; see supra n. 164. The undated tondo no. 188 decorated an unidentified triclinium in House IX 3, 19.

Viz., the schemes with tondi nos. 87-89 (undated), 130 (Fourth Style), 38-43, 52 and 136-138 (Vesuvian).

Viz., the schemes with tondi nos. 19-21, 139 and 197-199.

The Vesuvian tondi nos. 58-62, 68-70, 90-92, 167-171, the Fourth Style tondi nos. 47-49 and the undated tondi nos. 146-148 decorate large triclinia opening onto peristyles. The Vesuvian tondi nos. 152-158 appear in a large triclinium that opens onto the central House area; see supra n. 164. Tondi nos. 7-8 (undated) and 132-135 (Fourth Style) decorate smaller, medium sized triclinia; the former room opens onto a peristyle and the latter opens off a corridor leading from the atrium. Alternatively, the Vesuvian medallions nos. 12-13 and 63-65 decorate small triclinia opening onto viridaria.

Tondi nos. 44-46 (Vesuvian) are the only examples of the class which appear in an exedra. Similarly, tondi nos. 5-6 (Third Style) and 30-31 (Neronian) are the only examples which decorate oeci; see supra n. 165 for further possible examples of tondi in rooms of these types. Tondi nos. 126-127 (Third Style) decorated a large peristyle while nos. 78-80 (Vesuvian) and 149 appeared in smaller three-sided peristyles. The Vesuvian tondi nos. 95-102 and 128-129 decorate cubicula opening off the back of peristyles. The Vesuvian tondi nos. 16-18, 161-162, the Neronian tondi nos. 71-75 and the undated tondi nos. 50-51 decorate smaller rooms that could have functioned as oeci or cubicula. The very small rooms decorated with tondi nos. 9 (undated) and 191 (Papuan) present similar identification problems.

Viz., in Houses I 2, 6, I 11, 6-7, V 1, 2, V 2, Mau D, VI 1, 10, VII 1, 25-47, VII 1, 40 and VII 12, 26-27. The exceptions include the rooms with tondi in Houses II 2, 2-5, V 1, 18, V 2, Mau E and IX 5, 6.

In this respect my findings refute Thompson's observations that the tondi often seemed randomly distributed throughout the house and that "...it is taking them too seriously to expect a consistent pattern; ...."; Thompson, 80. They also deny his statement that atria were not favoured locations for examples of the class; see p. 140, specifically n. 171. Nevertheless, he correctly noted that they appeared in alae, cubicula, triclinia and tablina. The room distribution of the tondi has also been considered by earlier scholars. For instance, Fitz-Gerald Marriott noted that the tondi were found in particular rooms while Scheffold noted that they were found in the atrium and the rooms around it, especially tablina and alae; FGM Facts, 16; FGM, 11; Scheffold VP, 136.

See infra n. 185. In all other cases the medallions' room and/or wall schemes are unknown or are only partially recorded. These problems
severely limit the number of tondi and/or schemes that can be considered and hamper the assessment of the iconographic/numerical distribution of the class.

178 All provenanced tondi, save for the small number of exceptions noted in the text, conformed to these iconographic rules. The remaining tondi (nos. 210-216, 218-220 and 222-232) appear as isolated paintings on their wall fragments. Hence, it can be assumed that they also conformed to these iconographic rules.


180 These sources noted that the tondi were placed at a height of six palms; P.R.E 3, 257: Niccolini 4, 1 3-4. However, they did not indicate the point from which the measurements were taken or if they were in Roman (23.5 = 141 cms) or Neapolitan (26.5 = 159 cms) palms.

181 See Schefold VF, 73-98.

182 They include tondi nos. 5-6, 205-208 (Third Style), 24-25, 34-37, 47 134-135 (Fourth Style), 31, 71-72/74-75 (Neronian), 14-15, 81-84, 103-107, 189-190 ("sub-Neronian"), 1-4, 26-29, 44-46, 59-62, 68-70, 85-86, 95-100, 140-143, 152-155, 178-179, 184-185, 202-203 (Vespasianic) and 93-94 (undated).

183 The tondi decorating the central panels of tripartite schemes include nos. 87-89 (undated), 23, 53-54 (Fourth Style), 55, 56-57/58, 63-65, 139, 172/175, 191, 200-201, 204 and 209 (Vespasianic). Tondi decorating the lateral panels of Vespasianic bipartite schemes include nos. 12-13, 17-18, 19-21, 32-33, 159-160, 161-162 and 173-174.

184 Viz., the schemes with the Fourth Style tondi nos. 23-25 (cubiculum ?) and the Vespasianic tondi nos. 16-18 (oeus/cubiculum ?), 58-62, 152-158 and 172-175 (triclinia); see infra. The Vespasianic schemes with tondi nos. 38-43 (atrium) and 90-92 (triclinium) are only partially known but can be added to these examples.

185 Tondi nos. 26-29 (Vespasianic, cubiculum), 81-84 ("sub-Neronian", tablinum), 140-143 (Vespasianic, cubiculum) and 205-208 (Third Style, cubiculum) decorate the lateral panels of tripartite schemes placed on the side walls of rooms. The Vespasianic tondi nos. 12-13 (triclinium), 32-33 (tablinum ?) and 159-160 (exedra/tablinum ?) decorate the lateral panels of bipartite schemes placed on the rooms' back(facing) walls. Similarly, the Vespasianic tondi nos. 85-86 (tablinum) and 178-179 (triclinium) appear on the lateral panels of tripartite schemes placed on the rooms' short, back walls. Alternatively, tondi nos. 53-54 (Fourth Style, tablinum) and 56-57 (Vespasianic, cubiculum) decorate the central panels of tripartite schemes on the rooms' lateral walls. In two Vespasianic cubicula tondi nos. 95-102 and 184-187 decorate the lateral panels of tripartite schemes placed on the back walls and a further two decorate the panels either side of the door; four of the former tondi decorate the lateral panels of tripartite schemes placed on the room's side walls. The remaining schemes are without parallels with regard to the numerical/iconographic distribution of the tondi. The Vespasianic tondi nos. 66-67 (cubiculum) decorate the panels either side of the room's door. The Vespasianic tondi nos. 16-18 (oeus) are distributed over a panel one side of a door and on the lateral panels
of a bipartite scheme. Tondi nos.23-25 (Fourth Style, cubiculum ?) occur on the lateral panels of a tripartite scheme on the room's N(facing) wall and the central panel of an identical scheme on the S(door) wall. The Vespasianic tondi nos.63-65 and 172-175 (triclinia) occupy the central panels of tripartite schemes; two of the latter group decorate the lateral panels of a similar scheme placed on the room's short (back) wall. The Vespasianic tondi nos.58-62 (triclinium) are distributed over the lateral and central panels of tripartite schemes placed on the room's three closed walls. Tondi nos.152-158 (triclinium) decorated the lateral panels of tripartite schemes on the short N(back) and E(r.) wall as well as three of the four compartments on the W(l.) wall; an eighth tondo decorated a panel to one side of the door. The Vespasianic tondi nos.192-196 (ala) decorated each of the panels of tripartite schemes on their room's lateral walls.

186. The tondi appearing in groups of two on the lateral panels of tripartite schemes on short, back walls include nos.5-6 (Third Style), 189-190 ("sub-Neronian"), 85-86, 128-129, 178-179 and 202-203 (Vespasianic). The Vespasianic medallions nos.12-13, 32-33 and 159-160 occur in the same numerical groupings and wall locations on the panels of bipartite schemes; in all cases, save for nos.32-33 and 178-179, the walls are located opposite the rooms' entrances.

187. The undated series of tondi nos.108-125 are the sole occurrence of a numerical grouping of eighteen; see infra for examples of the other and more common numerical groupings of bust medallions. The undated tondi nos.214-215, 221-224 and 231-232 also exemplify groups of two and four amongst examples of the class. Although the majority of tondi occur in even numerical groupings and conform to the principle of "gegenstuck" there are exceptions. For instance, the pendant to tondo no.16 (Vespasianic) is a floating griffin. Although tondi nos.9, 10, 11, 22, 55, 130, 131, 139, 188, 191 and 209 were recorded as single occurrences it can be assumed that each was originally accompanied by at least one pendant. Nevertheless, tondi nos.16-18 (Vespasianic), 23-25 (Fourth Style) and 63-65 (undated) furnish instances of groupings of three. The remaining groups of three medallions include nos.55, 68-70, 78-80, 136-138, 209 (Vespasianic), 73-75 (Neronian), 87-89 and 225-227 (undated) but come from partially known schemes; nos.55 and 209 come from schemes where only they are known to have held busts. These examples and tondi nos.38-43 (Fourth Style) as well as 58-62 (Vespasianic) indicate that odd numerical groupings did occur amongst the Fourth Style, in particular Vespasianic, examples of the class.

188. The Vespasianic schemes with tondi nos.56-57 and 66-67 furnish examples of cubicula decorated with two medallions. Alternatively, the schemes with tondi nos.205-208 (Third Style), 1-4, 26-29, 140-143 and 184-187 (Vespasianic) provide instances of groupings of four medallions in the same room type. However, nos.95-102 (Vespasianic) are the only group of eight tondi to decorate a cubiculum. Tondi nos. 189-190 ("sub-Neronian") and 165-166 (undated) as well as nos.34-37, 53-54 (Fourth Style) and 81-84 ("sub-Neronian") furnish examples of groupings of two and four medallions in alae and tablina. However, the Vespasianic tondi nos.192-196 are the only grouping of six located in an ala. Examples of groupings of two tondi in exedrae and tablina are furnished by the schemes with nos.53-54 (Fourth Style), 85-86 and 159-160 (Vespasianic).
See the examples cited supra nn.187-188.

Viz., in the House of Cornelius Diaadumenus (tondi nos.153-155, Vespasianic) and the House of Terentius Budoxus (tondi nos.87-89, undated); see pp.130-132 for the subject types.

Viz., in the Vespasianic scheme noted supra where tondi employing the class' three main subject types appeared along with tondi nos.152 ("Paris and eros" type) and 157 (female figure, Ariadne ?); see pp.132-133. Similarly, in House IX 2,5 tondi nos. 182-183 (undated) utilising the "poet" and "poetess" types were accompanied by nos.180 (Paris and eros) and 181 (female figure, Helen ?).

E.g., nos.154-155 and 214-215 employing the "poet" and "poetess" types acted as pendants. The former tondi, no.103 employing the "poetess" type and no.106 with a Paris and eros group decorate the lateral panels of tripartite schemes. The medallions are generally located in rooms in the rear sections of the house and have broadly similar, above average dimensions; see supra nn.156, 159, 165, 171 and 173-174. Moreover, nos.103/106 and 152-155/157 have identical frame forms; see supra n.131.

Viz., in House IX 5,11 (tondi nos.193 and 195); see pp.127 and 131 for these double "portrait" quality figure compositional schemes/types.

Viz., the Vespasianic tondi nos.38-43 with unspecified dimensions ranging between 40-43 cms and nos.140-143 with diameters of 33;36 cms; all these paintings have single band frames: see p.132 for the subject types.

For instance, the tondi belonging to ground classes C2 and D1-2 as well as frame sub-classes B2-6 and C2 usually contain "portrait" quality subjects. Alternatively, mythological figures are almost exclusively confined to tondi belonging to ground class C3 and frame sub-classes B1, B7 and C1; see pp.134-137 and the subjects of the examples listed in the text and accompanying notes.

See the dimensions of the double figure tondi listed supra nn.22-24, 156 and 159.

The smallest tondi with diameters of 15 cms or less appear in small cubicula and tablina. E.g., see the room locations of tondi nos. 9, 93-94 and 191. Alternatively, tondi with below average (25 cms) measurements appear in fauces, alae, small oeci, exedrae, tablina, cubicula and triclinia. E.g., see the room locations of tondi nos. 12-13, 19-21, 44-46, 128-129 and 192-196.

These facts emerge from an examination of the tondi with internal/unspecified measurements of 35 cms or more; see supra n.161. Amongst these examples nos.47-49, 90, 130, 136-137 and 230 hold "portrait" subjects and the subjects of the remaining tondi (nos.38-43, 91-92 and 138) are mythological characters, or figures related to the realm of the Gods. In three cases the tondi (nos.38-43, 130 and 136-138) decorate large atria and in two cases the examples (nos.47-49 and 90-92) appear in large triclinia.
199. The majority of examples have band frames belonging to subclasses Al-2 and the remainder display variants of these forms; see pp.133-134 and the accompanying nn. for the frames of the tondi listed supra nn.182-183.

200. See supra nn.167-174, 183 and 186 for the tondi appearing in these iconographic arrangements and their room/wall locations.

201. Amongst these tondi nos.12-13 and 161-162 have almost identical dimensions while those of nos.19-21 and 159-160 are similar; see supra nn.156 and 159. The majority of examples belong to ground class A and hold single "portrait" quality subjects; see p.136 and the subjects of the tondi listed supra n.142.

202. For instance, the tondi in room o of the House of Caecilius Jucundus (V 1,26) hold only "portrait" quality subjects and the examples in room b of thermopolium II 1,1 contain mythological characters. Alternatively, the tondi in rooms h and l of the House of Cornelius Diadematus (VII 12,26-27) and the House of Jason (IX 5, 18) display a variety of subjects.

203. Viz., in cubiculum 1 of the House of the Silver Wedding (tondi nos.56-57) and triclinium e of House IX 1,7 (tondi nos.178-179).

204. E.g., see the subjects of tondi nos.30-31 (Neronian) and 192-196 (Vespasianic).

205. See the subjects of the tondi listed supra nn.167, 171 and 174.

206. See the subjects of the tondi listed supra nn.167-170 and 173-174.

207. These classificatory/chronological attributions and their publication details are cited in the catalogue and will not be reiterated or referenced in the nn. accompanying this section.

208. The figures' bust forms, orientations, gestures, garments and attributes correspond to Vespasianic examples of the class; see pp.111-125. Mythological characters, including double figure groups and figures accompanied by an eros, are exclusively confined to Vespasianic Fourth Style examples of the class; see pp.111-112, specifically nn. 21 and 23-24. This classificatory/chronological evidence not only supports the prior Fourth Style attributions for tondi nos.23-25, 134 176-177 but allows us to propose similar, as well as possible Vespasianic attributions for the undated tondi nos.9, 51, 89, 93-94, 108-125, 144-145, 146-148, 149, 150, 165, 180, 188, 211, 224-225, 226-227, 228 and 229. This evidence is also of relevance to the undated tondi nos.7, 34-35, 76-77, 135 and 181 even though the mythological identifications for their subjects are open to dispute; see infra n.228.

209. Double figure compositions and subject/compositional types are confined to Vespasianic examples of the class; see pp.125-133. This evidence supports Vespasianic Fourth Style attributions for tondi nos. 76, 130, 134, 138, 141-148, 165, 180, 211, 219, 225 and 226-227; many of these examples hold double figure groups employing subject and/or
compositional types. Similarly, Vespasianic attributions can be maintained for tondi nos. 51, 87-89, 130, 136, 182-183, 211, 213, 214-215 and 231 on the basis of the subject types they employ. The sources and/or existing evidence suggest that subject types may have also been utilised in the undated tondi nos. 76, 150-151, 165-166, 212 and 229.

210 See n.116 chap.1.

211 Medallions with internal or unspecified diameters of 35 cms or more and pictorial details and/or shading in their grounds are exclusively confined to the Vespasianic Fourth Style; see pp.136-139, specifically n.161. These facts fully support Vespasianic attributions for the examples under consideration and the undated tondo no.230. The unusual, unique frames of tondi nos.7, 108-125 and 229 are typical of Vespasianic examples of the class; see pp.135-136. The wreath frames (sub-class B3) of nos.47-49 and 130 are related to the Vespasianic Fourth Style frames of sub-class B2. In addition, wreath frames are generally associated with the last Style and most of the dated examples belong to its Vespasianic phase; see pp.135-136. This evidence supports Fourth Style and likely Vespasianic attributions for nos.47-49, 130 and the undated tondi nos.34-37, 76-77, 146-148, 214-215, 218, 219 and 230.

212 The iconographic function of the Fourth Style tondi nos.47-49 and 130 provides only circuitous classificatory/chronological evidence for attributing them and the undated tondi nos.108-125 to the Fourth Style. Nevertheless, tondi nos.53-54, 176-177 (Fourth Style) and 210-232 (save for no.217) as isolated paintings conform to the iconographic function of late Third-Fourth Style examples of the class; see p.141. Sounder supportive evidence for attributing the tondi under discussion is provided by their room distribution, frames and dimensions. Tondi nos.87-89 and 130 appear in atria while nos.7-8, 47-49, 132-135, 146-148 and 188 decorated triclinia which are room types associated with the class' occurrence in the Fourth Style, in particular its Vespasianic phase; see p.140, specifically nn.170-173. The appearance of Fourth Style and undated tondi in tablina (nos.22, 53-54, 76-77, 93-94, 150-151 and 180-183), alae (nos.34-37 and 165-166) and back cubicula (nos.9, 50-51 and 144-145) also links them with the Vespasianic Fourth Style; see p.140, specifically nn.168-169 and 174. Although the class A1-A2 frames of the Fourth Style tondi nos.23-25, 53-54 and 176-177 as well as the undated tondi nos.22, 150-151, 210-213, 216, 221-224, 227 and 231-232 are known in the Third-Fourth Style they only occur with frequency in the latter, largely in its Vespasianic phase; see pp.133-134, specifically n.131. The fact that the dimensions of the Fourth Style tondi nos.23-25, 53-54, 132-135, 176-177 and the undated tondi nos.7-8, 22, 76-77, 108-125, 146-148, 149, 150-151, 165-166, 180-183, 188, 210, 212-216, 218, 220-227, 229, 231-232 are average or just below average for examples of the class also supports Fourth Style attributions; see pp.138-139.

213 Groups of four or more tondi proved to be characteristic of the class' occurrence in the Fourth Style and the largest groupings were confined to Vespasianic schemes; see pp.142-143, specifically nn. 187-188. This evidence supports Fourth Style attributions for tondi nos.34-37, 132-135, 180-183, 221-224 and more specifically associates nos.108-125 with the Style's last phase.
See pp.75-76, specifically n.114 chap.1: see p.203 appendix 1.

215 See pp.130-131; supra n.208. These tondi like nos.23 and 87-89 occupied the central panels of tripartite schemes which directly associates them with the Vespasianic phase of the last Style; see p.142, specifically n.183.

216 See supra n.212.

217 See supra nn.208-209.

218 As supra. Although the medallions' dimensions vary between 31-35 cms and fall within the class' average size range (25-35 cms) they are somewhat larger than most examples which serves to link them to Vespasianic bust tondi; see pp.138-139, specifically nn.156, 159 and 161.

219 See supra n.211; infra nn.229 and 233.

220 Cf., the female figures in the Vespasianic tondi listed supra n.66.

221 See p.129, specifically n.116.

222 See supra nn.211-212.

223 See supra n.212.

224 See supra nn.209 and 211-212.

225 See p.118, specifically n.69.

226 See supra nn.208 and 212-213.

227 See supra nn.211-212.

228 See supra n.208 for the formers' subjects. "Portrait" quality figures in the guise of mythological characters occur only in the Vespasianic phase of the Fourth Style; see p.110, specifically nn. 7-10. This classificatory/chronological evidence supports a Vespasianic attribution for tondo no.210 but can only be tentatively applied to tondi nos.34-37 (Fourth Style) and 76-77 as well as other problematical examples.

229 See supra nn.211-213. The dimensions of nos.23-25 are comparable to those discussed supra n.218 and although the unspecified measurements recorded for nos.34-37 are below the class' average they find parallels amongst Fourth Style tondi; see p.138, specifically nn.156 and 159. The fact that the numerical/iconographic distribution of nos.23-25 corresponds to Vespasianic schemes supports their late Fourth Style attribution; see pp.141-142, specifically nn.185 and 187. Moreover, the fact that groups of three tondi, such as nos.23-25, are associated with the Vespasianic phase of the last Style provides sounder supportive evidence for their Flavian attribution. This classificatory/chronological evidence also serves to attribute the undated tondi nos.87-89, 150-151 and 225-227 to the Vespasianic Fourth Style.
See supra nn. 209 and 229.

See supra n. 212.

The fact that tondo no. 76 employed a compositional scheme type paralleled in Vespasianic examples of the class also supports this attribution; see supra n. 209. Although the figure in no. 77 was recorded as a "possible Venus" and could have been the mythological character or a "portrait" figure in guise, either identification would support a Vespasianic attribution; see supra nn. 208 and 228.

See supra n. 211. The dimensions of tondi nos. 76-77 are comparable to those discussed supra n. 218. The grounds of tondi nos. 202-203, 219 and 229 belong to the Vespasianic ground class B; see p. 136, specifically n. 143.

See supra nn. 208-209.

See supra n. 209.

See supra n. 211. Although the evidence relating to the frames of tondi nos. 220 and 228 is slightly problematical they are only paralleled by the frames of the Vespasianic tondi; see pp. 133-134, specifically n. 129 and 133.

See supra n. 212.

See supra nn. 208-209.

As supra. The fact that no. 166 may have also employed a "portrait" subject type also supports a Vespasianic Fourth Style attribution.

See supra nn. 211-213.

See supra n. 212.

As supra. The numerical grouping of nos. 231-232 broadly supports a late Third-Fourth Style attribution; see supra n. 187.

See supra nn. 211-212.

See supra nn. 208 and 233.

Cf., the figure in tondo no. 212 (Pl. 61 fig. 2) with the male subject of no. 71 (Neronian, Pl. 20 fig. 1). A similar comparison with tondo no. 26 (Pl. 2 fig. 2) reveals that in each case the busts enter the tondo from one side and at an angle, so that the figures are turned slightly. This distinctive treatment is combined with almost three-quarter views of the heads. In both cases one eye is shown horizontally and larger than the other; the latter is placed at an oblique angle. The painter's inability to depict three-quarter view details is repeated in his frontal depiction of the figures' noses. Both the figures have long, oval shaped faces with the features not so much modelled as indicated by shadow and subtle tonal variations. The painter favours large noses with spreading nostrils and large, almond shaped eyes with heavy lids framed by thick eyebrows; the pupils gaze disconcertingly in different directions. The painter has a plastic,
expressive style and worked in thick paint. His facial details are emphasised by pools of shading or a thick line of dark paint. However, groups of continuous or parallel oblique strokes merge with flat shading to model the facial contours. The painter favours full drapery with deep folds, dark colours and painterly white highlighting.

246 See supra nn.208 and 212.

247 See supra nn.228 and 236. The examination of the class' subjects indicated that profile figures (no.216) and unusual subject forms only appear in Fourth Style examples; see pp.111-113, specifically n.15.

248 E.g., cf., the figures in tondi nos.205-206 (Pl.60 fig.1); see p.129.

249 See supra n.212.


251 See p.75 chap.1, specifically n.110. An examination of the characteristics of tondi nos.78-80 (VI 7,20) corroborates that Schefold's Vespasianic attribution for the House's entire decoration can be correctly applied to their particular room scheme. The form and appearance of the figures in nos.78-79 correspond well to Vespasianic examples of the class; see supra n.208. The possibility that the subject of no.80 represented Venus or a mortal in her guise and the fashionable hairstyle of the female in no.79 more directly supports their Vespasianic dating; see supra nn.208, 228 and p.118. The wreath frames of nos.78-79 also support late Fourth Style attributions; see supra n.211. The characteristics of medallions nos. 90-92 (VI 14,21-22) also supports Schefold's Vespasianic identification for one wall of their room scheme and suggests it has been rightly applied to the entire room. The figure in no.90 corresponds to Vespasianic "portrait" subjects while the mythological subjects in nos.91-92 are typically Flavian; see supra n.208. The paintings' room location is typical of the Fourth Style and is largely associated with its last phase; see supra n.212. The diameter measurement of no. 92 is comparable to those discussed supra n.218 and serve to confirm Vespasianic attributions as do the above average dimensions of nos. 90-91; see supra n.211. Schefold's Vespasianic attribution for the largely destroyed scheme with tondi nos.202-203 (IX 7,19) can also be fully confirmed. The paintings' mythological subjects, unique frame forms, ground treatment and room location are all exclusively Vespasianic according to the classificatory/chronological evidence provided by the bust medallion class; see supra nn.208, 211-212 and 233.

252 For instance, a consideration of tondi nos.56-57/58-62 (V 2, Mau E) and 66-67 (V 4,11) denies Mau's pre 60-63/64 AD datings for their schemes and supports Schefold's Vespasianic attributions; see n. 56, pp.81-84, specifically nn.163 and 169 chap.1: pp.203-204 appendix 1. The double figure schemes in nos.56-59, the scheme types employed by nos.56-57 and the mythological characters in no.56 fully confirm Vespasianic attributions; see supra nn.208-209. Tondi nos.58-60 display unique Flavian frame forms and those of nos.56-57 can be broadly associated with the Fourth Style, in particular its last
phase; see pp.133–134, specifically n.131. The numerical occurrence and room location of nos.58–62 are typically Vespasianic; see supra nn.212–213. Equally Flavian are the iconographic locations of nos. 56–57 and 58; see supra n.215. Moreover, the dimensions of tondi nos.56–57 and nos.58–59 are comparable to those discussed supra nn. 211 and 218 which further corroborates Vespasianic placements. The overall form and appearance of the figures in tondi nos.66–67 correspond well to Vespasianic medallion subjects; see supra n.208. The "portrait" quality figure in the guise of Mercury in no.66 and the paintings' unique wreath frames more fully support a Flavian attribution; see supra nn.211 and 228. The dimensions and room location of the tondi find general parallels amongst Vespasianic examples of the class which again serves to associate them with the last phase of the Fourth Style; see supra nn.156 and 167. A similar explanation of the characteristics of tondi nos.136–138 (VII 2,20) fully corroborates Schefold's Vespasianic attribution for their scheme and refutes Mau's Second Style identification; see p.75 chap.1, specifically n.112. The paintings' double figure compositions, the scheme types employed in nos.136–137 and the subject types repeated in nos.137–138 as well as the mythological nature of the latter's subjects fully confirm Vespasianic attributions; see supra nn.208–209. The medallions' room location, above average dimensions and numerical grouping are also typical of Vespasianic examples of the class; see supra nn.211–212 and 229.
SUMMARY AND CONCLUSION

The existence of the bust medallion in the repertoire of Romano-Campanian wall painting has long been recognised. However, these paintings have remained largely unknown and unpublished. This study was intended to rectify this situation by providing the first comprehensive catalogue and study on the tondi before the forces of circumstance at work on the site of Pompeii lead to their ultimate destruction.

The primary aim of this work was the creation of a catalogue of the Pompeian bust medallions. Evidence provided by the remains in situ, paintings in various museum collections and prior documentation were combined to formulate the 232 entries which comprise the catalogue; a small number of examples from Herculaneum and of unknown or disputed site provenance are also included. The entries encompass preserved, partially preserved and destroyed bust tondi.

The catalogue and the accompanying illustrations cannot be considered in isolation and must be viewed against the backdrop of my introductory chapter. The first section of the introduction presents a critical survey of prior work on the bust tondi and concentrates on outlining the main contributions to the history of the class. The material is examined chronologically within a number of categories; including excavation reports, descriptive texts, catalogues, museum collections, illustrated sources and problem orientated studies. The second section of the chapter examines the methodological problems that arose in the formulation of the catalogue, the consideration of prior documentation and their implications for research on the class.

Specific conclusions relating to the tondi to be drawn from the catalogue and the introduction are self-explanatory and/or are outlined in chapters 1-2 and need not be noted here. However, these two sections of my work highlight a number of broad conclusions for the study of Roman wall painting. Firstly, they indicate that despite its extensive history the study of Roman wall painting is far from complete and has proceeded in terms of both documentation and research in a fragmented fashion. This fact combines with the 60% destruction rate recorded for the tondi between 1957 and 1977 to frame a further conclusion. Namely, that the greater part of the painted remains at Pompeii will be lost if the basic but immediate task of their documentation is not
carried out in the near future. The formulation of a systematic and comprehensive record of the tondi regardless of their state of preservation was complicated by these problems. The catalogue testifies to the vital role prior documentation can play in supplementing field records and the recording of destroyed or partially preserved paintings. However, the lacunae and discrepancies in the catalogue combine with the methodological problems outlined in the introduction to indicate the limitations of this material.

Chapters 1 and 2 aimed to define the nature and distribution of the Pompeian bust medallions as individual decorative entities and as a class of Romano-Campanian wall painting. Chapter 1 explores the class' classification and chronology. The medallions' wall/room schemes are examined chronologically in two sections dealing with the Third and Fourth Styles. This assessment is supplemented by appendix 1 where attributions for problematical or previously unattributed schemes are considered and proposed. Independent dating evidence provided by the hairstyles of some of the female medallion subjects is considered and used to support attributions based on the traditional classificatory/chronological "Four Style" system. The final section of this chapter considers the main findings of the preceding examinations. A series of conclusions on the classificatory and chronological distribution of the bust medallion class within the last two Styles of Romano-Campanian painting are presented. At the same time prior statements on these aspects of the class are critically reviewed.

The main conclusions of chapter 1 relate directly to the classificatory/chronological distribution of the bust tondi. Examples of the class first appear in the early Third Style but only in small numbers. The tondi reappear in the Style's last phase in slightly larger numbers and then occur with increasing frequency throughout the Fourth Style. Although the class occurs in the last two Styles of Romano-Campanian wall painting it proved to be largely a Fourth Style, specifically Vespasianic phenomenon. In reaching these conclusions the chapter highlights the limitations of the principles currently used for the classification and dating of Roman painting. Our overview of the Styles' development is far from clear and is complicated by unresolved problems, such as the date of the introduction of the Fourth Style. Moreover, the problematical and previously unattributed schemes examined in the chapter and appendix 1 indicate not only shortcomings in our classificatory and dating process but lacunae in the assessment
of Third and Fourth Style decorations. Nevertheless, the independent
dating evidence provided by the fashionable hairstyles of some of
the medallions' subjects and the unfinished scheme in House II 11.6-7
not only support prior attributions but suggest new means of
assessment. Moreover, this evidence supports aspects of Schefold's
analysis of the Fourth Style and in particular his work on Vespasianic
schemes.

Chapter 2 provides an analysis and examination of the bust tondi.
In the first section the paintings' main characteristics are assessed
in keeping with their classificatory/chronological distribution by
means of five separate analyses: including their subjects, frames,
grounds, dimensions as well as their room and numerical/iconographic
distribution. In order to supplement the assessment of the medallions'
subjects appendix 2 provides a list of their identifications. The main
results of these assessments are cross examined and analysed to
highlight any relationships that may have existed between the paintings'
characteristics. In the second section of the chapter the classificatory/
chronological evidence that emerged in the preceding assessments is
applied to examples of the class for which no traditional evidence is
available.

The specific conclusions on the medallions' characteristics are
outlined in the chapter and are too extensive to be recounted here.
However, they lead to a number of general conclusions. Firstly, they
indicate that the quantitative assessment of previously unconsidered
characteristics of Roman painting can provide useful evidence if the
data sample is broad and well documented. For instance, the examination
of the medallions' room distribution provided positive evidence of
their occurrence in specific room types. Secondly, as a methodological
experiment the assessment of the medallions' characteristics in keeping
with their attributions in order to highlight those aspects of the
class that may have had a classificatory/chronological significance
proved to be of value. For instance, hairstyles that copied or reflected
imperial coiffure forms, the number of subjects, subject/compositional
types and some aspects of the class' dimensions, grounds, frames, as
well as their room and numerical/iconographic distribution proved to be
useful classificatory/chronological indicators. Thirdly, the
attributions proposed for undated examples of the class on the basis
of this evidence highlight an independent method of classifying and
dating examples of Roman painting that could be developed as an
alternative to the "Four Style" system.

The Clipeata Imago, the Portrait and the Bust Medallion Class.

The relationship between the clipeata imago and the tondi and the question of portraiture in relation to the medallions' subjects are unexplored research issues. Initially it was my intention to present chapters dealing with these two research areas. However, time and length considerations necessitated that they be omitted from the present study. It is my intention to examine these two issues and expand the research I have already undertaken in later studies. However, I would like to briefly outline my initial findings in as far as they relate to the results of this study.

The Clipeata Imago and the bust medallions: Clipeatae imagines have been mentioned in nearly all discussions of the tondi and many scholars have assumed a connection between them.1 More rarely it has been stated that the origin of the Pompeian bust medallion lies with the clipeatae. According to Curtius and Winkes, followed by Thompson, the clipeatae were the medallions' source; Elia saw the bust tondi as derivatives of the clipeata imago.2

As stated previously the relationship between the clipeata imago and the bust medallions has never been explored. Moreover, no evidence has been presented to support the suggestions made by scholars with regard to their part in the origin of the bust tondi. My work on the bust medallion class provides clear evidence which denies that its origin lies with the clipeatae. However, it did reveal a small number of Vespasianic tondi that they influenced.

Tondi nos.108-125 (Pls.34 fig.2.35-40 figs.1-2) display the clearest linkages between the medallions and the clipeata imago. The paintings' distinctive frames copy those of plastic and painted clipeatae.3 Their realistic depiction of the three-dimensional frames of clipeatae is enhanced by the indication of the frames' shadows on the grounds. This feature is paralleled by the wreath frames of tondi nos.47-49 (Pls.15 figs.1-2.16 fig.1) and 130 (Pl.42 fig.1) and can only be accounted for as a direct influence from clipeatae imagines.4

The fact that the clipeata imago is the only three-dimensional bust tondo form not only confirms the foregoing observations but suggests that similar shading on the grounds of a small number of other tondi may have also resulted from their influence.5 In this respect more specific clipeatae influences can be detected in tondi nos.49
(Pl.16 fig.1) and 179. In the first case a kantharos held by the subject extends over and beyond the edge of the frame while in the latter the elbow of the foreground figure extended over the inner frame band. These unusual deviations from the standard two-dimensional representation of busts within the medallion class can only again be seen as an influence extending from clipeatae.  

The frieze-like arrangement of tondi nos.108-125 combine with their iconographic location, mythological subjects and usually large number to link them to the clipeatae. The clipeata imago was primarily an architectural sculpture characteristically displayed in the upper sections of structures and its occurrence in Romano-Campanian painting reflected that function. Hence, the high locations of these tondi and nos.47-49, 130 as well as 221-224 (Herculaneum) are comparable to clipeatae.  

Other influences from the clipeata imago can be detected in tondi nos.12-13 (Pl.3 figs.1-2). The unusually large two-dimensional astragal ornaments that comprise their frames seem to be attempts to adapt the framing elements of clipeatae to the two-dimensional conventions of the medallion class. The fact that plastic clipeatae furnish parallels for the elements floating in the ground of no.12 suggests a further link between the clipeata imago and the bust medallions.  

The ancient sources indicated that clipeatae imagoes were placed in the Roman house and Winkes suggested that they were displayed specifically in atria. Hence, the placement of tondo no.130 in an atrium may have also been emulating the clipeata imago tradition. In this respect the unusually large size of this example and nos.47-49 may be significant. Although the dimensions of the painted clipeatae are unknown sculptured examples do provide parallels for the measurements of these medallions.  

The paintings examined in the preceding discussion are the only Pompeian tondi that can be linked to the clipeata imago. Their evidence combines with their Vespasianic occurrence to counter any suggestion that the class' origin lies with the clipeatae. Further denial of this suggestion is provided by a comparative assessment of the histories of the painted clipeata imago and the bust medallion. The clipeata appeared in the Second Style not long after its introduction to Italy. While the form enjoyed a long life in many mediums it is largely unknown in the Third and Neronian Styles. However, it appears with frequency in the Vespasianic Fourth Style. Alternatively, the bust
medallion in its characteristic form appeared in the late Third Style. This fact combines with the varied yet limited number of tondi in the Style to indicate that this was an era of experimentation for the motif and its phase of origin. However, none of the tondi display any features that can be linked to clipeatae imagines. Moreover, their broad developmental sequence cannot be linked at any stage to the clipeatae. 17 There is no evidence to suggest that the Third Style tondi were shorthand or stylised forms of the clipeatae, so realistically depicted in the preceding and following phases, as Thompson suggested. 18 Further, it is impossible to postulate that the tondi replaced the painted Second Style clipeatae in the Third Style simply because the latter are almost completely absent in the Style.

Further evidence to deny any suggestion that the tondi were intended to represent clipeatae imagines, replaced them in the Third and early Fourth Styles or were derived from them is available. In two Vespasianic schemes medallions and painted clipeatae imagines are found in the same context. 19 These cases ratify what is already clear from an examination of the characteristics of the tondi and clipeatae. At all stages in the development of Romano-Campanian wall painting they formed two distinct classes of motifs in the painters' repertoire.

The Portrait and the bust medallion subjects: The question of portraiture in relation to the medallions' subjects has been noted by all scholars who have dealt with the class. However, the issue has never been examined in detail. Prior considerations have been in the main based on a small sample of the class and have been of a limited nature.

My examination isolated three main subject categories in the bust medallion class. Although some scholars had distinguished between "portrait" quality subjects and mythological characters the existence of figures in the guise of the latter has rarely been noted. Despite the fact that they recognised these categories prior authors discussed all the subjects under the one banner of portraiture. 20 Moreover, in most cases it was implied or stated that the term portrait was applied in its broadest sense to simply refer to a representation of an individual. 21 In this way many discussions of the medallions' subjects as portraits have been mistakenly directed at the entire class and at the same time have avoided the essential issue of portraiture. In order to fully consider this question it is necessary to isolate the "portrait" quality subjects in the class and assess them in keeping with a comprehensive definition of portraiture.
Although the occurrence of subject types in the class has been acknowledged by earlier scholars it has largely been used to categorise or more often dismiss the figures to the dubious realm of type or ideal portraits. A major outcome of these unfounded deductions has been the tendency to imply or state that most, if not all of the medallions' subjects fall into this spurious category and should not be considered as portraits or worthy of undue consideration. The compositional and subject types outlined in this study indicate only that various conventions or modes of representation were employed for the class' subjects. In the preserved and well recorded cases the "portrait" figures employing types are different individuals even though they fall into distinct age and sex categories. In the past not only the significance of these physiognomical differences but the variations and derivations from the established types have failed to be considered. Indeed, in combination this evidence denies any suggestion that we are dealing with strict type representations.

It has been noted that some of the medallions' subjects display physiognomic resemblances that suggest family relationships. Indeed, this aspect of the tondi led Fitz-Gerald Marriott to identify them as family portraits. Although we are no longer able to check Fitz-Gerald Marriott's examples there are a small number of "portrait" quality subjects which support his suggestion. The recognition of such correspondences between "portrait" quality subjects indicate that in these cases we are likely to be dealing with real portraits; viz., depictions of individuals who once existed. However, further study is needed to support these suggestions. Indeed, an independent resemblance analysis is needed to verify the subjective recognition of physical similarities and the establishment of familial connections.

The bust tondi provide further evidence for the recognition of real portraits amongst the "portrait" quality subjects. The fashionable hairstyles of a number of the female subjects combine with their standard Roman garb and their realistic, individualised physiognomies to confirm that they are true portraits. In other cases we have only the personalised, realistic faces of the figures, their standard Roman dress and lack of mythological attributes as the basis for proposing that they are real portraits. This evidence provides some support for the suggestion that the subjects were taken from life. However, whether this applies to all the "portrait" quality figures is open to question. For instance, some of these figures may be either realistic or
idealised images as some scholars have suggested. The problem of distinguishing between the "portrait" quality subjects on this level remains to be fully and objectively explored. The many alternative designations cited for the subjects of tondi nos. 214-215 highlight the subjectivity of previous suggestions in this respect. The problems associated with the individualisation of mythological figures and the possibility that some of them may be "portrait" figures in masquerade relate closely to this issue.

The class' "portrait" quality subjects require detailed study before we can say with certainty if some or all are true portraits. However, what else can these bust images with their distinctive, realistic physiognomies and First century AD hairstyles, garb and attributes be, if they are not real portraits.

**Future research.**

It is my intention to complete my work on the bust medallions as a class, not only of Pompeian but Romano-Campanian wall painting. In order to achieve this end the catalogue and chapters will be expanded to include the bust tondi from Stabiae and Herculanenum.

Research issues and problems relating directly to the class will also be explored. The work I have initiated on the research issues noted in the preceding sections will be continued and expanded. Moreover, other research problems highlighted in the course of this study will be examined. The question of the class' origin and the issue of its sociological basis within Pompeian/Roman society are amongst the more interesting problems to be considered. Research issues relating to the medallions' distribution and occurrence that fell outside the scope of this study will also be examined. For instance, the class' occurrence within specific house types and the medallions' relationship to other paintings, above all mythological depictions, within the same decorative schemes remain to be considered.

The formulation of this study necessitated the examination of examples of Roman painting other than bust tondi. Given the limited nature of documentation on Roman wall painting in some cases it was necessary to record these paintings in some detail before considering their evidence. As a result I have compiled listings of *clipeatae imaginæ*, heads, busts, protomes and bust tondi in Roman painting of the First centuries BC and AD. Moreover, as the bust *pinakes* were clearly related to the tondi the Pompeian examples were recorded and all
their prior documentation gathered. In order to supplement my research interests in the tondi it is my intention to compile further catalogues and pursue studies dealing with these other classes of paintings.

This study exemplifies many of my general research interests in the discipline of Roman wall painting. The documentation of unpublished or largely unknown material in the field and on a research level is a major concern. The loss of material from the Campanian sites, our growing dependency on prior records and the limited nature of those records has and will continue to hamper research on many levels. However, productive research is reliant not only on adequate documentation but the questions we ask of our material and the methods employed in its assessment.

The study of Roman wall painting has been largely concerned with the so-called "Four Style" system. Despite the system's arbitrary nature, the small number of fixed chronological points on which it is based and irresolvable problems its basic validity is unquestioned and few efforts have been made to extend research beyond its dictates. This situation has left many classes and examples of Roman painting unpublished and/or largely unknown. As a result we have only a limited amount of operable, published data on Roman painting. Hence, it is not surprising that artistic, practical, functional and sociological aspects of Roman painting have been largely unexplored. Extensive documentation, alternative means of assessment, classificatory/chronological indicators independent of the "Four Style" system and new questions are all needed if this situation is to be rectified.
FOOTNOTES

1. See pp. 20-21, specifically n. 133 introduction. Winikes publication of 1969 is the most recent examination of the Roman clipeatae and provides a full list of references; R. Winikes, *Clipeata Imago. Studien zu einer Römischen Bildhaisform*, Bonn, 1969.

2. See n. 134 introduction; infra n. 18.

3. For instance, cf., the frames of the painted clipeatae listed infra n. 16 and the frames of the plastic clipeatae catalogued by Winikes as Eleusis 1, Naples 2, Ostia 1-3 and Rome 7; Winikes, 159-160. 186-187, 190-195, 213-215. These examples are characterised by three-dimensional multiple band frames with various forms of moulded decoration. It should be noted that the frames of the painted examples are executed in yellow-brown (gold?) colours that are comparable to the colouring employed for the tondi frames. This suggests that these examples were copying the gold and/or gilded plastic clipeatae noted by ancient authors and surviving in a small number of cases; *ibid.*, 17, 105, 111, 113, 115-116, 244.

4. See p. 137 chap. 2.

5. See the tondi belonging to ground class D1; *ibid*.

6. The clipeata imago was the only three-dimensional circular bust form in the Roman world. Therefore, it was the only possible source for these deviations. This fact is supported by the painted clipeatae which echo the three-dimensional form of the plastic examples. For instance, see the clipeatae catalogued by Winikes as Boston 1, Dresden 1, Istanbul 1-4 and the painted examples listed infra nn. 14-16; Winikes, 144-145, 158-159, 164-166.

7. See pp. 119-125 and 141-142 chap. 2. The painted clipeatae from the Villa of the Mysteries and House IX 1,7 parallel these aspects of the tondi; see infra nn. 14 and 16. Comparanda amongst plastic clipeatae include the examples catalogued by Winikes as *Aquila* 1, Delos 1 and Toulouse 1; Winikes, 133-134, 152-156, 252-253.


9. See p. 141 chap. 2.

10. See p. 135 chap. 2.

11. For instance, see the clipeatae catalogued by Winikes *as* Indiana 1, Marbury Hall 1 and Rome 35; Winikes, 163-164, 180-182, 233.


13. E.g., cf., the dimensions of the clipeatae catalogued by Winikes as Corinth 2 (50 cms) and Aegina 1 (45 cms); *ibid.*, 131-132, 175-176.

14. Pliny's note that the Consul Appius Claudius placed clipeatae of his ancestors in the Temple of Bellona has been generally accepted.

15. Herbig attributed a small painted cipola preserved on a wall fragment from Herculaneum to the Third Style; Herbig, 15.Pl.19. However, the close correspondence between this cipola and the examples from House IX 1,7 suggest that it may belong to the Vespasianic Fourth Style. The only other likely Third Style cipola occur in cubiculum 15 of the Villa at Boscorealecase; von Blanckenagen, Alexander and Papadopoulos, op.cit., n.7 chap.1, 13-15.Pls.23.4: Schefold WEP, 59.64-65.Pl.42. The only possible cipolae in the Neronian Fourth Style appear in an old photograph of a section of the decoration in room m of the House of the Epigrams (V 1,18); Curtius, 183 fig.112: Schefold WEP, 64.

16. Painted cipolae appear in the "sub-Neronian" schemes of rooms p and n in the Vettii House and the atrium of the House of the Greatest Altar; A. Soglio, NSc 1908, 64-65: Curtius, 26 fig.17.45 fig.30.47 fig.31.51-54.149 fig.97: Schefold WEP, 4.144-146.156-157: Schefold WEP, Pls.93.102: Winnes, 201-202 (Pompei 3-4). The Vespasianic schemes in triclinium e of House IX 1,7 and cubiculum 7 of the House of Marcus Lucretius contain painted cipola; the catalogue bibliographies for the tondi (nos.178-179 and 184-187) from these schemes provide full reference details. Further cipolae decorate a small preserved section of the tablinum scheme in the House of the Implied (I 9,1); EAA 2, s.v. "Cipola, immagini", 720 fig.952 (G. Becatti): Winnes, 199-200 (Pompei 1).Pl.56: GAP, 233-234. Although the authors of the Guida identified this scheme as Third Style the realism and treatment of the elements, above all the cipola, is in keeping with the Vespasianic Fourth Style.

17. Despite their small number the known Third Style tondi reveal a straightforward developmental sequence for the bust tondo motif; see pp.59-71, 86-87 chap.1 and pp.193-199 appendix 1. The isolated occurrence of the earliest tondi (nos.5-6, Pl.1 fig.4) indicates that the motif was not extremely popular in the early Third Style. This suggests that the figurative nature of the motif was of little interest to a generation of painters concerned with two-dimensional, fantastic
and ornamental decoration. Hence, it is not surprising that when the motif reappears in the earlier phase of the late Third Style (nos. 126-127, Pl.41 fig.1) it is the decorative and not figurative value of the form that was emphasised; the vertical supports associated with the earlier examples developed at the cost of the tondo form. However, the motif seemed to undergo a revision as the late Third Style progressed and an interest in figurative elements manifested itself. For instance, with tondo no.217 (Pl.64 fig.1) the medallion form is the dominant element, placed before a plain vertical support, and containing a complex figured group. Once the potential of the bust tondo as a figurative element was realised it was clearly a simple step to remove the associated vertical supports and leave the motif as an isolated form on the panels of the central wall zone, where it had always been located. The fact that the late Third Style painter introduced a wide range of pendant motifs to the central wall zone would account for this change in the medallions' iconography. Hence, by the late Third Style (tondi nos.205-208, Pl.60 fig.1) the bust medallion had developed its established iconographic form and function.

18. Thompson, 80-81. According to Thompson the Pompeian bust tondo was not only a shorthand version of the painted clipeata imago but represented the final stage in the latter's evolution. He claimed that the concept of the shield bust and the bust tondo were the same. Moreover, he postulated that the honorary aspect of the clipeatae was lost or transformed when the tondi represented family members. He also suggested that the frames of the clipeatae degenerated into the decorative forms framing the tondi.

19. Viz., in triclinium e of House IX 1,7 and cubiculum 7 of the House of Marcus Lucretius; see supra n.16.

20. See n.97 introduction.

21. For instance, see the studies by de Grõneisen and Borda; de Grõneisen, 49-69: Borda, 218-220. In both cases the medallions' subjects were examined along with a wide range of known or likely portraits executed in various media.

22. E.g., see Cagnat-Chapot comments on the figures employing the "poet" and "poetess" types; Cagnat-Chapot, 109.132.

23. For instance, see Rizzo’s scathing comments on the subjects of the bust medallions and pendants in his 1929 study; Rizzo, 84.

24. For instance, in his discussion of the "poetess" subject type Rizzo mistakenly referred to all the figures who employed it as copies of the same figure; Rizzo, loc.cit., n.129 introduction.

25. See p.110 chap.2, specifically n.7.

26. See pp.17-18 introduction, specifically nn.107 and 109. Fitz-Gerald Marriott was not alone in suggesting that the medallions' subjects were family portraits. E.g., see infra n.29.
27. Viz., the figures in tondi nos. 19, 20 and 22 (Pis. 6 figs. 1-2.8 fig. 1) and nos. 47-49 (Pis. 15 figs. 1-2.16 fig. 1); see n. 7 chap. 2 for the other examples.

28. They include the figures with fashionable late Neronian/Vespasianic hairstyles (tondi nos. 26, 43, 47-49, 83 and 107) and related forms (tondi nos. 4, 79, 95, 97-98, 104, 154 and 214); see pp. 117-118 chap. 2. The figures listed in nn. 66-68 chap. 2 with their broadly related hairstyles can also be added to this group.

29. E.g., de Grünneisen was one of the few scholars to openly state this suggestion; de Grünneisen, 52. In other cases it was implied or assumed that some/or all of the medallions' subjects were taken from life, above all by those scholars who believed that they were dealing with family portraits. E.g., Thédenat identified the figures in tondi nos. 66-67 as the children of the household; Thédenat, op. cit., n. 95 introduction, vol. 1, 125.

30. For instance, see nn. 103 and 119 introduction.

31. See the diverse identifications cited in the bibliographies accompanying the paintings' catalogue entries.

32. See p. 110 chap. 2, specifically nn. 9-10.
APPENDIX 1

ATTRIBUTIONS: UNPUBLISHED AND PROBLEMATICAL SCHEMES

This appendix provides classificatory and chronological attributions for catalogued tondi and/or associated schemes that are unpublished or that have been incorrectly, conflictingly, partially or not previously identified.¹ The various examples are discussed according to their occurrence in the Third and Fourth Styles. The terminology and phase identifications used in the catalogue and chapter 1 are also employed in the attributions outlined in this appendix.² However, prior attributions and publication details which are cited within the relevant catalogue entries are not reiterated or referenced here, save in specific instances.

Third Style schemes.

I 2,6 (oeccus m, tondi nos.5-6): Mau’s 1874 report provides the fullest record of this scheme and specifically the decoration with the bust medallions on the E(back) wall. This evidence combines with a DAI sketch of one of the tondi (Pl.1 fig.4) to confirm the Third Style identifications proposed by Mau and Schefold. This material also makes it possible to attribute the scheme to the early Third Style, phase Ic (B/DV); Schefold’s first Third Style phase.

Mau’s description of the room’s black socles with linear ornaments only allows us to attribute this scheme to the Style in very general terms. His record of the central wall zones is more informative. These tripartite schemes had white-red panels surrounded by bands of white lines filled at intervals with dark blue ornament. Each panel was divided at the centre by a slender white candelabrum with yellowish vegetal and architectural ornament. On the back wall these candelabra were interrupted by bust medallions; Mau’s records indicate that only one painting occupied the length of each vertical support. The medallion recorded in the DAI sketch corresponds to this description. The tondo is supported by a slender vertical band that appears above and below. At the point where the band emerges from the upper edge of the medallion there is a pair of small outward curving plant-like volutes.

Tondi, including those with bust representations, appearing with or as part of candelabra or vertical supports are known in both the Third and Fourth Styles.³ Nevertheless, they are characteristic of the Third Style and are very popular elements in its later phases.⁴ While
all candelabrum or vertical support tondi in the Third Style are located in the central wall zone examples such as those under discussion which appear at the centre of panels are a rare occurrence. However, the closest parallels for the tondi under discussion are the early Third Style mask medallions from room 16 in the Villa at Boscorecase. The colours of their scheme, the form and function of the mask medallions as well as their slender candelabra supports with tracery-like ornament correspond to what we know of the decoration in House I 2,6.

Although the parallels from Boscorecase do not fully correspond to the tondi under discussion they support Mau’s original attribution and suggest that their scheme belongs to the same early phase Ic (B/DV) of the Third Style; Schefold’s first phase. This attribution is substantiated by the fact that on two occasions Mau compared this room’s decoration to the early Third Style scheme in room t of the House of Spurius Mesoris (VII 3,29); Schefold identified this scheme as early Third Style while Baiset and de Vos attributed it to their phase Ic. Initially, Mau simply compared these two schemes but in a later study he noted that the decoration from House I 2,6 was stronger. These statements imply that the scheme under discussion was stylistically later than the decoration from Boscorecase and the House of Spurius Mesoris. A slightly later placement for the scheme under discussion is also suggested by the size and subject iconography of the tondi which are best compared to late Third and Fourth Style examples of the bust medallion class.

IX 9,18(13) House of Sulpicius Rufus (cubiculum h, tondi nos.205-208): Although the decoration of this room is poorly preserved a coloured etching published by Niccolini (Pl.60 fig.1) provides a full record of the W(r.) wall scheme. The colours, the treatment of the various zones, the nature and the size of the decorative motifs employed in this scheme fully support the late Third Style identification proposed by Schefold, Baiset and de Vos (phase IIb). For these reasons the wall scheme need not be described in detail. Moreover, as the evidence and parallels cited by these authors fully support their attribution the scheme need not be re-examined. However, there are a number of observations that are of relevance to the scheme’s attribution and record.
The central zone of the scheme is characteristic of the last phase of the Third Style. As Bastet observed, this zone is similar to that found in the scheme of room 1 of the same House. However, there are a number of differences between these schemes. Both have a tripartite arrangement with a simple aedicula framing the central panel; in room 1 this extends into the upper level while in room h it is confined to the central zone. In room 1 the aedicula columns rest on a broad decorative band while in our scheme a narrow undecorated band fulfills the same function. In comparison the central zone in room h displays a more limited use of decorative detailing. More significant differences are observed in the treatment of the central panels. In room 1 a large mythological painting occupies a floating panel framed by the aedicula; a light colored band with geometric ornament fills the base of this panel zone. In contrast the panel in room h is joined to the aedicula sides and has broad yellow bands at its base and upper edge; a single male figure (Paris?) standing before a pilaster or wall section decorates the centre of the panel. A major difference between the two zones, as Bastet also noted are the lateral panel motifs; in our scheme these are bust tondi while in the other one finds semicircular paintings with representations of deer.

Bastet and de Vos compiled a list of pendant elements found at the centre of the panels in the main wall zones of Third Style schemes but did not include the bust medallions. An examination of all the Third Style tondi they listed, outside of those appearing in subsidiary decorative roles, indicates that the medallion as a fairly large motif occurred at the centre of the panels in the main wall zone only with frequency in the last two phases of the Third Style. Such an examination allows one to detect a number of changes in the iconographic form and function of these examples which in conjunction with the sequential placements for their schemes indicates a line of evolution that ends with the bust medallions in our room. Thus the appearance of the bust tondi in this scheme substantiates its late Third Style attribution. Moreover, their free form and their lack of associated decoration supports the placement in phase IIb.

Although there are no direct parallels for the treatment of the upper wall zone as a continuous prospect the form of the architectural
elements, the figurative details and the colouring are typical of zones found in the latest phase of the Third Style.\textsuperscript{14} Bastet noted that the upper zones from slightly earlier schemes in the so-called Music Academy (VI 3,7) and the House of Sacerdos Amandus (I 7,7) were similar to those under discussion.\textsuperscript{15} While these examples provide comparanda the upper zone in our scheme is simpler, less cluttered and less realistic, above all in terms of its architectural representations. The decoration in room g of the House of Lucretius Fronto and rooms of the Villa Pisanella, which Bastet also listed as comparanda, furnish better parallels for the upper zone of our scheme.\textsuperscript{16}

Prior to Bastet and de Vos, Scheffold proposed the first and only detailed classificatory assessment of this House's decoration in accordance with his sequence for the development of the Third Style. Bastet and de Vos have modified this sequence by the addition of a large number of previously unattributed, little known and unpublished schemes.\textsuperscript{17} Moreover, they have identified a further phase within the Style and proposed new classificatory placements for a large number of schemes. While their analysis is not without its problems I think they have rightly abandoned Scheffold's last two phases of the Style (viz., his Claudian and Neronian phases) and replaced them with a single late phase, IIb (B/DV).\textsuperscript{18} This is of significance for the assessment of the scheme under discussion. This scheme and the decoration from the House of Sulpicius Rufus do not correspond closely to the schemes attributed to Scheffold's Tiberian phase but find their best parallels in decorations belonging to his Claudian-Neronian phases; his own examples including the paintings in the triclinium b of the House of Sacerdos Amandus, the atrium b and tablinum h of the House of Marcus Lucretius Fronto (V 4,11).\textsuperscript{19} For this reason I disagree with his attribution of this room scheme to the Tiberian phase of the Style and suggest that it is better placed in his Claudian-Neronian phases.

\textbf{Third Style bust medallions without full contextual records.}

\textit{VII 1,25-47 House of P. Vedius Siricus (peristyle 31, tondi nos.126-127):} Coloured etchings published by Niccolini (Pl.41 fig.1) and Zahn recording a portion of one tondo's decorative context fully substantiate Beyen's late Third Style identification and help attribute them to phase IIb (B/DV); Scheffold's Claudian-Neronian phases. The medallion appears before a vertical ornamental element enclosed by two gold framing bands
to form a broad pilaster decoration.

The size of the medallions and the width of their broad vertical supports combine with the parallels listed below to suggest that these examples were originally located in the central wall zone. This placement is also suggested by a note in Niccolini which indicated that his illustration represented part of a pilaster decoration located to one side of a door; from the existing records it seems likely that the pilasters were placed to either side of this doorway.\(^{20}\) While the parallels for these pilaster decorations substantiate the general location I propose it must be noted that they only occur as vertical divisions for the panels in central wall zones.

As I have shown the candelabrum or vertical support with a tondo along its length and located in the central zone is characteristic of the Third Style, particularly its later phases.\(^{21}\) Other features of the scheme are equally typical of the last phase IIIb (B/DV) of the Style. The elaborate and densely decorated broad candelabrum-like element appearing behind and supporting the tondo finds good parallels in schemes attributed to this stylistic phase. Similar bands of highly coloured superimposed ornament or massed animal, vegetable and figurative elements are found in the decoration of the tablina of the Houses of Lucretius Fronto and Caecilius Jucundus (V 1,26).\(^{22}\) The enclosure of this decorative band within a panel to create a narrow zone or pilaster also finds parallels in the last phase of the Third Style.\(^{23}\) The closest comparanda for the function and broad decorative form of this element are found in the atrium of the House of the Theatrical Paintings (I 6,11) and the tablinum of House VI 2,16; in both schemes broad pilaster bands of elaborate ornament supporting head/bust medallions fill narrow zones at the sides of panels in the central wall zones.\(^{24}\) Stylistically these comparanda are later than the examples under discussion as their pilaster decoration is less compact. Nevertheless, in combination with other parallels for the medallions' iconographic form, function and decorative detailing they allow us to attribute the two tondi to the late Third Style; according to Schefold they would belong to his Claudian phase of the Style. In keeping with the Bastet and de Vos classification they would belong to the last phase IIIb of the Style. Moreover, on purely stylistic grounds the medallions should be placed before the decorative bands in the House of the Theatrical Paintings and House VI 2,16, which
represent later simplified versions of the same element, but in the same period as the tablinum decoration in the House of Caecilius Jucundus.

**Tondo no.217:** A photograph held in the DAI (Pl.64 fig.1) that records the medallion and a small preserved portion of its surrounding scheme furnishes adequate evidence to support Herbig's Third Style identification. It also allows us to attribute the tondo to the late Third Style and to reject Schefold's unsubstantiated Vespasianic attribution.\(^{25}\)

The medallion appears before and to the r. of a broad, white striped vertical band. This support element continues beyond the top of the tondo to merge with a broad horizontal band running across the upper edge of the panel; the latter is decorated with three rows of ornament, the central one of which is a leaf band. The form of this medallion can be compared to the examples discussed previously. This fact combines with the medallion's size and its broad supportive band to suggest a location in the central wall zone. The details preserved on the panel corroborate this location and suggest that the tondo occupied the upper section of a main wall zone. A dark horizontal band with a row of moulded dentils runs across the upper edge of the panel and closely resembles the architraves or bands that mark the division between the central/upper wall zones.\(^{26}\) The lower ornamented band appearing above the medallion must be a section of the framing band that encircled the panel. The vertical white line visible to the r. of the tondo and the broader area of the field ground preserved on the l. side of the fragment indicate that the tondo occupied a lateral panel; this corresponds to Herbig's suggestion that the fragment showed the edge of a wall field.\(^{27}\) Hence, this tondo must have originally appeared quite high on one of the lateral panels in the central zone of a scheme.\(^{28}\)

As noted previously, bust tondi which appear in association with some form of vertical element at the side or centre of panels in the main wall zone are known only in rare and specific instances in the Fourth Style but on the whole are characteristic of the last phase of the Third Style. The closest parallels for the form and function of the tondo under discussion are provided by the late Third Style bust tondi and related medallion forms.\(^{29}\) These examples share
a number of features with the painting under discussion that
distinguish them from Fourth and earlier Third Style comparanda. All
the late Third Style tondi appear in association with broad vertical
elements. These differ from the simpler, narrow candelabra supports
found with early Third Style examples. In contrast to earlier and
successive comparanda many late Third Style tondi are not shown as
part of their decorative supports; instead of being enclosed by the
ornament they are placed before the element.

The correspondences between tondo no.217 and the late Third
Style comparanda allow us to attribute this example to the last
phase IIb (B/DV) of the Style; Schefold's Claudian-Neronian phases.
The simple and largely undecorated nature of this medallion's vertical
support and framing panel suggest a stylistic placement later than its
parallels. These characteristics of the painting correspond in general
stylistic terms to trends observed in the last manifestations of the
Style. In many late Third Style schemes florid, ornamental elements
are reduced in scale and density while a simpler decoration relying on
flat, colour fields and figurative work makes an appearance. 30

Fourth Style schemes.
10,11 House of the Lovers (oecus 12, tondi nos.16-18): The schemes
with tondi on the W(door) and E(back, Pl.5 fig.2) walls of this room
are fairly well preserved but are unpublished, save for brief written
descriptions; areas of the decoration are damaged and all has faded,
above all on the socles. Maiuri's identification of this scheme as
Fourth Style dating to the period after the earthquake of 62/63 AD
corresponds to the Vespasianic attribution that can be proposed for the
room's decoration. The walls of this room employ broadly similar
arrangements and the characteristic Vespasianic colour scheme; red
socles, yellow central zones and white ground upper wall zones. 31

On the three closed walls of this room the socles are divided into
five panels. The central panels are decorated with plants. To either
side are pairs of larger panels each decorated with a single framed
band of ornament; each band runs obliquely across the panel to meet
another at the panel junctures and create an apex form. The socles'
simple, uncluttered treatment, their decorative detailing and overall
lay-out find parallels in Vespasianic schemes; examples include the
slightly more complex socle zones in room Q of the House of the Gilded Cupids and room t of the Vettii House.  

The central zones of the three closed walls have bipartite schemes consisting of large yellow panels divided by narrow, vertical white ground zones acting as apertures and filled with architectural prospects. On the lateral walls these prospects are relatively complex and consist of tall, narrow structures that appear either side of a central golden candelabrum; garlands link the latter to the sides of the prospect zone which is lined on the sides and upper edge with dark blue-black. The prospect in the Vespasianic scheme of oecus i in House VIII 2,21 (Pl.48 fig.2) provides a parallel for these zones. The prospect on the E(back) wall is simpler. A white ground panel decorated with a central boss (possibly a phiala) and edged with red closes the base of this zone. Above this the prospect is divided into two sections. The sides of the lower section are edged with dark green while a ledge of the same colour runs across the zone. A yellow and green band rises vertically through the centre of this area and behind this is a tree. A thick red cornice supporting a metal vessel runs across the base of the upper section of this prospect. The sides of this zone of the prospect are edged with dark green while a garland is suspended from the ceiling line. While the slightly simpler prospects found in room R of the House of the Gilded Cupids (Pl.31 fig.1) are comparable the prospects in the scheme of room t of the Vettii House provide close parallels. The lateral areas of the central zones of this room scheme are treated as flat colour fields bearing smaller rectangular panels framed by bands of elaborate ornament. These panels float freely on the lateral areas and are decorated with bust tondi or flying cupids.

Scheffold identified bipartite schemes, such as these examples, as characteristic of the Vespasianic Fourth Style and parallels are numerous; bipartite schemes divided by simple architectural prospect zones are found in the decoration of room f in House IX 5,11 and room i in House VIII 2,21. Each of these parallels have candelabra decorating their central prospects which is also a typical feature of Vespasianic schemes. Similarly, the panel treatments and the decorative detailing employed in the central zones of these schemes parallel our scheme and are characteristic of this stylistic phase.
The white ground upper wall zones of the room are covered by continuous fantasy prospects (red-brown and yellow-gold). Slender, ornamental elements are used to make up compartments that represent highly stylised structures; they are linked by garlands and a variety of ornament. Scattered across the prospects on the lateral walls are small scale figurative elements; including flying cupids, birds, griffins, dolphins and psyche. The upper zones of the lateral walls of this room are typical of the Vespasianic phase of the last Style and find many close parallels; these include the upper zones in the oecus d of structure I 6,7 and rooms Q and R (Pl. 31 fig.1) in the House of the Gilded Cupids. The upper zone on the E(back) wall is comparable to these examples but it is simpler. The prospect from the central wall zone continues into this area of the scheme where it forms another aedicula that acts as an aperture. Garlands are strung from the side of this structure and cross the zone to join the edges of the wall scheme. To either side of the central aedicula is a low rectangular form with a central vertical element that supports garlands spanning the upper areas of the zone.

I 11,6-7 (fauces, tondi nos.19-21): This room scheme is unpublished and has never been assessed in keeping with the traditional classification and chronological system. While the central schemes on the E(l., Pl. 7 fig.2) and W(r.) walls are fairly well preserved their socles, upper wall zones and portions of their central zones are missing. The scheme on the W(r.) wall was never completed. While the arrangement of the scheme, the panel forms and the central zone were indicated the medallion on the S(l.) panel is without a frame and the figure was only roughly worked-in; the companion tondo on the N(r.) panel was not indicated. The unfinished state of the decoration on this wall indicates that the room was in the course of repainting when the earthquake of 79 AD occurred. This independent evidence confirms and substantiates the Vespasianic attribution which can be proposed for this scheme.

The central zones of the two walls of the room are almost identical. Both walls have bipartite schemes consisting of narrow, yellow ground framed panels with single red candelabra at their centre. To either side are large red panels upon which are superimposed smaller yellow panels. Each of these contain a smaller but similarly
shaped panel enframed by bands of decorative ornament; at the centre of each panel, save one, is a bust tondo.

As I have noted previously the bipartite scheme has been identified as a typical feature of the Vespasianic Style. Equally characteristic of the Style are the candelabra acting as central panel motifs and the varying colours employed on different areas of the central zones of this scheme. Amongst the bipartite schemes attributed to this stylistic phase close parallels for the schemes under discussion are to be found in the small peristyles and the fauces of the House of the Vettii. In these cases one finds similar bipartite schemes with narrow central panels filled by single candelabrum. The latter room's decoration also parallels our scheme in the use of similar decorative detailing for the lateral panels' framing bands and the almost identical form of the central panel.

II 3,3 House of Venus (tablinum ?, tondi nos.32-33): No prior classificatory or chronological attributions have been proposed for this unpublished room scheme. Although the scheme on the E(back) wall (Pl.10 fig.2) where the tondi appear is only partially preserved it can be attributed to the Vespasianic Fourth Style; the socle, the upper wall zone and large areas of the central wall zone are destroyed.

The scheme's white ground central wall zone displays an unusual arrangement that seems to be a compromise between the standard tripartite and bipartite divisions found in this stylistic phase. The centre of the zone is occupied by a white ground panel containing a three-dimensional architectural prospect consisting of an aedicula acting as an aperture or entranceway; the coffered ceiling, the columns and the receding walls of this structure are still visible. To either side are large panels that float freely on red ground lateral areas. Smaller panels formed by framed bands of decorative ornament appear within the lateral areas; at the centre of each panel is a bust tondo.

Although the treatment of the central zone of this scheme is unusual and without direct parallels many of its features are characteristic of the Vespasianic Fourth Style. While the scheme's white ground is characteristic of this stylistic phase more specifically Vespasianic is the free form treatment of the lateral
panels. White or light ground panels floating freely on darker ground areas in the central wall zone are a common occurrence in schemes of this stylistic phase; examples appear in room f of House IX 5,11 and the tablinum of the House of Apollo (Pl.25 figs.1-2). Equally Vespasianic is the form and decorative detailing of the lateral panels' framing bands; similar bands appear in rooms G and S of the Houses of the Greatest Altar and the Vettii.

The three-dimensional prospect in the central panel is a further feature of the Vespasianic Style. However, this substantial and realistically depicted prospect is an unusual central panel motif. Prospects fulfilling the same iconographic function are found at the centre of bipartite schemes but they are much simpler, less realistic and less aperture-like. While the central prospects found in room f of House IX 5,11 are comparable closer parallels are provided by the prospect-apertures flanking the main panels in the Vespasianic scheme of room n in the Vettii House. Nevertheless, the closest comparanda for the central zone of our scheme are found amongst bipartite schemes which have been diagnosed as characteristic of the Vespasianic Fourth Style. In these schemes there is a tendency to reduce the amount of applied decorative detail as well as the size and significance of the central panel. While our scheme differs from the majority of bipartite arrangements in terms of the relatively large size of the lateral panels and the large central panel with its complex prospect room c in the House of the Moralist (III 4,2) employs comparable schemes.

V 2, Mau D House of the Refectory (tablinum f, tondi nos.53-54): Mau's pre 62/63 AD attribution for this destroyed Fourth Style scheme was unfounded and cannot be verified by any confirmative evidence. Although Schefold's alternative Vespasianic identification can no longer be reconsidered it is supported by an examination of the characteristics of the bust tondi.

V 2, Mau E House of the Silver Wedding (cubiculum 1 (tondi nos.56-57) and triclinium w (tondi nos.58-62)): Mau's pre 60 AD dating for the Fourth Style decoration in this House has been maintained by other scholars. Nevertheless, this attribution has not been corroborated and the supportive evidence is open to question. Schefold's Vespasianic attributions for the schemes under discussion
are supported by the stylistic evidence relating to the development of the Fourth Style and an independent examination of the characteristics of the tondi from these schemes.\textsuperscript{50}

The scheme in triclinium w is recorded in an etching published by Niccolini (Pl.14 fig.2) and Schefold’s Vespasianic attribution, which is followed by Barbet, need not be discussed here. However, the scheme from cubiculum 1 remains to be examined. Although attributed to the Vespasianic Style by Schefold and identified as Fourth Style by Mau this scheme has only been published in brief written descriptions. The decorations on the N(l.) and S(r.) walls are fairly well preserved (Pl.18 fig.2). The red ground socles are divided into five sections. Each of the three large rectangular panels are decorated with horizontal bands of ornament bounded above and below by fine lines; the main band on the central panel is broken by a small tondo containing a mask (?). Narrow vertical panels with single, fine floral ornaments appear at the sides of the central socle areas. Broad parallels for these socles are found in the schemes from rooms Q and c in the House of the Gilded Cupids and the House of the Small Fountain.\textsuperscript{51}

The central and upper wall zones of these schemes employ the characteristic Vespasianic white ground.\textsuperscript{52} The main zones of the closed walls display unusual tripartite arrangements; lunettes fill the upper areas of the N(l.) and S(r.) walls but their decoration is faded. On the lateral walls the upper limits of the central wall zones are marked by single bands of yellow-gold decoration. Large rectangular panels framed by bands of decoration float freely at the centre of the walls; each decorated with a bust medallion. These panels are flanked by narrow vertical yellow and red ground zones; each holds a striped (red and white) pole or column (?). These elements continue into the upper zones and support blue and red pinakes; garlands link their upper edges. The lateral areas of the central zones are treated as open apertures containing receding architectural prospects that continue, in part, into the upper zones. Low, grey wall lines running across the base of each lateral zone support open aediculae placed at the very edges of the schemes. These aediculae are supported at the sides by receding wall lines and have coffered ceilings. From the inner edge of the roof line of each aedicula a band
or column, with an inset pīnax, continues into the upper zone; pīnakes link the sides of the aedicula to the edges of the central panel.

The unusual central and upper zones of this room scheme clearly lead Schefold to identify the scheme as "coarse Vespasianic". These features of the scheme do not appear to have resulted from the painter's lack of skill but from the fact that the schemes were derived from monumental arrangements. This would account for the almost complete lack of upper wall zones and the abandonment of lateral panels in favour of architectural prospects.

Although the scheme is without direct parallels broad comparanda for many of its details are known. For instance, the large size of the central panels and the framing bands are comparable to those found in the Vespasianic scheme of room c in the House of Pinarius Cerealis (III 4,4). The poles or columns within the zones at the sides of the main panels are unusual. However, they are reminiscent of some Third Style elements. Moreover, the Vespasianic Fourth Style provides some comparanda. For instance, in room i of House IX 7,20 narrow panels with simple candelabra run between the panels of the central wall zone and into the upper zone.

The prospects in the lateral areas of our scheme are depicted on a large scale but they are comparable to similar structures found in panel apertures in Vespasianic schemes; examples include the prospects in room 10 of the House of Siricus (VII 1,25-47) and room r of the House of Queen Margaret (V 2,1). The scheme on the W(back) wall of this room is in a fair state of preservation and has been published in a number of etchings (Pl.26 figs. 1-2). Although the scheme's classificatory and chronological attribution has never been considered it is fully characteristic of the Vespasianic Fourth Style.

The black socle is divided into five sections. The three main rectangular panels are decorated with horizontal bands of fine ornament as well as garlands; smaller vertical panels contain low bushes. Amongst schemes attributed to the Vespasianic Style one finds
many parallels for the broad treatment and detailing of this zone; examples include the red ground socles in the "sub-Neronian" decoration of room C in the House of the Greatest Altar and the black ground socles of room Q in the House of the Gilded Cupids.  

The central zone of the scheme has a tripartite arrangement consisting of blue ground panels; the latter are placed before a red ground that appears along their upper and outer edges. The central panel has an apex shaped top and is decorated with a small figured pinax. Two horizontal bands of ornament run across the base and top of this panel; above the upper band is an ornamental bracket and a simpler element appears at the base of the panel. A flat roofed aedicula supported by two ornamental columns frames this panel. To either side are narrow prospect zones filled with three-dimensional architectural complexes that form apertures through which one perceives structures and the far distance, indicated by a white ground; the bases of these prospects are filled by red panels with central bosses. Large rectangular panels framed by bands of decoration appear in the lateral zones; these panels are linked to other elements by ornamental brackets. This zone of the scheme is typically Vespasianic. The shaping of the upper line of the central panel and the way the panels are placed before a ground area indicated in a different colour are both features of Vespasianic schemes. The manner in which the panels have been indicated and the fact that they are tied to other elements in the central zone are also characteristic of the Vespasianic Style. While the simple aedicula framing the central panel finds general comparanda in schemes of this phase of the last Style the panel-prospects find good parallels.

The upper zone of this scheme consists of a continuous white ground overlaid with a tripartite prospect. At the centre is a three-dimensional aedicula with a flat lintel and at the sides are structures acting as apertures. The large central opening formed by the aedicula is hung with garlands and frames a tree that appears at the base of the zone; the latter emerges from behind the top of the central panel. To either side and linked to the aedicula are fantastic symmetrical prospects. These consist of a series of compartments formed by horizontal and vertical elements that either frame or support a variety of figurative
elements such as goats, vases, candelabra and pinakes; arched garlands
span the top of this zone and link the elements. While the division
and form of this zone as well as its decorative details are closely
comparable to the upper zones of "sub-Neronian" schemes the best
parallels are provided by schemes attributed to the Vespasianic phase
of the Style; for instance, the upper wall zones in rooms Q and R
(Pl.31 fig.1) of the House of the Gilded Cupids.61
VII 1,25-47 House of P. Vedius Sirius (cubiculum 34, tondi nos.128-129):
Overbeck-Mau's observation that the decoration in the atrium and
surrounding rooms of this House belonged to the last period of the
site corresponds with Schebold's suggestion that these rooms contained
traces of Vespasianic work. Although the scheme under discussion is
destroyed Schebold's Vespasianic identification for the decoration on
the S(door) wall corresponds to the attribution that can be proposed
for the scheme on the SW(back) wall recorded in a Zahn etching (Pl.41
fig.2). The colours of the zones and their distribution are in keeping
with Vespasianic decorative concepts and parallels are numerous; for
instance, in room R of the House of the Gilded Cupids one finds the
same use of a red ground socle, a yellow central zone and a white
ground upper zone.62
The five part division of the socle on the SW(back) wall and the
decorative elements on the various panels (including horizontal garlands,
ornament bands and plants), are characteristic of the Vespasianic
Style; the socles in room Q of the House of the Gilded Cupids and in
the tablinum of the House of the Small Fountain furnish parallels for
this zone of our scheme.63
The yellow ground central zone was overlaid with a tripartite
scheme. Rectangular panels framed by bands of white geometric ornament
float freely on the ground areas of the main divisions. These panels
are characteristic of the Vespasianic phase and there are numerous
parallels for their treatment and decorative detailing.64 Typically
Vespasianic is the three-dimensional aedicula that frames the central
panel. The monumental form of this complex and its baroque elements
are in keeping with the Vespasianic approach to architectural
representations. Indeed, there are good parallels for the size,
treatment and projecting form of this architectural element.
Examples include, the aediculae in rooms G (Pl.31 fig.2) and 7
(Pl.56 figs.1-2) of the Houses of the Greatest Altar and of Marcus Lucretius. These parallels also have comparable central panels. As in our scheme the panels are shown behind, but suspended from, the projecting framing structures. The slightly apex shaped top of the panel and the appearance of red bands around the upper edge are also broadly characteristic of the Vespasianic phase and find general parallels in a number of other schemes.

The treatment of the upper zone as a white ground field covered by a continuous fantasy prospect finds comparanda in a large number of Vespasianic Fourth Style schemes. Broad parallels are provided by the upper zones in rooms s and R of the Vettii House and the House of the Gilded Cupids (Pl.31 fig.1) while close parallels are found in room f of House IX 5,11. The open form of the central aedicula, the side prospects and the ornamental compartments between these architectural forms correspond closely to these parallels. However, the structures in our scheme are more realistic and use more elaborate details. Moreover, the zone is not completely covered by the prospect nor is it interspersed with figurative elements. In fact, the upper zone of this scheme displays a number of influences from the late Third Style. The white band decorated with small scale ornament (such as stylised lotus) marking the transition between the upper and central zones was directly borrowed from the late Third Style. Similarly, some of the decorative details in this zone are direct imitations of Third Style forms; these include, the yellow, red and blue pinax decorated with candelabra and griffins at the base of the central aedicula, the pinax with birds at the top of the panel and the pinax-like panels (with sea creatures) attached to the horizontal bars of the prospect. This use of Third Style forms and decorative concepts is a well attested feature of the Vespasianic Fourth Style and characterises the eclecticism of this phase of the Style.

VII 2,20 House of N. Popidius Priscus or of the Marbles (atrium, tondinos.136-138): The limited remaining traces in this room and the lack of adequate records makes it impossible to reconsider its decoration in terms of the current classification/chronological system. Nevertheless, the problem surrounding the contradictory attributions proposed by Mau and Schefold can be resolved; the former attributed the scheme to the
Second Style while the latter not only identified Vespasianic traces in this room but observed that the House had been redecorated as a result of the destruction of Pompeii. Firstly, the results of chapter 1 indicate that the bust medallion was unknown in the Second Style. Secondly, and far more confirmative, is the classificatory and chronological evidence provided by the tondi from this scheme. The characteristics of these bust medallions correspond closely to those of Fourth Style examples of the class and specifically to those belonging to the Vespasianic phase. Hence, an independent assessment of the medallions allows them to be attributed to the last phase of the Fourth Style and verifies Scheufeld's Vespasianic attribution for their room scheme.

VII 2,45 House of the Bear (fauces a, tondo no.139): The remaining portions of this largely unpublished room scheme are attributable to the Vespasianic Fourth Style, as Scheufeld has suggested. The schemes on both walls are partially preserved but the socles are faded and the upper wall zones are largely destroyed; the scheme on the W(1.) wall provides the best record for the attribution of these decorations (Pl.45 fig.2). The red ground socle is divided into five panels and is adorned with a variety of decorative elements (such as garlands, satyrs, sea creatures and kraters) that are dispersed amongst a series of bands that divide the zone. Both the arrangement and decoration of the socle are characteristic of the Vespasianic Style and can be compared to a number of examples belonging to that phase; such as the socles in room f of House IX 5,11 and room R in the House of the Gilded Cupids (Pl.31 fig.1). The central zone of the scheme is typically Vespasianic. It has a red ground tripartite arrangement. Yellow panels with concave shaped sides appear before these areas and extend to the inner edges of the main zone. At the centre of the lateral panels are flying nymphs while a bust medallion occupies the main panel. The colouring of this zone and the shaped panels are characteristic of the central zones of Vespasianic schemes; the scheme in room e of House IX 1,7 is comparable (Pl.55 fig.2). To either side of the central panel are narrow prospect zones enclosed by bands. These contain simple architectural vistas consisting of candelabra flanked by vertical elements, either walls or columns; in each case a ledge runs across the prospect, before the candelabrum, at about a quarter of its height. These simple white ground prospects are also observed in the Vespasianic schemes of
room f in House IX 5,11 and room s in the Vettii House.\textsuperscript{75} Although Vespasianic prospects are not always as simple as those in our scheme, the use of a single candelabrum as the main decorative element in a bipartite arrangement is characteristic of this stylistic phase and finds a number of parallels; in room b of the House of the Red Walls (VIII 5,37) one finds single candelabra and a low ledge in the prospect zones while in room f of House IX 5,11 single candelabra surrounded by simple architectural structures fill the prospect zones.\textsuperscript{76}

VII 4,48 House of the Ancient Hunt (cubiculum 4, tondi nos.140–143): Although this room scheme is fairly well preserved it has never been fully published, save for brief written descriptions. Nevertheless, the sources are unanimous in attributing the scheme to the Fourth Style. The conflicting attributions Schefold proposed for the room's decoration and for the whole House provides a good example of the uncertainty surrounding some of his suggestions. The room scheme along with the greater part of this House's decoration belongs to the Vespasianic phase of the last Style. Schefold's confusion undoubtedly arose from the fact that the room scheme echoes and employs features of the earlier Neronian Style. However, this eclecticism and retrospective approach are common features of the Vespasianic Style.\textsuperscript{77} Although the bust medallions appear only on the lateral walls of the room the schemes found on the three closed walls employ similar decorative systems (Pl.48 fig.1).

The red ground socles topped with yellow cornices are divided into five main areas each with internal patterning; plant ornaments decorate the outer panels. At the base of each central panel is a small compartment (with a bucrania) that breaks a band of horizontal ornament; from the latter extend two oblique bars joined by garlands. To either side are narrower panels with garlands hung from their upper edges. Other small scale figurative elements (including dolphins and griffins) are scattered across this zone. The division of the socle, its internal panel patterning, its colouring and decorative elements are all characteristic of the Vespasianic Fourth Style. Broad parallels for most of these features and the overall socle treatment are provided by the decorations in room R of the House of the Gilded Cupids, room e in House IX 5,11 and room t in the Vettii House.\textsuperscript{78}
The central wall zones bear white ground tripartite schemes. Each of the main panels is decorated with a mythological painting framed by an aedicula; a band running across the base of each panel is broken by a small outline square with a bucrania (?). The structures have flat lintels with garlands strung from their inner edges and are supported by narrow prospect zones with blue grounds. The lateral panels are decorated with bust medallions (N(r.) and S(l.) walls) or flying cupids (W(back) wall). The panels are delimited by yellow bands of ornament that run horizontally across the upper and lower regions to join the sides of the central aedicula and red bands placed along the outer edge of the wall zone; the framing bands are placed so as to leave undecorated areas above and below the panels. The treatment of the central zone is typically Vespasianic. The closest parallels for the room's decorations are found in room 7 of the House of Marcus Lucretius (Pl.56 figs.1-2).\(^{79}\) In both schemes one finds the same use of a white ground, similar unframed aediculae, bust tondi as lateral panel motifs and horizontal bands delimiting the panels as well as linking them to other elements in the zone. While the two schemes are not identical their overall appearance is so similar that they are undoubtedly derived from the same prototype.

The white ground upper wall zones of the scheme are overpainted with simple, fantastic architectural prospects; on the W(back) wall there is a lunette decorated with a sea creature. The centre of the zones are occupied by single victories mounted on landscape pinakes. The figures are framed by slender verticals acting as columns which support the back lintels of projecting aediculae; to either side are projecting cornices supported by further vertical elements and spanned by low arches. At the sides of the central aediculae the prospects consist of low half walls from which rise candelabra strung with garlands; the latter are joined to the aediculae sides and the edges of the zones. The Vespasianic Fourth Style provides a series of comparanda for the upper zones in this scheme. Similar white ground upper zones filled with fantastic architectural complexes with added figures and pinakes are found in room d of the House of the Small Fountain and room x of the House of Queen Margaret.\(^{80}\) However, the closest parallels for this zone of our scheme are again found in room 7 of the House of Marcus Lucretius; a lunette with a sea creature also appears in this room scheme.
VII 12,26-27 House of L. Cornelius Diadumenus (triclinium h, tondi nos. 152-158): This room scheme is poorly preserved and has only been published in brief written descriptions; small areas of the central wall zones and the socles remain in situ. Although no chronological or classificatory attribution has been proposed for this room's decoration a published photograph of the central and upper wall zones on the N(back) wall allow us to identify the scheme as Vespasianic Fourth Style. The central wall zone had a tripartite arrangement. The yellow ground central panel bore a large mythological painting framed by a simple aedicula with a flat architrave and receding ceiling. The aedicula projects into the foreground and is supported by two columns at either side; the inter-columniations are open. Although the details of the aedicula are unclear its form and function are paralleled in the Vespasianic schemes of room 44 in the Dioscuri House and room 7 in the House of Marcus Lucretius (Pl.56 figs.1-2). Large rectangular panels delimited by framed ornament bands appeared on the red ground lateral areas of the scheme; at the centre of each panel was a bust tondo. The treatment of these areas of the zone, the free form of the panels and the detailing of their framing bands find parallels in schemes belonging to the Vespasianic Fourth Style. For instance, compare the panels in the lateral zones of the schemes in room t of the Vettii House and room g of the House of the Vestals.

A continuous, fantastic architectural prospect placed on a yellow ground decorated the upper wall zone. At the centre of the zone was a statue of an armed male figure (Mars ?) on a plinth. This was framed by a simple aedicula with linear support columns and a flat lintel. To the sides of the aedicula were symmetrical prospects formed by a series of horizontal and vertical elements. These had projecting cornices that were supported by columns and linked by garlands; narrow rectangular bands rose from these cornices into the upper areas of the zone. The treatment of this zone as a flat colour field overlaid with a prospect is a standard feature of many Vespasianic schemes. Broad comparanda appear in rooms Q and R (Pl.31 fig.1) of the House of the Gilded Cupids. However, the best parallels are found in room f of House IX 5,11. Unlike related Vespasianic schemes the upper zones in these two rooms are less pattern-like and less cluttered.
VII 12,26-27 House of L. Cornelius Diadumenus (tablinum (?) k, tondi nos. 159-160): The scheme on the N(back) wall of this room is unpublished, save for brief descriptive notes. The scheme has also never been assessed in keeping with the classificatory and chronological system for Romano-Campanian wall painting. While the scheme is damaged and faded the socle as well as the upper zone are almost completely lost. Despite its poor state of preservation this bipartite scheme can be attributed to the Vespasianic Fourth Style (Pl.50 fig.2).

The broad, red ground socle and white ground upper zone display traces of simple geometric divisions with small scale ornamental details; in the upper zone the latter include medusa heads and flying goats. At the centre of the main zone is a single yellow (gold ?) candelabrum placed in a white ground prospect. This narrow aperture-like prospect is edged with brown and displays an architrave band near its top; the base is closed by a red square (pinax ?). To either side are broad yellow panels. White ornamental bands delimit smaller panels within these lateral zones; a bust tondo decorates the centre of each panel. A wide moulding band runs across the top of this wall zone.

Many details of this scheme are characteristic of the Vespasianic Fourth Style; including its bipartite arrangement, single central candelabrum and varying colours. Although direct scheme parallels are unknown Vespasianic schemes furnish further comparanda for many of the scheme's details. For instance, the form and colouring of the central prospect are paralleled in the bipartite scheme of room 12 in the House of the Lovers (Pl.5 fig.2) and the scheme of room R in the House of the Gilded Cupids (Pl.31 fig.1). The scheme's colouring, the arrangement and detailing of the socle as well as upper zone are also paralleled by these same schemes. The broad, plain ground lateral panels are comparable to those in the House of Venus scheme (Pl.10 fig. 2). However, these panels as well as the division of the scheme with its high upper zone and limited decorative detailing find their best parallels in the scheme from room 1 in the House of Fabius Amandus (Pl.4 fig.1).

VIII 2,38-39 House of Joseph the Second (tondi nos.163-164): The destroyed wall scheme published in etchings by Zahn and d'Amelio (Pl.51 figs.1-2) is believed to have belonged to the decoration of an unknown room in this House. While the scheme has been attributed to the
Fourth Style it can be more specifically identified as Neronian. Indeed, the scheme provides a good example of Schefold’s “Monumental” phase of the Neronian Fourth Style.88 The socle is shown as a three-dimensional podium with two projecting plinths. The latter are framed by slender figured supports and have recessed panels containing representations of elephants on the front face; masks and phialae hang from their receding faces. Large recesses on the flat faces of the podium contain sea creatures, prize vessels and related objects. The form and applied decoration of this zone find good parallels in Neronian schemes. Close comparanda are furnished by the socles in room 21 of the House of the Surgeon (Pl.20 fig.2).89

The use of a white ground for the central and upper zones of this scheme is a standard feature of the Neronian Style; room f in the House of Octavius Quartio (Pl.9 fig.2) employs the same treatment while in rooms 19 and 20 (Pls.20 fig.1.21 fig.2) of the House of the Surgeon a yellow ground is used in the same manner.90 The central zone has a tripartite scheme with small hunting scenes at the base of each panel. The main panel is framed by a complex aedicula supported by monumental prospects. These detailed architectural frameworks are characteristic of the Neronian Fourth Style, above all in their realism and baroque detail. The prospects filling the central zone and forming the backdrop for the mythological depictions in cubiculum a of the House of Pinarius Cerealis (III 4.4) not only typify this aspect of the Style but provide a wealth of comparative detail for our scheme.91 The two schemes are characterised by their dramatic exploitation of multiple prospects that are perspectively depicted; the complexes employ a variety of apertures and doorways. The schemes favour bold and detailed architectural elements that are baroque in form; these include flights of stairs, projecting podia and plinths as well as drapery and broken pediments. Other baroque features of these schemes include fantastic, figurative architectural ornaments and small human figures.

The main areas of the central wall zone are delimited above and below by broad horizontal bands. Smaller panels enframed by a variety of slender ornamentalised floral or plant forms interspersed with birds appear inside these areas. Framing elements such as these are characteristic of the Neronian Style but are rarely as florid and as complex as in this scheme. However, some of the details
find extremely close parallels. For instance, the compact scrolling ornament running across the top of the lateral panels is comparable to similar bands found in the House of the Dioscuri; the same scheme provides parallels for the slender vertical supports that act as framing elements while in room f of the House of Octavius Quartio variants on these elements appear. The central panel decorating the exedra in the atrium a of the House of the Greatest Altar is almost identical to that found in our scheme. Both are white ground with a central mythological painting. The shape of the framing panel, the form and detailing of the bands are almost identical; in both schemes the panels are flanked by similar three-dimensional complexes. The correspondences between these two central panels suggests that they were taken from the same prototype; Schefold has attributed the scheme from the House of the Greatest Altar to his "sub-Neronian" phase of the Vespasianic Style while de Vos has proposed that the scheme should be considered as an example of the last Style produced in the period prior to 62/63 AD. The upper areas of the scheme's central zone display a novel treatment that anticipates later Vespasianic developments. Above the horizontal bar delimiting the top of the central panel runs the lower cornice line of the aedicula. Suspended from this element are two, dark convex forms that appear to be curtains. Similar elements are used in the lateral panels. Behind and above their upper edges appear sections of cloth suspended from the sides of the aedicula and the wall; these curtains dip in the centre and are suspended by small brackets. The best parallels for these features are found in the Vespasianic decoration of the tablinum in the House of the Ancient Hunt where the upper areas of the lateral panels display an almost identical treatment. The scheme's white ground upper zone displays a fantastic, architectural prospect. The prospects from the central zone continue into this area to form the upper elements of the framing aedicula. To either side are high open structures linked by a series of spanning elements, including ornamental and broken pediments. Large pieces of draped cloth, supported by candelabra with figured details and suspended from other elements in the zone, are found at the sides of this complex. Although this zone is unusually elaborate the Neronian Fourth Style furnishes a number of parallels. In the previously noted schemes from the House of Octavius Quartio and the House of the Surgeon one finds
the same concentration of decoration in the central areas of the upper wall zones. The upper areas of the aediculae in these schemes are equally complex in their use of baroque detailing, open prospects and fantastic spanning elements. In them one also finds the same slender, tracery-like candelabra and/or support elements composed of figurative details interspersed with fantastic creatures and garlands. 

IX 1,7 (triclinium e, tondi nos.178-179): While this room scheme is fairly well preserved the decoration on the W(back) wall with the bust tondi is poorly preserved; the socle is faded while the upper wall zone and a large portion of the central panel are destroyed (Pl.55 fig. 2). Save for brief written descriptions and a photograph of one of the lateral walls the room scheme is largely unpublished. The scheme with the tondi differs from the decoration applied to the long walls of the room. While the latter belong to Scheffold's "sub-Neronian" phase of the Vespasianic Style the former is attributable to his full Vespasianic phase.

The black ground socle on the W(back) wall is divided into five panels. The three large rectangular panels are decorated with horizontal festoon bands; to either side of the central panel are smaller vertical zones. The division and remaining decorative detail of this zone are comparable to the socles in schemes attributed to the Vespasianic Fourth Style. Examples include the socles in room Q of the House of the Gilded Cupids. 

The central wall zone consists of a tripartite scheme. Large yellow ground, rectangular panels are placed to either side of the zone. Light blue curtain-like panels with concave shaped sides and simple, red band frames float on these ground areas. Slightly smaller rectangular panels formed by bands of decorative ornament and with bust medallions at their centres appear within each of these zones. The colouring, the division and shaping of the lateral panels in this zone of the scheme are highly characteristic of the Vespasianic Style. As noted previously, shaped panels and in particular panels with their sides in the form of reversed arches are a standard occurrence in schemes of this stylistic phase. Examples appear in the decorations of room f in House IX 5,11 and the fauces of the House of the Bear (Pl.45 fig.2). However, unlike these Vespasianic parallels the panels in this scheme are not tied or linked to other elements in the wall zone.
but float freely upon the lateral ground areas.  

Reconstructed scheme with tondi nos.214-215 (House/room provenance unknown): Allroggen-Bedel has published a reconstruction drawing of a portion of the unrecorded scheme that may have incorporated these well known bust tondi. The reconstruction was created by the amalgamation of various fragments of wall decoration provenanced to the site of Pompeii. The association of these fragments was based on their catalogue numbers, the date of finds published in the Pitture d'Ercolano Series and the reports dealing with these paintings. However, the nature of this reconstructed scheme will always be open to question because of the uncertainty surrounding the relationships between the various fragments and the limited records relating to their original decorative contexts. The recorded connection between the two bust tondi is undisputed and is in fact confirmed by a close examination of the paintings; both were executed with the same palette and by the same hand. However, what is unclear in Allroggen-Bedel's reconstruction is her evidence for associating them with the other fragments. The connections between most of the fragments were based on the recognition of broad correspondences in their decorative details, colouring and their numerical identifications. However, the fragments with tondi were associated only with a series of small hunt scenes that appear in the reconstruction. The only evidence to support this association being the consecutive numbering of the fragments in the Rome catalogue. This numbering may in fact have been accidental, above all because it is not echoed in the inventory numbers of the National Museum.

The relationship between the tondi and the remaining pieces is even more tenuous and is based solely on the hunt scenes and their possible connections to the other fragments. Hence, the inclusion of the tondi in the reconstructed scheme was based largely on supposition. Nevertheless, it is significant that an examination of the medallions' characteristics furnishes a Fourth Style placement for them that broadly corresponds to the attribution that can be proposed for the reconstructed scheme. The reconstruction's central wall zone falls into the ambience of the Fourth Style and specifically Schefold's "sub-Neronian" grouping. The baroque, receding prospects framing the central panel are open all along their length. However, they are not confined to aperture zones as is generally the case with
"sub-Neronian" schemes. While the small scenes at the base of the main panels are found in Vespasianic schemes they are employed with more frequency in the Neronian Style. Nevertheless, the manner of delimiting the panels by bands of framed ornaments is a standard Vespasianic feature as are the linking elements that support these bands while joining them to other elements in the zone.
FOOTNOTES

1 A small number of schemes cannot be considered here because of the unavailability of evidence; see n.2 chap.1.


3 Fourth Style examples frequently appear at the top of candelabra or vertical supports. E.g., a tondo (bust of a boy) supported by a candelabrum appears at the centre of a bipartite scheme in room a of the House of the Small Fountain; Schefold WP, 107. Further examples are found in rooms s and q of the Vettii House; Schefold WP, Pls.63.131. In these cases the tondi (floating figures and animals) are supported by candelabra located in the central wall zones. Far less common are Fourth Style tondi which appear in association with vertical/candelabra supports fulfilling subsidiary decorative roles. E.g., the framing elements for the panels in room f of the House of the Black Walls (VII 4,59) incorporate and support miniatuistic tondi (floating animals); ibid., Pl.116.

4 Early Third Style examples: Two small medallions (profile busts) appear either side of an aedicula framing the central panel in room 15 of the Villa at Boscoreale; von Blankenhagen, Alexander and Papadopulos, op.cit., n.7 chap.1, 13-15.Pls.B.2.4. These examples appear in the upper zone as part of the aedicula columns, above the capitals, just below the cornice line. Further examples include mask tondi which appear as part of slender candelabra at the centre of the panels in the main wall zone in room 16 of the Villa; ibid., 15-16. Pls.12.21,1.22: Bastet-de Vos, 46-47.P1.16,29. Late Third Style examples: These include tondi nos.217, 126 and 127; see pp.196-199.

In room 10 of the Villa Pisanella medallions (floating animals) decorate flat, vertical decorative bands placed at the sides of the panels in the central wall zone; Bastet-de Vos, 68.P1.33,60. Further, a tondo with a head (maenad, B/DV ?) or mask appears at the centre of the main panel in this scheme; bands extend from its outer edge to join oblique floral bands. In room 5 of the Villa small mask tondi appear along the length of narrow, flat decorative bands in the lateral panels of the main wall zone; ibid., 69.P1.34,62. A recorded section of a central wall zone from the Villa of Cicero furnishes other examples; ibid., 70.P1.35,64: Schefold WP,71.77.100. The illustrations depict tondi (floating satyr and maenad groups) placed at just over half the height of ornamental candelabra that support a central framing aedicula. A further Pompeian example (satyr/silen milking a goat) appears before a broad, pilaster of floral and vegetable elements enclosed by framing bands; Mau W, Pl. 20: P. Gusman, La décoration murale a Pompéi, Paris, 1924, 13.P1.12: Rizzo, Pl.20; Beyen, loc.cit., n.18 chap.1, 203. Examples with disputed classificatory/chronological attributions: These examples include tondi with frontal heads (B/DV) or masks that appear as part of vertical, pilaster elements of floral and vegetable ornament confined to narrow panels at the sides of the main panels in the central zone of the atrium in the House of the Theatrical Paintings (I 6,11); A. Maiuri, NSc 1929, 404 fig.29.405-406 (Fourth Style): Beyen, loc.cit., (transitional Third/Fourth Style): Schefold WP, 25 (Vesuvian Imitation Third Style): Bastet-de Vos, 86 (Third Style (IIb)).P1.46,82. Two tondi (female busts) appear as part of an
elaborate pilaster in a narrow panel marking the division between the panels of the main zone in the tablinum of House VI 2,16; F. Mazois, Les ruines de Pompéi, vol.2, Paris, 1824-38, Pl.27; Gusman, op.cit., 13.Pl.17; Schefold WP, 95 (Vespaianic Fourth Style); F.L. Bastet, BABesch 47, 1972, 82 fig.16.84 (Third Style); Bastet-de Vos, 101 (transitional Third/Fourth Style). Pl.52,105. Further examples include small tondi with profile busts (Bacchic figures or masks, Schefold) at the centre of vertical elements delimiting the panels in the central zone of the tablinum in the House of the Group of the Glass Vases (VI 13,2); Zahn 2, Pl.86; Mau W, 350-351 (Third Style); Beyen, op.cit., 202 (transitional Third/Fourth Style).206 fig.4: Schefold WP, 129 (Vespaianic imitation Third Style): Bastet-de Vos, 101 (transitional Third/Fourth Style). Pl.58,107.

5 Only the examples from room 15 in the Boscoreale Villa do not appear in the central wall zone. Alternatively, the only examples that appear at the centre of the panels in main zones of schemes are found in room 16 of the Villa and room 10 of the Villa Pisanella; see supra.

6 For instance, see the candelabra elements from triclinium e in the House of Sulpicius Rufus; Bastet-de Vos, Pl.50,88. Alternatively, see the candelabra supporting pinakes in tablinum b of the House of Lucretius Fronto; ibid., Pl.31,57.

7 See supra n.4.

8 Schefold WP, 177-178; Schefold VP, 66; Bastet-de Vos, 42-43.Pl. 13,23.

9 A. Mau, BIII 1873, 241-242; id., BIII 1874, 199-200; Mau W, 410.

10 E.g., cf., the size and subject iconography of tondi nos.95-102.

11 Bastet-de Vos, 89-90.Pl.49,86.

12 Ibid., 126-127. The only early Third Style tondi to appear at the centre of main wall zone panels are those from room 16 in the Boscoreale Villa and nos.5-6 from House I 2,6; see supra n.4:pp. 193-194. The tondi from room 10 in the Villa Pisanella furnish late Third Style examples; see supra n.4. There are a variety of other examples in the late Third Style. These include tondi (floating goat and eros) that appear at the centre of the main and lateral panels in schemes from the House of the Centaur (VI 9,3-6) and the House of Epipius Sabinus (IX 1,22); Bastet-de Vos, 58-60.Pl.24,45-46. In both cases the tondi are linked to the inner edges of the panels by floral bands. Further examples include tondi (flying birds) encased by a wealth of scrollwork which decorate the centre of panels in the main zone of the peristyle in the House of the Citharist; ibid., 90.Pl.50, 89. These examples provide broad comparanda for the iconographic form and function of tondi nos.205-208. However, the only possible comparanda for their independent treatment are tondi with heads (B/DV) or masks (Schefold) from the shop of Niraemius (I 7,18); ibid., Pl.52, 94. While the possibility exists that these free form tondi were produced in the Vespaianic era there is no evidence to contradict the late Third Style (Iib) attribution proposed by Bastet and de Vos; ibid., 94; Schefold WP, 35.
See n.17 summary and conclusion.

E.g., cf., the upper zones in the tablinum of the House of Lucetius Fronto; see supra n.6.

Bastet-de Vos, 90.Pls.43,75-76 (= schemes from triclinium b and cubiculum c, House of Sacerdos Amundus).45,80-81 (= schemes from the oecus (?), Music Academy). Schefold initially attributed the former triclinium to the late Third Style (ca. 50 AD) but later suggested it was a Vespasianic imitation; Schefold WF, 3.30-31: Schefold VP, 65-66. However, as Bastet and de Vos noted his later attribution was unclear; Bastet-de Vos, 81 n.85.

Ibid., Pls.30,56 (= scheme from cubiculum g, House of Lucetius Fronto).33,60-34,61-62 (= schemes from rooms 5, 10 and 11, Villa Pisanella).

Schefold WF, 2-3; Schefold VP, 59-72; Bastet-de Vos, 3-103.

Ibid., 62-99.

Ibid., Pls.27-28,51-52 (= scheme from atrium b of the House of Lucetius Fronto); see supra nn.6 and 15.

Niccolini I,2 Plate Index, 3.

See pp.193-199, specifically n.4.

See n.136 chap.1 for the House of Caecilius Jucundus scheme; see supra n.6 for the former scheme.

E.g., cf., the support elements with tondi in room 5 of the Villa Pisanella and the unprovenanced tondo (satyr/silen and a goat) supported by a pilaster confined within a panel; see supra n.4. Further parallels are furnished by the flat, pilaster elements of superimposed ornament within narrow panels marking the main areas of the central zone of the triclinium in House VI 14,40; Bastet-de Vos, Pl.35,63.

See supra n.4. Despite their disputed attributions the iconographic form and function of these examples find their best parallels in the late Third Style; cf., the examples cited supra. Moreover, candelabra or vertical support tondi not only originate in the Third Style but are characteristic of that Style. While comparable Fourth Style examples occur these are found in schemes alternatively identified as late Third Style or Vespasianic imitations. Indeed, the only Fourth Style parallels for the tondi under discussion are the decorative bands with small ovoid forms holding profile busts that flank the central panels in the main zone of oecus 11 in the House of the Menander; Maiuri, op.cit., n.20 chap.1,61 fig.22b.P1.8. It should be noted that Beyen and others have identified this room scheme as transitional Third/Fourth Style but Schefold has more successfully attributed it to the Vespasianic era; see pp.61-62 chap.1, specifically n.20.

Schefold's attribution was presented as a brief note in his concordance to the NM collection; Schefold WF, 342.
Cf., the bands at the top of the central wall zones in the triclinium of the House of Sacerdos Amandus; see supra n.15.

Herbig, 12-13.

The only parallels for this placement are provided by the uppermost tondi that appear with other examples along the length of vertical supports in late Third Style schemes. E.g., see the schemes in rooms 5 and 10 of the Villa Pisanella; see supra n.4.

See pp.193-198, specifically nn.4 and 24.

For instance, see the schemes in room m of the House of Spurius Mesoris, the tablina of the House of Lucretius Pronto and the House of Caecilius Jucundus; Bastet-de Vos, Pl.47,84; see supra nn.6 and 22.

E.g., see the Vespasianic schemes from rooms R in the House of the Gilded Cupids (Pl.31 fig.1) and 34 in the House of Vedius Siricus (Pl.41 fig.2); see pp.207-208: pp.80-81 and 83-84 chap.1.

Scheffold VP, Pls.124 (= scheme from room O, House of the Gilded Cupids).127 (= scheme from room t, House of the Vettii).

See pp.85-86 chap.1.

See supra nn.31-32.

See pp.84-86 chap.1, specifically n.177. Scheffold VP, Pl.132 (= schemes from room f, House IX 5,11); see supra n.33 for the latter scheme.

See n.143 and 187 chap.1.

Spin I, Pls.770-773 (= schemes from room d, l 6,7); see supra nn.31-32 for the latter schemes.

See pp.84-85 chap.1, specifically n.181.

See supra nn.31 and 35-36.

V.M. Strocka, NFiP, Pls.89.91 (= schemes from the fauces and peristyle s, House of the Vettii).

E.g., cf., the lateral panels in the schemes cited supra; see nn.133 and 137-138 chap.1.

See pp.76-77 chap.1 for the scheme from the House of Apollo; see supra n.35 for the former scheme.

See pp.76-78 chap.1 for the scheme from the House of the Greatest Altar (Pl.31 fig.2); see supra n.40 for the latter scheme.

Scheffold VP, Pl.97 (= scheme from room n, House of the Vettii); see supra n.35 for the former scheme.
45. For instance, cf., the prospects in the schemes cited supra n.35.


47. See n.114 chap.1.

48. See p.146 chap.2.

49. See n.56 chap.1.

50. See p.150 chap.2, specifically n.252.

51. See pp.79–80 chap.1 for the scheme from the House of the Small Fountain (Pl.26 figs.1–2); see supra n.32 for the former scheme.

52. See supra n.43.

53. *Scheffold* *VF*, Pl.140.

54. E.g., see the columns placed to either side of the central panels and supporting framing aediculae in room b of the House of Sacerdos Amandus (I 7,7); see supra n.15.

55. *Scheffold* *VF*, Pl.141. Further comparanda from the Vespasianic Fourth Style appear in room c of the House of Neptune (VI 5,3); *ibid.*, Pl.101.

56. *Ibid.*, Pls.100 (= scheme from room 10, House of Siricus).108 (= scheme from room r, House of Queen Margaret).

57. See supra nn.32 and 43.

58. See pp.74–80 chap.1, specifically nn.133 and 140.

59. For instance, cf., the treatment and fine framing bands of the panels in room r of the House of Queen Margaret and the bracket or linking elements that appear on the panels in the scheme of room f from House IX 5,11; see supra nn.35 and 56.

60. E.g., cf., the prospects in room 42 of the House of the Centenary (IX 8,3–6); *Scheffold* *VF*, Pl.125.

61. See supra nn.31–32.

62. See supra n.31.

63. See supra nn.32 and 51.

64. For instance, cf., the panels in the schemes from the House of the Greatest Altar and the House of the Centenary; see supra nn. 43 and 60.

65. See pp.81–82 chap.1 for the scheme from the House of Marcus Lucretius (Pl.56 figs.1–2); see supra n.43 for the former scheme.
E.g., cf., the panels in the scheme from the House of the Epigrams (Pl. 14 fig. 1).

See supra nn. 31, 35 and 40.

E.g., cf., the decorative bands in room 10 of the Villa Pisanella; see supra n. 4.

For instance, cf., the decorative details found in the decoration of the tablinum of the House of Lucretius Fronto and the triclinium of the House of Sulpicius Rufus; see supra n. 6.

See n. 171 chap. 1.

See pp. 86–87 chap. 1.

See n. 252 chap. 2.

See supra nn. 31 and 35.

See supra n. 58; see pp. 78–79 chap. 1 and 216–217 for the scheme from House IX 1, 7.

See supra nn. 35 and 40.

See supra nn. 35–36; Schefold VP, Pls. 15, 2.118 (= scheme from room b, House of the Red Walls).

See nn. 131 and 160 chap. 1.

Scheufold VP, Pl. 133 (= scheme from room e, House IX 5, 11); see supra nn. 31–32 for the other schemes.

See supra n. 65.

Schefold VP, Pl. 83 (= scheme from room d, House of the Small Fountain); see supra n. 56 for the latter scheme.

De Grünneisen, 49 fig. 59.

Schefold VP, Pl. 112 (= scheme from room 44, House of the Dioscuri (VI 9, 6)); see supra n. 65 for the latter scheme.

Schefold VP, Pl. 109 (= scheme from room g, House of the Vestals (VI 1, 6); see supra n. 32 for the former scheme.

See supra nn. 31–32.

See supra n. 35.

See supra nn. 31 and 35–36.

See pp. 85 chap. 1 and 199–201 for the scheme from the House of the Lovers; see supra n. 31 for the latter scheme.

See pp. 72–74 chap. 1, specifically nn. 90–91.
89 See pp.72-73 chap.1.
90 See p.74 chap.1 for the scheme from the House of Octavius Quartio (Pl.9 fig.2); see supra for the latter scheme.
91 See n.90 chap.1.
92 See supra nn.82 and 90.
93 Schefold VP, Pls.16,1.102.
94 De Vos, loc.cit., n.35 chap.1.
95 Schefold VP, Pl.16,2.
96 Ibid., Pl.84; see supra n.74.
97 See supra n.32.
98 See supra n.74.
99 See pp.78-79 chap.1 and 209-210 for the scheme from the House of the Bear; see supra n.35 for the former scheme.
100 A. Allroggen-Bedel, NFIP, 118-119.119 fig.95b.
101 See p.147 chap.2.
102 See pp.76-78 chap.1, specifically n.117.
103 E.g., cf., the prospects in the scheme from the House of the Greatest Altar; see supra n.43.
104 E.g., see the atrium scheme in the House of the Vettii; Schefold VP, Pls.72,1-2.73.
105 For instance, cf., the panels in room f of the House of the Black Walls and room r of the House of Queen Margaret; see supra nn.3 and 56.
# APPENDIX 2

LIST OF SUBJECT IDENTIFICATIONS

Key:

- **f** = female figure
- **m** = male figure
- **P** = "portrait" quality subject/s
- ***P** = prior identification/s
- **@** = author's identification/s
- **+** = identification/s where author and source/s agree
- **PM** = "portrait" quality subject/s
- **(?)** = presented as uncertain or queried
- **in the guise of**

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<td>F</td>
<td>Maenad*</td>
</tr>
<tr>
<td>150</td>
<td>2</td>
<td>M, eros</td>
<td>Paris and eros*</td>
</tr>
<tr>
<td>151</td>
<td>1</td>
<td>M</td>
<td>PΘ ?</td>
</tr>
<tr>
<td>152</td>
<td>2</td>
<td>M, eros</td>
<td>Paris and eros (?)*</td>
</tr>
<tr>
<td>153</td>
<td>1</td>
<td>M</td>
<td>Faun*, satyr+</td>
</tr>
<tr>
<td>154</td>
<td>&quot;</td>
<td>F</td>
<td>Ideal portrait*, P+</td>
</tr>
<tr>
<td>155</td>
<td>&quot;</td>
<td>M</td>
<td>&quot;</td>
</tr>
<tr>
<td>156</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Eros*</td>
</tr>
<tr>
<td>157</td>
<td>&quot;</td>
<td>F</td>
<td>Ariadne*, PΘ ?</td>
</tr>
<tr>
<td>158</td>
<td>&quot;</td>
<td>M</td>
<td>Bacchus*</td>
</tr>
<tr>
<td>159</td>
<td>&quot;</td>
<td>F</td>
<td>Bacchus*, maenad+</td>
</tr>
<tr>
<td>160</td>
<td>&quot;</td>
<td>F</td>
<td>Maenad*</td>
</tr>
<tr>
<td>161</td>
<td>2</td>
<td>F, M</td>
<td>Young woman and Apollo*, PΘ</td>
</tr>
<tr>
<td>162</td>
<td>&quot;</td>
<td>M, M</td>
<td>PΘ</td>
</tr>
<tr>
<td>163</td>
<td>&quot;</td>
<td>F, M (?)</td>
<td>Woman, loving couple, maenad and satyr*</td>
</tr>
<tr>
<td>164</td>
<td>&quot;</td>
<td>M (?)</td>
<td>Satyr and nymph*, otherwise as above</td>
</tr>
<tr>
<td>165</td>
<td>&quot;</td>
<td>F, M</td>
<td>Maiden or maenad and pan*</td>
</tr>
<tr>
<td>166</td>
<td>1</td>
<td>F</td>
<td>PΘ</td>
</tr>
<tr>
<td>167</td>
<td>2</td>
<td>F, M</td>
<td>Bacchic characters (upbringing of Bacchus), woman, nymph or maenad with boy/Bacchus*</td>
</tr>
<tr>
<td>168</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>169</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>170</td>
<td>&quot;</td>
<td>F, M (eros ?)</td>
<td>&quot;</td>
</tr>
<tr>
<td>171</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>172</td>
<td>1</td>
<td>?</td>
<td>—</td>
</tr>
<tr>
<td>173</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>174</td>
<td>&quot;</td>
<td>F</td>
<td>Sister of figure in tondo no.175*, P+</td>
</tr>
<tr>
<td>175</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Sister of figure in tondo no.174*, P+</td>
</tr>
<tr>
<td>176</td>
<td>2</td>
<td>M, eros</td>
<td>Woman, Venus, season (spring), personification of Indian rivers Cama, Maya and Ganges*, Paris and eros+</td>
</tr>
<tr>
<td>Tondo no.</td>
<td>Number of figures</td>
<td>Sex/es</td>
<td>Identification/s</td>
</tr>
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<td>------------------</td>
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<tr>
<td>177</td>
<td>1</td>
<td>M</td>
<td>Season (summer), god of the countryside*, fluvial deity (Samsus (?)*)⁺</td>
</tr>
<tr>
<td>178</td>
<td>2</td>
<td>M, F</td>
<td>Priest/orator*, Hercules⁺ and Omphale or young woman*</td>
</tr>
<tr>
<td>179</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Silen or portrait of an old man and maenad or young woman*</td>
</tr>
<tr>
<td>180</td>
<td>&quot;</td>
<td>M, eros</td>
<td>Paris and eros*</td>
</tr>
<tr>
<td>181</td>
<td>1</td>
<td>F</td>
<td>Helen*</td>
</tr>
<tr>
<td>182</td>
<td>&quot;</td>
<td>M</td>
<td>Poet*, P⁰</td>
</tr>
<tr>
<td>183</td>
<td>&quot;</td>
<td>F</td>
<td>Writer*, P⁰</td>
</tr>
<tr>
<td>184</td>
<td>&quot;</td>
<td>M</td>
<td>Mars, Athena, warrior, ideal portrait*, PM (Mars)⁺</td>
</tr>
<tr>
<td>185</td>
<td>2</td>
<td>F, eros</td>
<td>Venus or Venus Venticordia with eros, ideal portrait*, PM (Venus)⁺</td>
</tr>
<tr>
<td>186</td>
<td>1</td>
<td>M</td>
<td>Jupiter*</td>
</tr>
<tr>
<td>187</td>
<td>&quot;</td>
<td>F</td>
<td>Juno*</td>
</tr>
<tr>
<td>188</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Diana*</td>
</tr>
<tr>
<td>189</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Maenad*</td>
</tr>
<tr>
<td>190</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>191</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>192</td>
<td>&quot;</td>
<td>F</td>
<td>Maenad, P*</td>
</tr>
<tr>
<td>193</td>
<td>2</td>
<td>M, M</td>
<td>Poet (?)*, P⁺</td>
</tr>
<tr>
<td>194</td>
<td>1</td>
<td>M</td>
<td>Satyr*</td>
</tr>
<tr>
<td>195</td>
<td>2</td>
<td>M, F</td>
<td>Mars and Venus, Hippolytus and Phaedra (?)*, P⁺</td>
</tr>
<tr>
<td>196</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Mars and Venus, portraits of brother and sister*, P⁺</td>
</tr>
<tr>
<td>197</td>
<td>1</td>
<td>F</td>
<td>Diana*, PM (Diana)⁺</td>
</tr>
<tr>
<td>198</td>
<td>&quot;</td>
<td>M</td>
<td>Apollo*, PM (Apollo)⁺</td>
</tr>
<tr>
<td>199</td>
<td>2</td>
<td>M, eros</td>
<td>Satyr and eros*</td>
</tr>
<tr>
<td>200</td>
<td>&quot;</td>
<td>F, M (eros ?)</td>
<td>P⁰</td>
</tr>
<tr>
<td>201</td>
<td>1</td>
<td>&quot;</td>
<td>Female (?) or Bacchus*</td>
</tr>
<tr>
<td>202</td>
<td>&quot;</td>
<td>F</td>
<td>Diana (?), P*</td>
</tr>
<tr>
<td>203</td>
<td>&quot;</td>
<td>M</td>
<td>Sol, P*</td>
</tr>
<tr>
<td>204</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>205</td>
<td>&quot;</td>
<td>F</td>
<td>P⁰</td>
</tr>
<tr>
<td>Tondo no.</td>
<td>Number of figures</td>
<td>Sex/es</td>
<td>Identification/s</td>
</tr>
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<td>206</td>
<td>1</td>
<td>M</td>
<td>F</td>
</tr>
<tr>
<td>207</td>
<td></td>
<td>?</td>
<td>_____</td>
</tr>
<tr>
<td>208</td>
<td></td>
<td></td>
<td>_____</td>
</tr>
<tr>
<td>209</td>
<td>2</td>
<td>F, M</td>
<td>Venus and Mars ?, Portraits of Obellius Junior and wife*, p+</td>
</tr>
<tr>
<td>210</td>
<td>1</td>
<td>M</td>
<td>Paris (?)*, P, PM (Paris) @</td>
</tr>
<tr>
<td>211</td>
<td>2</td>
<td>F, M</td>
<td>Omphale and Hercules+, PM @ ?</td>
</tr>
<tr>
<td>212</td>
<td>1</td>
<td>M</td>
<td>Portrait of a Greek poet*, p+</td>
</tr>
<tr>
<td>213</td>
<td></td>
<td>F</td>
<td>Maenad ?, p+</td>
</tr>
<tr>
<td>214</td>
<td></td>
<td>F</td>
<td>Muse, Sappho (?), poetess, genre image, idealised/type portrait*, p+</td>
</tr>
<tr>
<td>215</td>
<td></td>
<td></td>
<td>Poet*, p+, otherwise as above</td>
</tr>
<tr>
<td>216</td>
<td></td>
<td></td>
<td>p+</td>
</tr>
<tr>
<td>217</td>
<td>3</td>
<td>F, 2M</td>
<td>Maenad, satyr and child Bacchus, Bacchic/Roman family*, PM (maenad, satyr and Bacchus)+ ?</td>
</tr>
<tr>
<td>218</td>
<td>1</td>
<td>F</td>
<td>Mythological couple (satyr and female)*, p+</td>
</tr>
<tr>
<td>219</td>
<td>2</td>
<td>M, F</td>
<td>p@</td>
</tr>
<tr>
<td>220</td>
<td></td>
<td>M</td>
<td>Season (?), maiden, Bacchic figures*, maenad+</td>
</tr>
<tr>
<td>221</td>
<td></td>
<td>M</td>
<td>Idealised heads*, silen+, otherwise as above</td>
</tr>
<tr>
<td>222</td>
<td></td>
<td>F</td>
<td>Maiden*, maenad+, otherwise as above</td>
</tr>
<tr>
<td>223</td>
<td></td>
<td>M</td>
<td>Satyr+, otherwise as above</td>
</tr>
<tr>
<td>224</td>
<td></td>
<td>F, M</td>
<td>Silen and satyr*, maenad and satyr+</td>
</tr>
<tr>
<td>225</td>
<td></td>
<td>M, M</td>
<td>Satyr and pan, Bacchus and satyr*, Bacchus and silen@</td>
</tr>
<tr>
<td>226</td>
<td></td>
<td>M, F</td>
<td>Satyr and maenad, nymph or Ariadne*, Bacchus and maenad+</td>
</tr>
<tr>
<td>227</td>
<td></td>
<td></td>
<td>Satyr+</td>
</tr>
<tr>
<td>228</td>
<td></td>
<td>M</td>
<td>Hercules+, PM @ ?</td>
</tr>
<tr>
<td>Tondo no.</td>
<td>Number of figures</td>
<td>Sex(es)</td>
<td>Identification(s)</td>
</tr>
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<td>-------------------</td>
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<tr>
<td>230</td>
<td>1</td>
<td>M</td>
<td>$p^+$</td>
</tr>
<tr>
<td>231</td>
<td>&quot;</td>
<td>F</td>
<td>Boy, ideal bust/portrait*, $p^@$</td>
</tr>
<tr>
<td>232</td>
<td>&quot;</td>
<td>M</td>
<td>$p^@$</td>
</tr>
</tbody>
</table>
The University of Sydney

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Kenneth W. Knight
Registrar

THE POMPEIAN BUST MEDALLION

by

Kay Joyce Francis

Thesis presented in part fulfillment
of the requirements for the Degree
of Master of Arts (Honours), Department
of Archaeology, The University of Sydney.
1983
In place of, 'Each entry and the morphological features that characterise each painting are presented in the following order', read, 'The characteristics of each painting are outlined in separate catalogue entries and are presented in the following sequence:' Vol. 2, 2 para. 1

11. 15-16


In place of, 'rotund', read, 'round', Vol. 2, 23 no. 26 De. 1. 2;
39 no. 68 De. 1. 4; 63 no. 79 De. 1. 2; 74 no. 95 De. 1. 7; 77 no. 98 De. 1. 8; 82 no. 103 De. 1. 6; 86 no. 107 De. 1. 5; 96 no. 118 De. 1. 7;
111 no. 136 De. 1. 6; 136 no. 175 De. 1. 7; 152 no. 196 De. 1. 8;
166 no. 213 De. 1. 1; 177 no. 221 De. 1. 5; 184 no. 227 De. 1. 9;
188 no. 231 De. 1. 8

In place of, 'to her l.', read, 'to her r.', Vol. 2, 13 De. 1. 10

In place of, 'author's', read, 'authors' Vol. 2, 52 Intro. V 4,11 1. 3


In place of, 'dupichon', read, 'dupichon', Vol. 2, 70 no. 87 De. 1. 3;
82 no. 103 De. 1. 8; 112 no. 137 De. 1. 3; 124 no. 136 De. 1. 3; 143 no. 183 De. 1. 2;
166 no. 214 Co. 1. 1; 167 no. 214 Co. 1. 1; 167 no. 214 De. 1. 10

In place of, '.... so that his r. shoulder recedes ....', read, '.... so that his l. shoulder recedes ....', Vol. 2, 84 no. 105 De. 11.2-3

In place of, 'Grundel', read, 'Dundel', Vol. 2, 92 no. 112 Bk. 1. 10

In place of, '.... a beardless figure depicted from mid-chest....', read, '.... a beardless figure that is depicted from mid-chest....', Vol. 2, 100 no. 123 De. 1. 2

In place of, '.... hand seen from below the wrist....', read, '.... the hand is seen from below the wrist....', Vol. 2, 107 no. 130 De. 1. 7


In place of, 'however', read, 'but' Vol. 2, 114 Intro. VII 4,48 1. 8


In place of, 'dispute', read, 'disputed' Vol. 2, 129 Introd. VIII 2,38-39

In place of, 'toned', read, 'mottled', Vol. 2, 135 no. 174 Gr. 1. 1

In place of, '.... so that her l. shoulder recedes ....', read, '.... so that her r. shoulder recedes ....' Vol. 2, 136 no. 175 De. 11. 2-3

In place of, 'Waldstein, Ch.', 'Shoobridge, L.', read, 'Waldstein, Ch.', 'Shoobridge, L.' Vol. 2, 164 no. 214 Bk. 1. 1-3-4

In place of, '.... appearing on his upper l. arm ....', read, '.... wrapped over his upper l. arm ....' Vol. 2, 183 no. 227 De. 1. 5

In place of, '.... to render plasticity....', read, '.... to suggest volume....' Vol. 2, 186 no. 229 Fr. 1. 4
CATALOGUE

THE POMPEIAN BUST MEDALLIONS ........................................ 1
CATALOGUE

THE POMPEIAN BUST MEDALLIONS

The following catalogue provides a systematic record of the Pompeian bust medallions. It aims to be as extensive as possible but excludes square panel paintings depicting bust figures and small scale subsidiary bust tondo motifs. The catalogue was compiled on the basis of a list taken from Schefold's *Die Wände Pompejis* (1957). While several examples not listed by Schefold have been included it is impossible to state that the entire class has been recorded. Certain paintings had to be omitted because limited records made it impossible to fully attribute them to the class. Moreover, many others may well have existed but have left no trace either on the walls of Pompeii or in the site records.

Organisation. The catalogue is divided into the following four sections:

1. The medallions still in situ or held in various museum collections of which the exact provenances are known.
2. The medallions held in museum collections or recorded in earlier sources and known to have been found at Pompeii.
3. The medallions in the National Museum (Naples) provenanced to the site of Herculaneum.
4. The medallions held in the National Museum or recorded in earlier sources without certain site provenances.

Section 1 follows the established numbering system of Pompeian structures, starting with Regio I. The paintings are recorded separately and are numbered consecutively throughout the catalogue according to the structure/house provenance. In sections 2–4 the paintings are recorded and numbered in the same way but following their museum inventory numbers.

In section 1 the first entry for each structure is preceded by a reference to *Die Wände Pompejis* and any later publications on the structure/house as well as a reference to a published plan; where possible all rooms are identified in relation to these plans. The first entry for each room in a structure/house is preceded by a brief preface including a general description of its decoration and where possible an identification of its ancient name/function. The position of the paintings in each wall scheme are described in relation to the nearest compass point/s and the observer; unless otherwise stated it can be assumed that the painting is positioned at eye level, occupying the
centre of a panel in the main wall zone. In sections 2-4 the majority of the entries are also prefaced by an introduction. In most cases these indicate that the painting is one of a series from a related decorative context located on one or more museum panels. In all sections of the catalogue prior classificatory/chronological attributions for wall/room schemes and/or tondi are noted in the introductions. While all sequential indicators and/or absolute/relative dates are also noted here, they are discussed in chap.1. To avoid repetition I have added my own identifications to the prior attributions only in those cases where schemes or tondi have been incorrectly, conflictingly, partially or not previously identified.

In all sections of the catalogue general information that need not be repeated in the separate entries for paintings from one decorative context is outlined in the introductions. This is also the case with any evidence that could not be associated with a specific example. Each entry and the morphological features that characterise each painting are presented in the following order:

1. The catalogue number, often followed by museum inventory number/s and/or earlier catalogue number/s designated by Helbig or Sogliano.
2. Loc = Location. In section 1 an indication of the placement and position of the painting within the room/wall scheme. In section 2 an indication of the placement of the painting in relation to other examples on the same museum panel and/or a note on the existence of a pendant/s and an indication of the panel's ground colour.
3. Co = Condition. A description of the painting's state of preservation in 1977. When the painting is destroyed or partially damaged and an illustration/s has been used in the formulation of the entry it is noted here or in the introduction.
4. Dm = Dimensions. The internal and external diameter measurements of the tondi are recorded (separated by a semi-colon) in centimetres. In some cases a single unspecified measurement provided by an earlier source is noted.
5. Gr = Ground. A description of the treatment and colour of the ground area of the painting.
8. Bi = Bibliography. A bibliography of the written and illustrative sources for the painting arranged in chronological order. The
identification/s of the subject/s proposed by the various authors and
the nature of each illustrative source are indicated in brackets. In
order to avoid repetition only the initial and divergent subject
identification/s are noted.

The entries on preserved paintings were based largely on my own records.
In these cases I do not acknowledge the contribution of prior records,
save in the instances noted above. However, where damage posed problems
for the formulation of an entry, where a conflict arose between my
observations and earlier records or an error was detected the relevant
evidence is noted.

The entries for destroyed or partially preserved tondi are often
incomplete. Unless an indication of the records used in the formulation
of these entries is given it is to be assumed that the references cited
formed the basis of the entry. However, in some of these cases I have
supplemented the pre-existing records by the addition of one or two
details. Where no evidence was available this is stated or indicated
by a line.

Section 1:

1 2,3
Schefold WP, 8-9.
Plan: Viola, Pl.1.

The lateral panels of the N(back) and E(r.) walls of cubiculum c were
decorated with four bust medallions. Schefold identified the type of
decoration in this room as Vespasianic.

= 1 = (Sog. no. 507)

Loc: N(back) wall, E(r.) lateral panel.
Co: destroyed.
Dm: 30 (Sogliano); 33 (Fitz-Gerald Marriott).
Gr: ———
Fr: wreath band (green box, Fitz-Gerald Marriott).
De: Busts of a female figure and a beardless male figure, Atalanta
and Meleager (?). The bust of a female figure. She wore a light,
transparent garment (tunic, Fitz-Gerald Marriott) that showed her
breasts and a mantle covered her shoulders (Fitz-Gerald Marriott).
De: She wore a large rimmed hat (Sogliano) with a chin strap (jockey-like cap, Fitz-Gerald Marriott). She was armed with a quiver and two spears (green reeds, Fitz-Gerald Marriott ?) rested against her l. shoulder. Over her r. shoulder appeared the bust of a beardless male figure armed with a lance and of a dark flesh colour (Fitz-Gerald Marriott). He gazed at his companion and appeared to speak to her, while she gazed in the opposite direction. To the l. behind the male figure was a vase on a base or piece of furniture (Fitz-Gerald Marriott).

Bi: A. Mau, BdI 1874, 202-203; Fiorelli Descr, 37 ("Atalanta and Meleager"); Niccolini 2,2 "Descrizione generale", 76; FGM, 25 ("portraits").

Loc: N(back, not r. as Schefold) wall, W(l.) lateral panel.
Dm: 29 (Sogliano).
Co, Gr and Fr as above.
De: Busts of a female figure and a beardless male figure, Venus and Mars (?). The bust of a female figure with fluttering blond hair who had a crested helmet and a lance. She leant to the r. towards the bust of a beardless male figure who was of a brown flesh colour (Sogliano) into whose ear she appeared to speak.

Bi: Fiorelli, loc.cit., ("Venus and Mars"); otherwise as above.

Loc: E(r.) wall, S(r.) lateral panel.
Dm: 25 (Sogliano).
Co, Gr and Fr as above.
De: Busts (heads, all sources ?) of a female figure and an unidentified figure. The bust of a female figure with another smaller (female, Schefold ?) bust.

Bi: as above, not including the identifications.
Loc: E(r.) wall, N(l.) lateral panel.
Co: as above; a sketch by Gusman was used as the basis for the following description.
Dm: 22 (Sogliano).
Gr: as above.
Fr: as above; a series of arrow shaped elements composed of oblique strokes run around the tondo to simulate a wreath band (Gusman's sketch).
De: **Bust of a female figure, maenad (?)**. The bust (not a head or protome as all sources save Fitz-Gerald Marriott and Gusman note) of a female figure depicted from just above her breast zone and resting at an angle so that both shoulders are cut off by the frame (sketch). A garment with an ornamented neckline covers her r. shoulder (sketch). Before her chest and r. shoulder rests a thrysos (Sogliano; Gusman's sketch depicts this as a rod with a flower tip). Her long oval face turns so that she gazes out of the medallion to her l. and is characterised (in Gusman's sketch) by a squared chin and masculine features including a small lipped mouth, a narrow flat nose and deep set eyes. Her hair (in Gusman's sketch) is caught up around the sides of her face and pulled onto the top of her head to form a knotted plait (Fitz-Gerald Marriott) or bun-like arrangement. While stray locks appear at the top and around the sides longer strands run along the r. side of her neck and over her l. shoulder. To the r., beside but behind the figure runs a projecting wall surmounted at the end by a chalice-like vessel; the latter has a small pedestal base above which its narrow body forms a flaring mouth (sketch).

Bi: Mau, loc.cit., ("maenad"); PGM, 25 ("portrait"); Gusman P, 370 (sketch); otherwise as above.

Pl.1 fig.2
I 2, 6
Schefold WP, 9.
Plan: Viola, Pl.1.

The large oculus contained two bust medallions on the lateral panels of the E(back) wall. Mau followed by Schefold identified this room scheme as Third Style. I attribute the scheme to the early Third Style; phase Ic (B/DV) or Schefold's first Third Style phase (see appendix 1). An unpublished sketch held in the DAI records one of the medallions from this room. However, the limited records make it impossible to associate it directly with either example. In the sketch a vertical band appears below and above the tondo; at the point where the tondo meets the upper vertical there are a pair of outward curving volutes. The medallion is shown with a broad band frame surrounded by an outer fine band and contains the bust of a young female figure. The figure is shown from mid-breast zone and turns slightly to her l. She wears a full garment covering both shoulders and her head is wreathed with large vine leaves. She gazes forward while inclining her head slightly to her r. Her oval shaped face is characterised by a small, closed mouth, a broad nose and large heavy lidded eyes. Her hair forms a short fringe of fine strands that are swept to one side while loose locks run along the l. side of her neck and behind her shoulder; her protruding l. ear is uncovered.

= 5 (Sog no. 629)

Loc: E(back) wall, lateral panel.
Co: destroyed.
Dm: 33 (Sogliano).
Gr: ———
Fr: foliage band (Fiorelli).
De: Bust of a youth (head, Mau and Sogliano) or a female figure (Fiorelli). The bust of a figure crowned with vine leaves and tendrils (Fiorelli) or flowers.

Bi: A. Mau, BdI 1873, 241-242; id., BdI 1874, 199-200; Fiorelli Descr, 40-41; Mau W, 410; DAI neg. no. 78.1199 (sketch).

Pl.1 fig.4
6 (Sog. no. 630)

Loc, Co, Dm, Gr and Fr as above.

De: Bust (head, all sources ?) of a female (Mau ?) figure. The bust of a female figure crowned with either vine leaves and tendrils (Fiorelli) or flowers (Mau).

Bi: as above.

The triclinium on the N(l.) side of the peristyle contained two bust medallions.

7 (Sog. no. 198)

Loc: ———

Co: as above; an illustration by Gusman was used as the basis for the following description.

Dm: 26 (Sogliano).

Gr: dark brown; areas of light brown (damage) around the thyrsos and grey above the vessel (Gusman's illustration).

Fr: white beaded line with a broader outer olive green band (Gusman's illustration).

De: Bust (head, all sources ?, save Gusman) of a female figure, mænand (?). The bust of a female figure depicted from mid-breast zone almost frontally; turned only slightly to her l. She wears a sleeveless pink-brown garment with a dark red edge that passes across her chest and over her r. shoulder, gold circular earrings and she is wreathed with ivy (Gusman's illustration). Before her r. shoulder she holds an almost upright thyrsos and before her l. shoulder is a wide mouthed (bluish-grey) vessel with a small upright handle on the rim (Gusman's illustration, the lower half of the vessel cut off by the frame); in contradiction to earlier sources the vessel displays no distinguishing features that could identify it as a kantharos. Her head turns and inclines slightly to her l. but she gazes forward out of the tondo. Her oval shaped face is characterised (in Gusman's illustration) by a pointed chin, a narrow long nose, thin closed lips, small dark brown eyes and
De: is framed by brown hair that forms a series of tight curls on her forehead and temples; a stray curl appears along the left side of her neck. Her flesh is of a light pink-brown with dark brown used to indicate her facial details and all shadows (Gusman's illustration).

Bi: Mau, loc.cit., ("maenad"); Gusman P, Pl.8,3 (water colour reproduction),369 ("priestess of Bacchus"); otherwise as above.

Pl.1 fig.3

Loc, Co and Dm as above. Gr and Fr no evidence. De: Bust (head, all sources?) of a crowned youth.

Bi: as above, not including the identifications.

1 3,24
Plan: Fiorelli, Pl.12.

The yellow ground (Matz) walls of the cubiculum or small oculus m (cella, Fiorelli ?; not a room or cella N(1.) of the viridarium as identified by Sogliano and Schefold) were decorated with three medallions, only one of which is known to have held a bust. The attribution for this room scheme is uncertain. Mau identified Third Style decoration in the tablinum and the room behind (possibly room m). However, Schefold identified Vespasianic remains in the room where he mistakenly located the tondi.

Loc: ———
Co: destroyed.
Dm : 14 (Sogliano).
Gr and Fr no evidence.
De : Bust (head, all sources ?, save Fiorelli 1875) of a silen. The bust of a silen with a pedum.
Bi : F. Matz, Mit 1869, 239 ("silen"); Fiorelli, 118 no.119; Fiorelli Descr, 57; Mau W, 411.

I 3,30
Scheffold WP, 14.
Plan: Fiorelli, Pl.12.

Cubiculum h is known to have been decorated with one bust medallion.
Scheffold noted the presence of large Vespasianic remains in this room.

Co : destroyed; illustrations by Gusman were used as the basis for the following description.
Gr : light green-blue with pale areas of dark green and pink (Gusman's reproduction).
Fr : dark red band (Gusman's reproduction).
Loc and Dm no evidence.
De : Bust of a male figure. Slightly to the r. is the bust of a mature male figure (not a head as Scheffold noted), depicted frontally from just below his clavicle so that both shoulders are cut off by the frame. He is nude, bald and has a short pointed beard (Gusman's illustrations). The figure's long, oval shaped face is characterised (in the illustrations) by Asiatic features, including small closed lips, a shallow nose and small, obliquely set eyes.

Bi : Gusman, 349 fig.13 (sketch, "Asiatic type"); Gusman P, Pl.8,2 (water colour reproduction).368 ("Asiatic head"); de Gruneisen, 58 n.4 ("Ideal Portrait").

Pl.1 fig.1
I 4,5.25.28: House of the Citharist or House of Popidius Secundus Augustianus
Schefold WP, 14-17.
GAP, 167-171.
Plan: Overbeck-Mau, 360 fig.179.

The red ground panels of the N(back) and W(l.) walls of the NW(l.) ala 13 contain two medallions, only one is known to have held a bust.
Overbeck and Mau identified the decoration in this room as last Style
while Schefold attributed it to the Vespasianic phase of that Style.

Loc: N(back) wall, E(r.) panel.
Co: almost completely destroyed; large areas of the paintwork have
flaked off the surface (above all from the frame, the ground and
the figure) to leave only traces of the ground, the outlines of the
figure and the frame. A sketch held at the DAI was used in the
formulation of the following description.

Dm: 29,32.
Gr: light blue.
Pr: broad band, possibly red (?).
De: Bust of a satyr boy. The bust of a beardless young male figure
depicted frontally from mid-chest zone with both arms at his sides.
He is nude and his r. shoulder is slightly higher than his l.
(sketch). Before his chest, slightly to the r. he has a wide-
mouthed (glass coloured, Helbig) vessel with a globular body, a
rolled lip and two high scrolled handles (sketch, lower half cut
off by the frame; not a kantharos as the sources describe). His
head turns slightly to his l. and he gazes out of the medallion
in that direction. In the sketch he has a broad oval shaped,
boyish face which rests on a short neck and is characterised by a
prominent rounded chin, a narrow mouth with thick protruding lips,
full rounded cheeks, a short broad nose and large heavy lidded
eyes framed by thick bushy eyebrows. His hair is wreathed with
soft spiky leaves (pine, Fiorelli ?) and is pushed behind his
pointed ears to form a short dishevelled mass while a few stray
strands appear on his brow (sketch). A light brown colour is
used to outline his flesh areas and facial details.
Bi: H, loc. cit., ("satyr boy"); Fiorelli, 119 no.123; Fiorelli Descr, 61; Overbeck-Mau, 361; de Gröheisen, 58 n.4 ("ideal portrait"); DAI neg.no.78.1198 (sketch).

Pl.2 fig.1

I 7,2-3: House of M. Fabius Amandus
Scheffold WP, 29-30.
GAP, 211.
Plan: A. Maiuri, NSc 1927, 4 fig.1.

The S(back) wall of the triclinium is divided into two large white ground rectangular panels each containing a bust medallion. Scheffold attributed this bipartite scheme and the entire House's decoration to the Vespasianic Fourth Style.

Loc: S(back) wall, E(l.) panel.
Co: almost fully preserved; the paintwork on the frame has faded and flaked and there are minor areas of damage (including small scratches and chips missing from the l. side of the medallion, the lower r. ground zone as well as the figure's face and hair).
Dm: 22-22.5; 24.5-25.
Gr: light grey-blue; faded in patches and areas of pink discoloration due to weathering of the frame.
Pr: broad dark red-brown band, only a small section of the lower r. of the frame is well preserved (where two reels between a pair of beads can be recognised) and indicates that it represented a flat astragal that took the form of a bead and reel ornament; the beads represented by semi-circular projections and the reels by pairs of fine lines.
De: Bust of a female (?) figure. The bust of a female figure depicted from just below her clavicle and turned slightly to her l. so that both shoulders are cut off by the frame. She wears a garment (yellow in the foreground and reddish-brown in the shadows with yellow-brown and grey folds) that covers both shoulders. Through her hair runs a band (and possibly a wreath) the end of which appears above her r. shoulder as a fluttering white ribbon while a bunch of grapes (light blue-grey with white details) appears above her l. shoulder. To the l. beside the figure and set at an oblique angle is a thyrsos (light blue-grey with white details) tied with a yellow ribbon or piece of cloth (now faded). Her head rests on a long thin neck and turns so that she gazes to her l. out of the medallion. She has an oval face characterised by full rounded cheeks, a small yet full closed mouth, a short broad nose and deep set dark brown eyes, set at an oblique angle and framed by thick eyebrows of the same colour. She has dark red-brown hair that rises on the top of her head in short bushy strands that also extend around her face. The remainder falls behind her ears and along the sides of her neck in long, flowing wiry strands. Across her forehead it forms a series of short, flat curving peaks to either side of a central part while small locks appear before her ears. Her flesh is a light pink colour and the facial details are added in dark brown.

Bi: Maiuri, op.cit., 10 ("probable personifications of seasons"); Schefold WP, 5.30 ("maenad heads"); V.M. Strocka, NAP, fig.90 (photo, wall).

Pls.3 fig.1.4 fig.1

Loc: S(back) wall, W(r.) panel.
Co: fairly well preserved; some minor scratches on the ground and the figure's face while in other areas the paintwork has flaked and
Co: faded (above all from the frame, the figure's face and garment).
Fr: broad red-brown band, remaining traces indicate as above.
Dm and Gr as above.
De: Bust of a female figure. Slightly to the l. of the toondo is the frontal bust of a female figure depicted from just below her clavicle and set at a slight angle so that both shoulders are cut off by the frame. She wears a light yellow-brown garment with dark red-brown and grey folds covering both her shoulders. She has short red-brown hair that rises in a full dishevelled mass up behind a white wreath (laurel (?), with some berries and a central ornament) that encircles her head. Short wispy curls appear on the l. side of the face and larger curls appear before her r. ear. Her head is turned almost three-quarters to her l. and rests on a long neck. Her oval shaped face is characterised by a closed downturned mouth, a small nose and large eyes framed by thick eyebrows. Her flesh has now faded to a light grey-pink colour. The contours of her form and features are outlined and indicated in a roughly painted dark red-brown line.

Bi: as above.

Pls.3 fig.2.4 fig.1

I 7,10-12: House of P. Cornelius Teges or the House of the Ephebe
Schefold WP, 31-34.
GAP, 212-215.
Plan: A. Maiuri, NSc 1927, 33 fig.9.

Two bust medallions decorate the white ground lateral panels on the N(r.) wall of the exedra/tablinum 4. Maiuri identified the decoration in this room as Fourth Style and noted that almost all of the House's painted remains belonged to that Style in the post 62/63 AD period. Schefold more specifically attributed all of the House's decoration to his "sub-Neronian" phase of the Fourth Style; he identified a Vespasianic bipartite scheme on the S(1.) wall of room 4.
Loc: N(r.) wall, E(r.) lateral panel.
Co: poorly preserved; the upper r. area is destroyed, a large horizontal crack runs across the lower third of the tondo and many areas of the paintwork have flaked or faded from the surface (above all on the figure's upper torso, neck, face, mantle, wreath and the frame).
Dm: 16;17.
Gr: light blue-grey; mottled light grey areas due to fading.
Fr: dark red-brown band.
De: Bust of a female (?) figure. Slightly to the l. is the bust of a female (?; Maiuri) figure depicted frontally from just above the breast zone and set at a slight angle so that the shoulder-line slopes l. to r. of the observer. The figure wears a yellow garment with a rounded neckline (faded) and a red mantle over her l. shoulder. The figure's head, wreathed with ivy (damaged), turns three-quarters so that she gazes out of the medallion to her l. The figure has large dark eyes and the preserved sections of her hair waves across her brow. The figure has a light white-pink flesh colour. The shadows, facial details and hair are executed in a dark red-brown colour.
Bi: Maiuri, op.cit., 37 ("idealised head"). 37 fig.13 (photo, wall); A. Maiuri, MDP 3, Pompei fasc.2, 14 ("idealised maenad heads"); Maiuri, 181-182; Schefold WP, 4-5.
Pl.4 fig.2

Loc: N(r.) wall, W(l.) lateral panel.
Co: almost completely destroyed; only dark red traces of the contour of a bust, areas of the ground and the outline of the frame remain.
Dm: as above.
Gr and Fr no evidence.
De: Bust of a female (?) figure.
Bi: as above.
I 10,11: House of the Lovers
Schefold WF, 47-49.
GAP, 186-188.
Plan: O. Elia, NSc 1934, 322 fig.30.

The lateral yellow ground panels of the E(back) and W(door) walls (not lateral walls as Elia noted) of the oecus 12 contain three bust medallions. The decoration in this room belongs to the Vespasianic Fourth Style and was previously attributed to that Style in the post 62/63 AD period by Maiuri (see appendix 1).

Loc: W(door) wall, S(r.) lateral panel.
Co: poorly preserved; a vertical crack runs down the l. side of the medallion and there are large areas where the paintwork has chipped or flaked off the surface (above all on the figure's upper torso, neck, mouth, wreath, the figure of the eros and the inner band of the frame).

Dm: 17;20.
Gr: red.
Fr: broad dark red-brown band with a fine outer white beaded line.
De: Bust of a male figure and an eros, Paris with eros (?). The bust of a young male figure depicted frontally from mid-chest zone. The figure's garment is no longer visible but his head was possibly wreathed. The figure's head turns to gaze out of the medallion to his l. His long, oval shaped face is characterised by prominent high cheek bones, a broad nose and deep set dark brown eyes. The figure's face is framed by short dark brown hair. His flesh is of a light pink-brown colour with dark brown shadows and white highlights. Over the figure's l. shoulder appears the bust of an eros (now almost fully destroyed) who gazes up at his companion.

Bi: Elia, op.cit., 334 ("ideal heads"); Maiuri, 183.

Pl.5 fig.1
I 17

= = = = = = = = = =

Loc: E(back) wall, S(r.) lateral panel.
Co: almost completely destroyed; only traces of a figure, the ground
and the outline of the frame remain.
Dm: as above.
Gr: traces indicate as above.
Fr: traces of a dark red-brown band, the remainder presumably as
above.
De: Bust of a figure. The bust of a figure who gazes to the l. out of
the medallion.
Bi: as above.

Pl. 5 fig. 2

I 18

= = = = = = = = = =

Loc: E(back) wall, N(l.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust of a figure. The bust of a figure set at an angle so that
the shoulder-line slopes sharply r. to l. of the observer.
Bi: as above.

I 11, 6-7
Plan: GAP, 192 fig. 5.

The yellow ground panels of the E(l.) and W(r.) walls of the fauces
are decorated with three bust medallions. The bipartite schemes on
both walls of the entranceway belong to the Vespasianic Fourth Style
(see appendix 1).

I 19

= = = = = = = = = =

Loc: E(l.) wall, N(l.) panel.
Co : almost fully preserved; small areas of damage where the paintwork has flaked or chipped off (above all from the figure's garment, neck, face, hair and the inner band of the frame). The area of the ground to the r. of the figure displays black discoloration.

Dm : 22;25.

Gr : light blue.

Fr : dark red-brown band with an outer white beaded line.

De : Bust of a female figure. The bust of a female figure depicted from mid-breast zone and turned to her l. so that her shoulder recedes into the medallion. She wears a turquoise garment (with darker folds of the same colour and white highlights) that covers both her shoulders. A gold band runs through her hair and she wears a pair of long gold pendant earrings. Her head turns slightly so that she gazes out of the tondo to her l. She has a full oval shaped face characterised by a thick fleshy chin, a small yet full lipped closed mouth, a long straight nose and dark brown eyes framed by thick eyebrows of the same colour. Her dark brown hair forms a flat mass on the crown of her head and has a central part either side of which it forms a series of neat waved rows that end in short clusters of curls before her ears; the remainder falls in long spiralling curls along the sides of her neck and over her shoulders. At the front her hair is brushed flat to either side of the forehead to meet the curl clusters. Her light pink flesh colour is enlivened by a warmer pink on the cheeks, grey-pink shadows and subtle white highlights.

Bi : ———

Pl.6 fig.1

Loc: E(l.) wall, S(r.) panel.

Co : almost fully preserved; a diagonal crack runs down the medallion from the upper r. and onto the figure's head, there is a scratch
Co: across the r. side of the frame and ground as well as small areas where the paint has flaked off (above all from the r. side of the figure's forehead, hair, mantle, tunic and areas of the ground and the inner band of the frame). The remaining paintwork around the damage on and above the figure's forehead has altered to a dark blackish colour.

Dm, Gr and Pr as above.

De: Bust of a female figure. The bust of a female figure depicted from mid-chest zone and turned to her r. so that her corresponding shoulder recedes into the tondo. She wears a blue-green tunic and what appears to be a fine long necklace covering the neckline of her tunic, is in fact a fine yellow-white (gold ?) thread running through the cloth; it is tied in a knot from which hang two strings. Both her shoulders are covered by a red-purple mantle (with darker folds of the same colour and white highlights). She wears a fine gold band in her hair and long circular, gold pendant earrings. Her head turns slightly so that she gazes out of the medallion to her r. She has a full, oval shaped face characterised by a fleshy and small rounded chin, a small yet full lipped, closed mouth, a narrow nose and small, deep set dark brown eyes framed by thick eyebrows of the same colour. Her dark brown hair consists of a flat mass on the crown of her head and forms a series of spiralling curls on her forehead that meet short clusters of curls before her ears. The remainder falls in tight ringlets along the sides of her neck and over her shoulders. Her flesh is a light pink colour with pink-grey shadows and white highlights.

Bi: ———

Pls. 6 fig. 2.7 fig. 2

Loc: W(r.) wall, S(l.) panel.
Co: poorly preserved; the 1. third of the tondo is destroyed and the remainder is badly damaged. There is a minor crack on the lower 1. side and large areas where the paintwork has paled (above all on the ground) or flaked off (above all from the figure's face, hair, garment and the ground). The tondo was unfinished at the time of the destruction of Pompeii. This is indicated by the lack of a frame, the strong, base colours employed for the figure, the lack of any tonal modelling/shading and the summary depiction of the figure's facial details.

Im: approximately as above.
Gr: as above.
Fr: no frame.
De: Bust of a female figure. The bust of a female figure depicted from mid-chest zone and turned slightly to her 1. She wears a light yellow-brown garment with white highlights while the folds and the neckline are indicated in a light brown. Her features are no longer fully distinguishable but appear to have been only partially worked. However, her face is framed by dark brown hair that forms short clusters of curls around the sides of her head and continues in long strands down the sides of her neck and onto the shoulders. Her flesh is a whitish-pink colour enlivened on her cheeks by a strong brown-pink and her features were indicated in a dark brown colour.

Bi: —

Pl.7 fig.1

The tablinum (?) is decorated with a single bust medallion on the yellow ground lateral panel of the W(r.) wall.

Loc: W(r.) wall, S(1.) lateral panel.
Co: fairly well preserved; areas of the medallion suggest that it has been re-painted since the time of excavation and there are small
Co: areas of damage where the paintwork has flaked off (above all from the figure's face, hair, garments, the frame and the ground). The entire area of the medallion has faded and weathered slightly.

Dm: 21; 23.

Gr and Fr as above.

De: Bust of a female figure. The bust of a female figure depicted from mid-chest zone and turned to her l. She wears a dark red tunic and a dark green mantle covers both her shoulders; the folds are indicated in darker shades of the garments' base colours and are emphasised by white highlights. Resting before her l. shoulder is a slender pedum (dark brown). Her head is turned slightly so that she gazes to her l. out of the tondo. Her oval shaped face rests on a thick neck and is characterised by a fleshy under-chin, a prominent rounded chin, a small closed mouth, a broad nose and deep set dark brown eyes framed by thick eyebrows of the same colour. Her light brown hair (dark brown shadows) is parted at the centre with fine strands swept to either side of her forehead where it forms thick, short clusters of curls that continue along the sides of her neck and onto her shoulders as long waved strands. Her light pink flesh colour is enlivened by strong white highlights and a dark pink-brown which is used to indicate the facial details as well as shading.

Bi: ———

Pl. 8 fig. 1

II L.1
Plan: M. della Corte, NSc 1913, 249 fig. 1.

The lateral white ground panels of the N(facing) wall and the central panel of the S(foor) wall of the cubiculum (?) b are decorated with three bust medallions. Della Corte described this room's decoration as "careless Fourth Style".
= 23 = = = = = = = = = =

Loc: S(door) wall, central panel.
Co: almost completely destroyed; frame preserved save for minor damage,
    only traces of the figure and ground remain, the rest has faded
    or flaked from the surface.
Dm: 26;28.
Gr: light pinkish grey (faded); originally light grey but the frame
    colour has washed over the surface.
Fr: red-brown band.
De: Bust of Diana (?). The frontal bust of Diana who wore a diadem.
    In her raised l. hand she held a bow and a quiver appeared behind
    her r. shoulder.
Bi: della Corte, op.cit., 250 ("Diana").

= 24 = = = = = = = = = =

Loc: N(facing) wall, W(l.) lateral panel.
Co: as above; frame and ground faded as well as flaked from the surface.
    The outline of the figure remains in places and traces of his hair
    as well as garment are visible.
Gr: as above; badly faded and flaked.
Dm and Fr as above.
De: Bust of Bacchus (?). The frontal bust of Bacchus depicted from mid-
    chest zone and wearing a blue-green garment. His brown hair was
    crowned with vine leaves and he had a slender thrysos on his r.
    shoulder.
Bi: della Corte, loc.cit., ("Bacchus").

= 25 = = = = = = = = = =

Loc: N(facing) wall, E(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust of Apollo (?). The nude bust of Apollo, depicted from just
    above his chest zone. He had blond-brown hair and held a lyre
De: between his hands.

Bi: della Corte, loc. cit., ("Apollo").

II 2,2-5: House of D. Octavius Quartio, earlier known as House of M. Loreius Tiburtinus

Schefold WP, 50-53.

GAP, 240-244.

Plan: Spin 1, Pl. 5 opposite 376.

The yellow ground lateral panels of the S(l.) and N(r.) walls of cubiculum a were decorated with four bust medallions. The exact placement of only one of the examples is known. Borda, Maiuri, Pane and Spinazzola all identified the decoration in this room as Fourth Style, Schefold attributed it to the Vespasian phase of the Style while della Corte and Maiuri attributed all of the Fourth Style decoration in this House to the post 62/63 AD period. Borda cited tondo no. 26 as an example of Flavian taste and Kraus dated the same example to the period between 63-79 AD.

= 26 = = = = = = = = = =

Loc: S(l.) wall, E(l.) lateral panel.

Co: lost (Kraus noted that the tondo was held in the NM); the photographs listed below were used as the basis for the following description.

The photographs show the tondo in a fairly good state of preservation; save for cracks across the centre of the medallion and areas where the paint has faded or flaked (above all on the figure's torso, garment, face and the frame).

Dm: 20.8 (Kraus); 26 (della Corte).

Gr: ; shaded areas behind and above the figure (photos).

Fr: broad band with an outer fine white beaded line (photos).

De: Bust of a female figure. The bust of a female figure entering the medallion at an angle from the l. side so that her shoulder-line slopes sharply l. to r. of the observer. She is depicted frontally from mid-breast zone and with both her shoulders cut off by the
De: frame. She wears a full garment with a rounded neckline and deep folds that covers both her shoulders. Rotund (pearl?) pendant earrings hang from her ears. The top of a quiver (Spinazzola and Kraus) appears behind her r. shoulder (not clear in the photos) and a bow shaped object rests before her l. breast at the base of the medallion (photos). Her large head rests on a long slender neck as it turns slightly to her l. so that she gazes forward and down out of the medallion to her 1. Her long oval shaped face narrows to a small rounded chin and is characterised by plastically modelled features emphasised by large shadowed areas. They include a deep crease in her chin, full closed lips, a long flat bridged nose and large deep set heavy lidded eyes framed above by thick eyebrows. Her dark hair (Spinazzola) is pulled up around the sides of her face to reveal her ears (her l. ear smaller than the r.) and wound around to form a bun-like arrangement on the top of her head. The remainder of the figure's hair forms a thick, short crown of massed curls over and above her forehead which continues around the sides of her face.

Bi: Rizzo, 84 ("portrait"). Pl.192a (photo); M. della Corte, Atti e Memorie della Società Tiburtina di Storia e d'arte 11-12, 1931-32, 22-23.25 ("portrait", "Loreia"). Pl.35 fig.25 (photo, "Loreia M. Filia"); Maiuri, 153.184; A. Maiuri, R. Pane, La casa di Loreio Tiburtino e la Villa di Diomed in Pompei, I Monumenti Italiani series 2, fasc.1, Rome, 1947, 8 ("portrait medallions"); Spin 1, 375-378.376 fig.423 (photo, wall).377 fig.425 (photo, "portrait of a young woman of Octavia family (in the guise of Diana)"); Scheffold WP, 4-5.50 ("Diana"); Borda, 241.263 ("portrait of a young woman of Octavia family").265 (photo); Kraus, Pl.150 (photo, "portrait").213 text to Pl.150 ("portrait of a young woman as Diana").

Pl.2 fig.2
Loc: N(r.) wall.
Co: destroyed.
Dm: 26 (della Corte).
Gr and Fr no evidence.
De: Bust of a youth (?) .

Bi: della Corte, op.cit., 25 ("Tuvenis?"); otherwise as above.

Loc: ——
Co, Dm, Gr and Fr as above.
De: Bust of a female figure. The frontal bust (Spinazzola) of a female
figure who was of a more mature appearance than the figure in
tondo no. 26 (della Corte). An eros may (Spinazzola) or may not
(della Corte) have appeared on her r. shoulder.

Bi: della Corte, loc.cit., ("Matrona"); Spin 1, 377 ("uncertain Venus
Ventricordia"). 378 n. 305; Schefold WP, 50 ("Venus with eros").

Loc, Co, Dm, Gr and Fr as above.
De: Bust of a youth. The bust of a youth with a pedum (della Corte).
An eros may (della Corte) or may not have (Spinazzola) appeared
on his shoulder.

Bi: della Corte, loc.cit., ("Tuvenis in the guise of Paris"); Spin 1,
377 ("youth in the guise of Hermes"); Schefold WP, 50 ("Mercury").
The oecus (cella, Spinazzola?) f was decorated with four medallions on the white ground lateral panels of the W(back) and E(door) walls. Only two of the tondi are known to contain busts. The attributions for the decoration in this room are the same as those noted for the preceding scheme. However, Scheold has identified the decoration in this room as Neronian Fourth Style.

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Loc: E(door) wall, N(r.) lateral panel.
Co: well preserved; only minor areas of damage where the paintwork has flaked off (above all from the figure's faces, necks and the frame).
Dm: 16;17.
Gr: light grey-violet; unevenly applied as a wash.
Fr: dark red-brown band.
De: Busts of a female and a male figure, maenad and satyr (?). To the r. of the tondo is the bust of a female figure depicted from just below her clavicle. She turns to her r. so that her l. shoulder is cut off by the frame and her r. shoulder recedes into the ground. She wears a purple garment (with dark brown-black folds) covering her r. shoulder and a light blue cap. Her head rests on a thick neck and is depicted in profile so that she gazes out of the medallion to her r. Her face is characterised by a fleshy under-chin, a rounded chin, full closed lips, a long nose with an indentation at the brow and small dark brown eyes framed by thick eyebrows of the same colour. Her face is framed by dark red-brown hair that forms a disordered mass of short, curved locks that are brushed off her forehead. The remainder is pulled behind her ears (a few stray locks fall before the ears) where it is fastened and falls in a long mass down the back of her neck. She passes her r. hand (in which she holds a long stemmed vessel with a flat, flaring lip (dark brown-grey with white highlights); not a kantharos as della Corte noted) to the l. so that the vessel appears before the frontal bust of her beardless male companion. He is placed to the l. of the medallion and lower. He is nude and is depicted from mid-chest zone. His head turns slightly to his r. and is wreathed with white leaves and berries. His
De: facial details cannot be fully distinguished and are partially obscured by the vessel held by his companion. However one can discern his bony cheeks, large nose and deep set eyes. He has short red-brown curly hair. Both figures have a warm dark red-brown flesh colour with strong white highlights and a dark brown-black is used to indicate their contours, features, hair, the folds of the female figure's garment and the shadows.

Bi: della Corte, op.cit., 10 ("maenad and satyr").Pl.27 fig.8 (photo); Spin 1, 382-383.387 fig.439 (photo,"maenad and silen"); F. Le Corsu, RA fasc.2 n.s., 1967, 252 ("portraits of satyrs and maenads"); Schefold WP, 3-4.52; otherwise as above.

Pl.8 fig.2

Loc: W(back) wall, N(r.) lateral panel.

Co: poorly preserved; a vertical and a diagonal crack run across the medallion and over the figure while large areas of paintwork have flaked off (above all from the figure's upper torso, face, the ground and the frame).

Gr: dark purple on the l. side of the tondo while the r. side is a lighter grey-green.

Dm and Fr as above.

De: Bust of a female figure, maenad (Methe ?). The bust of a young female figure turned to her r. and depicted from mid-breast zone. She wears a sleeveless blue-grey garment fastened on her r. shoulder and her head is wreathed with ivy leaves (light grey and green). She raises her r. arm to one side and holds a glass cup (clear crystal,(della Corte) transparent,(Spinazzola); her little finger is poised, the cup has flaked off) to her mouth. Her head is thrown back with her chin raised as in the act of drinking from the cup. Her small oval shaped face rests on a
De: short neck and is framed by short hair. Her flesh is a warm pink-brown colour with a darker red-brown used to indicate the shadows, her features and hair.

Bi: della Corte, loc.cit., ("maenad"). Pls. 26 fig. 7 (photo, wall). 27 fig. 9 (photo); Maiuri-Pane, op.cit., 8 fig. (photo, wall); Spin, loc.cit., ("maenad (Methe)"). 387 fig. 438 (photo); Borda, 79 fig. (photo, wall); Schefold VP, Pl. 81 (photo, wall); otherwise as above.

Pl. 9 figs. 1-2

II 3,3: House of Venus
Schefold VP, 53.
GAP, 244.
Plan: GAP, 234 fig. 6.

The E(back) wall of the room (tablinum ?) opening off the SE corner of the atrium is decorated with two bust medallions on the lateral white ground panels. This scheme belongs to the Vespasianic Fourth Style (see appendix 1).

Loc: E(back) wall, N(1.) lateral panel.
Co: poorly preserved; a diagonal crack runs across the upper r. area of the tondo and large areas of the paintwork have flaked off and paled (above all from the l. side of the painting as well as the figure's torso, hand, face and areas of the ground and the frame).
Dm: 27.5; 30.
Gr: dark purple (preserved in areas); areas faded to light violet and brown discoloration due to weathering.
Fr: a broad dark green-brown band with inner and outer serrated edges to simulate a wreath band.
De: Bust of a female figure. The bust of a female figure shown from mid-breast zone and turning to her r. She wears a red-purple garment
De: (faded). She raises her l. hand to before her face and rests her index finger on her lower lip; her arm (from just below the elbow) appears from the lower r. edge of the frame. Her head turns back three-quarters so that she gazes to her l. out of the medallion. Her long oval shaped face is characterised by full closed lips, a long straight nose and large, deep set dark brown eyes framed by long, fine eyebrows. She has short, dark red-brown hair that is pushed off her brow to form loose curls (damaged and flaked). The details of the figure and the shadows are indicated in a dark red-brown colour; the figure's r. side is deeply shaded.

Bi: ---

Pl.10 figs.1-2

Loc: E(back) wall, S(r.) lateral panel.
Co: almost completely destroyed; only the frame, traces of the ground and the figure remain.
Gr: light blue.
Dm and Fr as above.
De: Bust of a figure.

Bi: ---

Pl.10 fig.2

V 1,15
Scheufler W2, 63.
Plan: Viola, Pl.2.

The lateral black (Mau) ground panels of the E(r.) and W(l.) walls of the ala d were decorated with four bust medallions. According to Mau
the decoration in this room belonged to the "last Pompeian manner".

= 34 (Sog no. 185) = = =

Loc: E(r.) wall, N(l.) lateral panel.
Co : destroyed.
Dm : 17.
Gr : ——
Fr : garland band (Mau).
De : Bust (head, Mau ?) of a youth (Mau) or satyr (Sogliano). The bust of a male figure with a pedum.

Bi : A. Mau, Bdl 1877, 133-134 ("youth"); Sog, loc. cit., ("young satyr"); Schefold WP, 63 ("youth").

= 35 (Sog no. 185) = = =

Loc: E(r.) wall, S(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De : Bust (head, Mau ?) of a youth (Mau) or satyr (Sogliano). The bust of a male figure with a thyrso.

Bi : as above.

= 36 (Sog no. 632) = = =

Loc: W(l.) wall, lateral panel.
Co, Dm, Gr and Fr as above.
De : Bust (head, Sogliano ?) of a youth.

Bi : as above.

= 37 = = = = = = =

Loc: W(l.) wall, lateral panel.
Co, Dm, Gr and Pr as above.

De: **Bust of a youth.**

Bi: as above.

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**V 1,18: House of the Epigrams**

Schefold WP, 63-66.

**GAP,** 311.

Plan: Viola, Pl.2.

The red ground panels of the atrium b contained seven bust medallions. Six of the medallions have been recorded in a set of drawings held in the DAI and these were used as the basis for the following descriptions. Schefold attributed all the painted decoration in this House to the Vespasianic Fourth Style. Moreover, he discussed and listed the tondi from this room as Vespasianic motifs and related Fourth Style pendants.

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**Loc:** W (door) wall, S (r.) lateral panel.

Co: destroyed; the sketch indicates that the tondo was in a good state of preservation save for a large crack running down the centre.

Dm: 40 (Sogliano) - 42 (Mau).

Gr: ———

Pr: broad band (sketch).

De: **Bust of Mercury.** The bust of a beardless male figure depicted frontally and set at an angle so that his shoulder-line slopes l. to r. of the observer and his shoulders are cut off by the frame. He wears a mantle covering both shoulders and leaving his chest bare save for a strap running across the chest from under the mantle on his r. shoulder. He wears a petasos tied under his chin and a caduceus rests before his r. shoulder. His oval shaped face is turned three-quarters to gaze out of the medallion to his r. and rests on a long thick neck into which his chin merges. His face is characterised by a full lipped, slightly open mouth, a
De: long, flat bridged nose and large deep set eyes placed at an angle; all of his features are flattened in keeping with the turn of his head. His hair appears from beneath the brim of his petasos to form a few short curled strands on his forehead, at the sides of his face and behind his ears.

Bi: A. Mau, BIt 1877, 19-20 ("busts of divinities, Mercury"); Presuhn 1878 2, 1; Presuhn 1882 3, 3; Niccolini 4,1 "Appendice. Nuovi scavi dal 1874 a tutto il 1882", 9; FCM, 20 ("portraits of houseowners in the character of deities, youth as Mercury"); de Grünneisen, 58 n.4 ("ideal portraits"); Schefold WP, 4-5.63 ("busts of gods, Mercury"); Schefold WP, 138.188.Pl.179,6 (sketch = DAI neg.no.53.525).

Pl.11 fig.1

Loc: W(door) wall, N(1.) lateral panel.

Co: as above; the sketch indicates a vertical crack running down the r. side of the tondo, scratches and chips from the frame and the lower l. of the figure.

Dm, Gr and Fr as above.

De: Bust of Minerva/Athena. The bust of a young female figure depicted frontally. She wears a brown garment covering both shoulders and a green breast-plate which is adorned on the lower central area with a medusa head. She wears a golden helmet with a triangular brim that projects over her forehead, a long flowing plume and a wreath of olive leaves around the brim. Before her r. shoulder rests a lance and behind her l. shoulder is a shield. She has a long thick neck that extends to her r. Her head turns almost three-quarters and inclines slightly so that she gazes to her l. down out of the medallion. Her long oval shaped face is characterised by a fleshy rounded chin, a slightly open mouth and deep set heavy lidded eyes. Her hair consists of fine loose strands centrally parted on the forehead and swept to either side of her face. A series of loosely curled strands are then
De: swept back to fall along the sides of her neck and onto her shoulders.

Bi: Mau, loc.cit., ("Minerva"); Sog, loc.cit., ("Pallide"); Schefold, loc.cit., ("Athena"). Pl.179,4 (sketch = DAI neg.no.53.526); otherwise as above.

Pl.11 fig.2

Loc: W(door) wall, panel N(r.) of the previous panel.
Co: as above; the sketch indicates that the region of the figure's r. eye and small areas on the l. side of her face were damaged and so no longer visible at the time that the sketch was made.
Dm, Gr and Fr as above.
De: **Bust of Juno (?)**. The bust of a female figure depicted frontally and set at an angle so that her shoulder-line slopes slightly l. to r. of the observer and with both shoulders cut off by the frame. She wears a green garment covering both her shoulders, a necklace of drop pendants and a pair of long pendant (cruciform) earrings. On her head she wears a large diadem with a triangular ornamental projection at the front with a small indentation that may have possibly held a precious stone. From the back of this diadem a fine transparent veil falls along the sides of her face and behind her shoulders. She has a long thick neck that twists slightly so that her head is turned three-quarters to gaze out of the tondo to her r. Her long, oval shaped face has a fleshy under-chin, a full lipped wide mouth that is slightly open and a broad nose; all of her features are flattened in keeping with the turn of her head. Her brownish coloured hair appears on her forehead from beneath her diadem to form a central part and is drawn to either side of her face in curved sweeping strands; a few stray locks appear before her l. ear.

Bi: Mau, loc.cit., ("Juno"); Schefold VP, Pl.179,5 (sketch = DAI neg.
Bi: no. 53.524); otherwise as above.

Pl. 12 fig. 1

Loc: S(r.) wall, W(r.) panel.

Co: as above; the sketch indicates that the tondo was in a fair state of preservation, the upper torso of the figure was no longer visible and the remaining areas were faded.

Dm: 43.

Gr and Fr as above.

De: Bust of Mars. The bust of a beardless male figure, depicted frontally. He wears a mantle over his l. shoulder and a helmet with a ridged crown and a narrow brim that forms a peaked projection over his forehead. Resting before his chest and his r. shoulder is a lance. He has a short neck that extends to his r. while his head is turned three-quarters and inclines so that he gazes out of the medallion to his l. His long oval shaped face is characterised by a full lipped, slightly open mouth, a long pointed nose and small deep set heavy lidded eyes; his l. eye is depicted lower than is natural in three-quarter view and his features are flattened. His hair appeared on his forehead from beneath his helmet to be swept to one side in fine crimped strands. A few locks flow out from the side of his head above his r. ear.

Bi: Mau, loc.cit., ("Mars"); PGM, 20 ("youth as Mars"); Schefold, loc.cit., ("Ares") Pl. 179, 1 (sketch = DAI neg. no. 53.522); otherwise as above.

Pl. 12 fig. 2
Loc: S(r.) wall, panel E(l.) of the previous panel.
Co : as above; the sketch indicates that the tondo was in a poor state of preservation, the upper section of the figure's face was no longer visible at that time, a large diagonal crack ran across the tondo and areas had faded or flaked.
Dm : 40.
Gr and Fr as above.
De : Bust of Vulcan. The bust of a bearded male figure, depicted frontally and set at an angle so that both his shoulders are cut off by the frame; his shoulder-line slopes sharply l. to r. He is nude save for a mantle covering and fastened on his r. shoulder. He wears a pileus and before his r. shoulder rests a pair of pincers. His long thick neck twists and inclines to his l. while his head is turned three-quarters to his r. His long, narrow oval shaped face is flattened in keeping with the turn of his head and he has a large full lipped mouth that is slightly open. His long flowing beard of fine strands is met by short flowing locks that descend either side of his face. His forehead is marked by a central receding hairline either side of which his hair is brushed upwards in large curved strands of long locks.
Bi : Mau, loc.cit., ("Vulcan"); Schefold VP, Pl.179,3 (sketch = DAI neg. no.53,523); otherwise as above.
Pl.13 fig.1

Loc: S(r.) wall, panel E(l.) of the previous panel.
Co : as above; the sketch indicated that the lower half of the medallion (from below the figure's eyes) was destroyed at that time and a fine vertical crack ran down the r. side.
Dm : 42.
Gr and Fr as above.
De: **Bust of Venus (?).** The bust of a female figure depicted almost frontally, her head is turned slightly to her r. but she gazes forward out of the medallion. She has large heavy lidded, deep set eyes. Through her hair runs a fine band of gold with a small triangular shaped central peak ornamented with a green rhomboidal stone. Behind this band her hair forms a thick mass of tight curls that descend to just above her ears. On her forehead her hair is dressed in a series of neat waved rows that end in long, tight cork-screw curls which form a fringe that blends into clusters of curls at the sides of her face.

Bi: Mau, **loc.cit.,** ("Venus"); Schefold **VP,** Pl.179,2 (sketch = DAI neg. no.53.321); otherwise as above.

Pl.13 fig.2

The red ground lateral panels of the N(back) and W(l.) walls of the **exedra** (*oculus, Pseudo ?*) contained three bust medallions. A Niccolini etching of the N(back) wall was only partially used in the formulation of the first two entries. This was because certain discrepancies emerged between the depiction of the tondi and the recorded descriptions. This room scheme has been attributed to the Vespasianic Fourth Style by Schefold.

Loc: N(back) wall, E(r.) lateral panel.

Co: almost completely destroyed; large areas of the paintwork have faded and flaked off the surface over the entire area of the tondo, including the frame and the ground. Only traces of the face of the figure, the ground and the frame remain.

Dm: 22;24.

Gr: traces of dark red (dark green, Niccolini's illustration).
Fr: traces of a dark red band (Nicolini's illustration indicates a white band).

De: Busts of Paris (?) and an eros. The bust of a beardless male figure depicted frontally from mid-chest zone (Nicolini's illustration). He wore a green tunic, a brown mantle over his l. shoulder, earrings and a green beret (not indicated by Nicolini) edged with yellow (Sogliano). A pedum rested before his l. shoulder. He had long (short, Nicolini's illustration) flowing hair that fell on his neck and his head inclined slightly to his l. An eros (not depicted by Nicolini) appeared on his l. shoulder and stroked the figure's chin with his l. hand.

Hi: A. Mau, BDI 1877, 68-69 ("Paris and eros"); Nicolini 3,2 Pl.40 (coloured etching, wall); Presuhn 1878, 2, 5; Presuhn 1882, 3, 5; Schefold WP, 5.64-65.

Pl.14 fig.1

Loc: N(back) wall, W(l.) lateral panel.

Co: almost completely destroyed; the paintwork over areas of the figures, the ground and the frame has faded and flaked off the surface so that only traces remain.

Dm, Gr and Fr as above.

De: Busts of a maenad and a satyr (?). To the l. of the medallion is the bust of a female figure shown from mid-chest zone and turned slightly to gaze out of the tondo to her l. (Nicolini's illustration). She wore a garment (yellow-brown) covering both shoulders. To the r. partially behind her l. shoulder was the bust of a male figure depicted frontally and shown from mid-chest zone (Nicolini). He had short hair and gazed forward at the female figure, who also had short hair parted at the centre. The figures are described as having embraced each other (not shown in Nicolini's illustration).
= 45 (continued) =

Bi: Mau, loc.cit., ("maenad and satyr"); otherwise as above.

Pl. as above.

= 46 (Soc. no. 230) =

Loc: W(l.) wall, lateral panel.

Co: destroyed.

Dm: 22; —

Gr and Fr no evidence.

De: Busts of a maenad and a satyr (?). To the l. of the medallion
the bust of a maenad who was crowned with yellow bunches of
grapes. She carried a thrysos on her r. shoulder and placed her
l. hand on the nape of the neck of a smaller bust of a young
satyr to the r. He was crowned with pine and appeared to embrace
the woman with his l. arm as they gazed into each others' eyes.

Bi: Mau, loc.cit., ("maenad and satyr"); otherwise as above.

V 1,26: House of L. Caecilius Jucundus
Schefold WP, 66-68.

J. Andreau, Les affaires de Monsieur Jucundus, Collection de l'école
française de Rome 19, 1974.

GAP, 310.

Plan: Viola, Pl.2.

Three bust medallions decorate the yellow ground lateral panels of the
N(back) wall and the red ground panels either side of the door in the
S wall of triclinium (oecus, Fitz-Gerald Marriott ?). o. Fitz-Gerald
Marriott simply described the panel borders in this scheme as Fourth
Style. Alternatively, Schefold has described and discussed the tondi
as examples of the Vespasianic Fourth Style. Three sketches of the
tondi that decorate this room made prior to their destruction and now
held in the DAI were used in the formulation of the following
descriptions; all show the medallions in a fair to good state of
preservation.

$= 47 \quad \text{(Sog no. 675)} =$

Loc: N(back) wall, E(r.) lateral panel.
Co: poorly preserved; a diagonal crack crosses the tondo, the lower
section displays some damage (on the figure's face, neck region
and the l. side of the ground) and areas of the paintwork have
flaked off and paled (above all on the figure's face, hair, upper
torso, areas of the ground and the frame).
Dm: 50;52 (53, Fitz-Gerald Marriott).
Gr: white.
Fr: narrow dark green wreath of leaves (box, Fitz-Gerald Marriott)
composed of a band overpainted with irregular oblique strokes and
added white details; a narrow band of shading runs around the inner
ele edge of the frame and follows the line of the leaves.
De: Bust of a female figure. The bust of a female figure depicted from
mid-chest zone, turned to her r. and set at an angle so that her r.
shoulder recedes into the tondo. She wears a garment that has fallen
from her l. shoulder to leave the adjacent area of her chest bare.
Resting on her chest she has a long necklace of pointed, pyramidal
gold (Niccolini) pendants with a central oval stone (grey-purple)
mounted in gold. Through her hair runs a diadem with a rhomboidal
green stone mounted in gold and with two large pearls to either
side. With her r. hand she touches or holds a section of her gold
(Sogliano) necklace; her hand is seen from the wrist and enters
from the l. of the frame. Her head inclines to her r. and turns
slightly so that she gazes out of the medallion to her l. Her long
oval shaped face is characterised (in the sketch) by a prominent
squared chin, a small yet full lipped mouth, a long nose and deep
set, heavy lidded black (brown, Mau) eyes (no longer visible). Her
black hair (brown, Mau) consists of a short mass of neat waved rows
that run across the crown of her head from a central part and merge
into long tight curls around the sides of her face, obscuring her
ears; across her forehead the waved rows end in tight curls which
form a short fringe (sketch).
Bi: A. Sogliano, GMS n.s.3 no.25, 1875 cols.153-154 ("portraits");
A. Mau, BAT 1876, 166-168; Niccolini 3,1 "Descrizione generale", 2-3; EGM, 23; Schefold WP, 67 ("priestesses?"); Borda, 61;

P1.15 fig.1

Loc: S(doors) wall, W(1.) panel.
Co: poorly preserved; a large vertical crack runs down the centre
of the medallion and minor cracks run over the surface while
large areas of the paintwork have flaked off as well as faded
(above all from the figure's upper torso, face, hair, the ground
and the frame).
Gr: light olive green.
Dm and Fr as above.
De: Bust of a female figure. The bust of a female figure depicted from mid-
chest zone, turned slightly to her r. and entering the medallion at
an angle from the r. side so that her r. shoulder recedes into the
ground. She wears rotund (pearl, Fitz-Gerald Marriott) pendant earrings
and a light transparent garment covering both shoulders that appears
(in the sketch) to have an ornamented neckline with a central ornament.
With her r. hand she raises a section of her garment; her hand is seen
from just above the wrist and enters from the lower l. side of the
frame. Her head is seen frontally and inclines to her r. while she
gazes up out of the tondo to her l. (not forward as the sketch
indicates). Her oval shaped face narrows to a slightly pointed chin
and is characterised (in the sketch) by a full lipped closed
mouth, a large nose and deep set heavy lidded eyes; her l. eye
is narrower than her r. Her hair forms a flat mass on the crown
of her head falling either side of a central part to form a
thick mass of loose curls around the sides of her head and face
that obscure the ears. Across her forehead her hair forms a
De: series of short, loosely curled strands that are swept to either side and that emerge (in the sketch) on her shoulders in a few long, loose curled strands. She is painted in a reddish-purple monochrome (as Mau, Sogliano and Fitz-Gerald Marriott describe).

Bi: Schefold VP, Pl.180,4 (sketch = DAI neg.no.W319); otherwise as above.

Pl.15 fig.2

Loc: E(door) wall, E(r.) panel.

Co: poorly preserved; there are large areas of damage where the paintwork has faded and flaked off (above all from the figure's upper torso, face, areas of the ground and the frame).

Fr: largely destroyed, traces and sketch indicate as above. Dm and Gr as above.

De: Bust of a female figure. The bust of a female figure depicted from mid-chest zone, turned slightly to her l. and set at an angle so that her l. shoulder recedes into the medallion. She wears a garment over her l. shoulder (identified as an ampechonion by the sources) that leaves her r. arm and chest bare, while a section of cloth runs over her r. shoulder (where it was fastened by a fibula, Mau) and along the inner edge of her arm. She wears a pair of pointed pendant (coral, Fitz-Gerald Marriott) earrings and a band with pearls (as the sketch and all the sources indicate and not a gold fillet as Fitz-Gerald Marriott described) runs through her hair. Before her l. shoulder is a wide mouthed, stemless cup (with a flaring flat foot and two high scrolled handles, identified as a kantharos by all the sources save Fitz-Gerald Marriott) and she holds one of the handles with her r. hand (seen from below wrist and enters from the base of the tondo); the foot of the vessel extends over the edge of the frame. Her head inclines to her l. and she gazes forward out of the medallion. Her oval shaped face is characterised (in the sketch) by a full lipped
De: closed mouth, a short broad nose and large, deep-set heavy lidded eyes. Her hair (in the sketch) forms a series of continuous waved rows across the crown of her head with the ends brushed into crisp curls. On her forehead the waved rows form a series of short tight curls that merge at the sides of her head into clusters of curls that almost obscure her ears. A few loose curled strands fall along the sides of her neck and appear on her shoulders mingled with two straight ribbons that fasten her hair band (sketch). She is painted in a reddish-purple monochrome (as Mau, Sogliano and Fitz-Gerald Marriott describe).

Bi: de Grüniesen, 54 n.3; Schefold VP, Pl.180,3 (sketch = DAI neg.no. W321); otherwise as above.

Pl.16 fig.1

Room (cubiculum?) t at the SE corner of the peristyle was decorated with two bust medallions on the W(r.) and E(l.) walls.

= 50 (Sog no.674) = = =

Loc: W(r.) wall, opposite following example.
Co: destroyed.
Dm: 18 (Sogliano).
Gr and Fr no evidence.
De: Bust of a female figure. The bust of a female figure who wore a green tunic, a brown (Mau) mantle over both shoulders and pendant earrings. She had thick black hair that was parted at the centre of her forehead. She gazed slightly to the l. out of the tondo and was of a dark brownish flesh colour.

Bi: A. Mau, BII 1876, 231 ("portrait").
Loc: E(l.) wall, opposite previous example.

Dm : ——

Co, Gr and Fr as above.

De : Bust of a satyr (?). The bust of a satyr who was crowned with pine and played a syrinx (Mau).

Bi : Mau, loc.cit., ("satyr").

V 2,4

Schefold WP, 70-71.

Plan: GAP, 305 fig.11.

A single bust medallion is known to have decorated the W(l.) wall of the atrium. Mau followed by Schefold attributed all the decoration in this House to the last Style. Mau identified the Style specifically as that of the last era of the site and Schefold noted remains of Vespasianic decoration in the atrium.

Loc: W(l.) wall, panel between the access to the stairs and the entrance to the cubiculum to the N(r.).

Co : destroyed.

Dm : 30.

Gr and Fr no evidence.

De : Bust of Bacchus (?). The bust of a young (Mau) male figure who was crowned with grapes and vine tendrils (Sogliano) or ivy (Mau). He wore a necklace and a light blue (Sogliano) or turquoise (Mau) mantle. He gazed to the r. (Mau) and a thrysos rested before the l. shoulder (Mau).

Bi : A. Sogliano, NSc 1884, lll ("Dionysos"); A. Mau, RdT 1885, 243.253; Niccolini 4,2 "Nuovi scavi", 5.
V.2, Mau D: House of the Refectory
Scheffold WP, 75-76.
Plan: A. Mau, FM 8, 1893, Pl.1.

The central red ground panels of the E(l.) and the W(r.) walls of the tablinum f were each adorned with a bust medallion. Mau attributed the decoration of this room to the last style in the period prior to the earthquake of 62/63 AD. Scheffold has also attributed the tondi from this room to the Fourth Style, but to its Vespasianic phase (see appendix 1).

Loc: E(l.) wall, central panel.
Co: well preserved except for some minor injuries; minor cracks across the surface, a larger vertical crack runs down the tondo and the youth's face is damaged. The upper section of the frame and ground are destroyed while the colour has paled and flaked slightly (above all on the frame). Slight blackish discoloration in areas of the ground.

Dm: 28;31.
Gr: light green-blue.
Fr: dark black-brown band with a fine outer white beaded line.
De: Bust of a youth. The bust of a beardless youth depicted frontally from just below his clavicle. He wears a white toga with grey folds covering both shoulders and rising up the r. side of his neck. A single white volumen appearing before his l. shoulder forms two rolled scrolls. From the top of the back roll extends an index bearing a cursive inscription of the name HOMERUS painted in black (faded but letters still visible). Around his hair he wears a white band wreath with light and dark green laurel leaves. His short dark brown hair forms a fringe of long, straight strands on the forehead and is brushed before his r. ear. He has a long neck and his head is turned and inclined slightly so that he gazes to his l. out of the medallion. He has a long, oval shaped face that narrows to a small, rounded chin. He has a small, slightly open mouth with thick lips, deep set dark brown eyes and his r. ear protrudes from the side of his head. The youth's flesh is of a light yellow-brown, the shadows and his features are indicated
De: in a darker red-brown line that is also used to outline his face, neck and clavicle; the figure's l. side is deeply shaded.

Bi: A. Sogliano, NSc 1892, 28-29 ("portraits of Latin poets, Virgil"); A. Mau, op.cit., 19-23 ("portraits").20 fig. (photo); A. Sogliano, NSc 1896, 422; Niccolini 4,2 "Nuovi scavi", 70-71; Mau P, 478 ("ideal figures"); Birt, 115.188-189,189 fig.124 (photo); de Grünzweig, 58 ("portraits").Pl.5.1 (photo); Cagnat-Chapot, 136-137 ("youths"); RF 335,12 (drawing, "poet"); Elia, 113 no.311 ("youth"); Schefold WP, 336; Ragghianti, 81 ("portraits ?"); Schefold VP, 136-137.188 ("Homerus"); Schefold PP, 219 n.1; DAI neg.no.1937.626 (photo).

Pl.17 fig.1

Loc: W(r.) wall, central panel.
Co: well preserved except for some damaged areas; upper r. section of frame destroyed, three vertical scratches run down the youth's face, over his eyes and nose while there are scratches on his forehead and the paintwork has faded or flaked slightly (above all from the youth's garment and the frame). Small patches of black discoloration as above.

Dm: 29;31.
Gr: light blue.
Fr: as above.
De: Bust of a youth. The bust of a beardless youth depicted frontally and entering the tondo at an angle so that his l. shoulder is cut off by the frame. He wears a light red mantle (with dark red edge and folds) thrown over his l. shoulder and rising up the side of his neck. Before his r. shoulder he has a rolled white volumen with an index extending from the top with a cursive inscription in black paint of the name PLATO (not SAPHO as Sogliano noted; the
De: inscription is still well preserved except for the first letter which is now faded and flaked. A wreath of large, light and dark (shaded?) green laurel leaves encircles his head. At the front the wreath falls over his forehead so that it almost completely obscures his short dark brown hair. A few fine strands of hair appear before his l. ear. Moreover, on the same side of his forehead his hair forms a short fringe that consists of a series of peaked clusters of strands with their ends brushed to one side. He has a long thin neck and an elongated, oval shaped face that narrows to a small, rounded yet prominent chin. The youth gazes from large, deep set dark brown eyes to his l. out of the medallion; his eyes are ringed by deep pools of shading. He has a small, thick lipped closed mouth with almost pouting lips, narrow, shaped dark brown eyebrows, a high forehead and his l. ear protrudes slightly from the side of his head. The lines that appear to be fine furrows on his forehead are in fact scratches. His flesh is of a warm, light yellow-brown colour and the deep shadows on the l. side of his face, neck, chest and around his features are indicated as well as outlined in a dark red-brown colour.

Bi: Sogliano, loc.cit., (1892), (as previously, "Horace"); Mau, loc.cit., 21 fig. (photo); Birt, 201 fig.156 (photo); de Grüneisen, Pl.5,2 (photo); RP 335,15 (drawing, "poet"); Rizzo, Pl.192b (photo); Elia, 113 no.312 ("youth"); Schefold VP, loc.cit., ("Plato"); DAI neg.no.1937.625 (photo); otherwise as above.

Pl.17 fig.2
Cubiculum c was adorned with four medallions on the central red ground panels of the N(back), W(l.), E(r.) and S(door) walls but only one is known to have contained busts. Schefeld attributed the decoration in this room to the Vespasianic Fourth Style.

Loc: N(back) wall, central panel.
Co: destroyed.
Dm: 36;38.
Gr: ——
Fr: hand.
De: Two Busts.
Bi: G. Spano, NSc 1910, 329; Schefeld WP, 76.

V 2, Mau E: House of the Silver Wedding
Schefeld WP, 76-80.
CAP, 311-314.
Plan: A. Mau, RM 8, 1893, Pl.1.

Cubiculum l is adorned with two bust medallions on the central white ground panels of the N(l.) and S(r.) walls. The scheme in this room belongs to the Vespasianic Fourth Style as Schefeld noted; he described the scheme as "coarse" Vespasianic. However, Mau dated all the Fourth Style decoration in this house pre 60 AD and claimed that the paintings in cubiculum l were contemporary with restorations carried out in the atrium in that period (see appendix l).

Loc: N(l.) wall, central panel.
Co: almost completely destroyed; there is a vertical crack running down the centre of the medallion and large areas of the paintwork have faded and flaked off (above all from the first figure, the second figure's face, and areas of the ground).
Dm: 32;36.
Gr: light grey.
Fr: broad dark red-brown band.
De: Busts of a maenad (?) and a boy. To the r. of the tondo the bust of a maenad turning slightly to gaze to the l. She is wreathed (faded) with vine (Mau) or ivy (Sogliano). Behind her r. shoulder appears the bust of a boy of smaller proportions and leaning to his r. He wears a blue-green sleeveless garment and a red-purple Phrygian beret. He passes his l. arm behind the neck of the maenad, so that his hand rests on her l. shoulder to hold one end of a festoon, the other end of which he holds in his r. hand as if encircling the maenad’s neck (this action is no longer visible), while he gazes into her eyes.

Bi: Mau, op.cit., 30.38 ("heads of Bacchic characters"); A. Sogliano, NSc 1896, 425 ("maenad and a boy"); Schefold WP, 77 ("maiden and youth").

Pl.18 figs.1-2

Loc: S(r., not back as Schefold noted) wall, central panel.
Co: almost completely destroyed; the paintwork has faded and flaked off the surface over the area of the two figures, only the frame and traces of the ground remain.

Dm, Gr and Fr as above.
De: Busts of a young female figure and a youth. To the l. of the medallion the bust of a young female figure. She inclined her head onto her l. shoulder to gaze downwards as she listened to the words of a beardless male (?) figure who appeared to the r. He was of larger proportions and gazed into her eyes as he placed his l. hand on her l. shoulder.

Bi: as above, not including identifications.
The W(back) section of triclinium w was decorated with five bust medallions on the black ground panels of the W(back), S(1.) and N(r.) walls. In this portion of the room the three walls had tripartite central wall schemes with the medallions on the side walls occupying the lateral panels, while on the back wall a single tondo decorated the central panel. A coloured etching published by Niccolini has been used in the formulation of the entries on the medallions from the N(r.) wall of this room. The decoration in this room belongs to the Vespasianic Fourth Style as Schefold and Barbet have noted. While Mau attributed them to the last Style his date of pre 60 AD for all the decoration in this House, as noted for the preceding room, also applies here.

Loc: W(back) wall, central panel.
Co: almost completely destroyed; the upper section of the tondo is destroyed while the paintwork over the area of the figures has faded and flaked off so that only the frame and portions of the ground remain.
Dm: 35.5; 38.
Gr: white.
Fr: broad dark brown-black band with inner and outer white beaded lines.
De: Busts (heads, Mau followed by Schefold ?) of two figures.

Bi: Mau, op.cit., 50-51("heads"); Sogliano, op.cit., 431; Mau P, 321; Schefold WP, 5.79; otherwise as above.

Loc: S(1.) wall, W(r.) lateral panel.
Co: destroyed; only traces of the ground, areas of red paint and the frame remain.
Gr: ———
Dm and Fr as above.
De: Busts (heads, Mau followed by Schefold ?) of two figures. The bust of a male (? , Sogliano) figure with blond curls (Mau) encircled by a gold coloured (gold, Sogliano) diadem. To the l. traces of a
De: smaller head (Mau).

Bi: as above.

Loc: S(l.) wall, E(l.) lateral panel.
Co: destroyed; only faded areas of the medallion's outline remain.
Dm: as above.
Gr and Fr no evidence.
De: Bust of a figure (Sogliano).

Bi: as above.

Loc: N(r.) wall, E(r.) lateral panel.
Co: destroyed; in the etching published by Niccolini that was used as the sole source for the formulation of this and the following entry the figures' features are generalised and unclear.
Dm: ——
Gr: mottled light blue and white.
Fr: broad red band with outer white beaded line (the outer beading in areas indicated as a series of c-c-jointing scallops).
De: Bust of a young, beardless male (?) figure. The bust of a young, beardless male figure seen frontally from mid-chest zone and with his shoulders slightly sloped so that his r. is lower than his l. The figure wears a light purple (white highlights) garment that passes over his l. shoulder, to leave his arms and r. shoulder bare. Behind his r. shoulder appears a light brown rounded object, possibly the top of a quiver or the fastening of his garment. His head inclines to his r. so that he gazes down and out of the medallion in that direction. The subject's short, light brown-grey hair forms a loose, full almost frizzy mass around the sides of
De: his head. The figure's mouth is closed and he is depicted in a light pink flesh colour with brown shading and a dark brown line outlined areas of his form as well as his features.

Bi: Niccolini 4,2 Pl.17 (coloured etching, wall (not Pl.18 as cited in plate list)); A. Barbet, RA fasc.1 n.s., 1978, 177-178.178 fig.2 (photo = Niccolini 4,2 Pl.17); otherwise as above.

Pl.14 fig.2

Loc: N(r.) wall, W(l.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust of a young female (?) figure. The bust of a young (beardless) female figure seen from mid-breast zone and turned to her l. so that her corresponding shoulder recedes into the tondo. She wears a deep red (white highlights) garment which covers her l. shoulder, arm and the adjacent area of her chest. While a section of this garment runs from over her r. shoulder and along the inner edge of her arm, the arm itself and the greater part of her chest zone are uncovered. She turns and inclines her head slightly to her l. and gazes down out of the tondo in that direction. A band runs through her short, dark-light brown hair which is dressed to form a neat mass around the sides of her face and at the same time is brushed off her forehead. The details of the figure's facial physiognomy and colouring are the same as those for the previous subject.

Bi: as above.

Pl. as above.
V 3,11
Schefold WR, 82-83.
Plan: R. Paribeni, NSc 1902, opposite 369.

The central yellow ground panels of the E(r.), N(back) and W(l.) walls of the triclinium I (not X as Schefold noted) were decorated with three bust medallions. Schefold identified not only the decoration in this room but that of the entire House as Vespasianic Fourth Style.

= 63

Loc: E(r.) wall, central panel.
Co: destroyed.
Dm, Gr and Pr no evidence.
De: Bust of a female figure, maenad (?). The bust of a female figure crowned with vine leaves and tendrils. She wore a green peplos fastened on the r. shoulder by a gold fibula.

Bi: Paribeni, op.cit., 276.372 ("maenad").

= 64

Loc: W(l.) wall, central panel.
Co, Dm, Gr and Pr as above.
De: Bust of a female figure, maenad (?). The bust of a crowned female figure who wore a fine snow-white veil and a gold necklace.

Bi: as above.

= 65

Loc: N(back) wall, central panel.
Co, Dm, Gr and Pr as above.
De: Bust of a female figure, maenad or Ariadne (?). The bust of a blond female figure who wore a fine white veil, a diadem and a
De: necklace of gold.

Bi: Paribeni, op.cit., 276 ("maenad").372 ("Ariadne?"); Schefold
WP, 83 ("maenad").

V 4,11: House of M. Lucretius Fronto
Schefold WP, 84-87.
F.L. Bastet, NFNP, 193-197.
GAP, 315-321.

The cubiculum i has two bust tondi on the yellow panels either side of
the door in the W wall. While Mau attributed the Fourth Style decoration
in this room to the period prior the earthquake of 62/63 AD the author's
of the Guida noted that the room was decorated after that catastrophe.
Moreover, Schefold identified this room scheme as Vespasianic Fourth Style
(see chap.1).

Loc: W (door) wall, N (l.) lateral panel.
Co: almost fully preserved; a fine diagonal crack runs across the upper
r. area of the tondo and there is minor damage where the paintwork
has chipped off (above all from the boy's face, including his cheeks,
lips, the base of his nose and on his garment).
Dm: 21;23.
Gr: light grey-blue.
Fr: dark olive green-brown laurel (?) wreath.
De: Bust of a boy as Mercury. The frontal bust of a boy set at an angle
so that his upper torso inclines to his r. He wears a light purple
mantle that covers both shoulders. His yellow petasos (placed on the
top of his head) has dark brown (not green as Mau noted) wings and an
unusually broad flat crown. A caduceus (dark green-brown) rests before
his l. shoulder. His head is depicted almost frontally turning only
slightly to his r. while he gazes forward out of the medallion. Above
a slender neck, his elongated oval shaped face narrows to a small yet
prominent, rounded chin. His face is characterised by a thick lipped
closed mouth, a small broad nose and narrow deep set eyes; his r. eye is
De: larger and placed lower than his l. The boy's hair (red-brown) consists of a mass of long thin strands that fall either side of his face to behind his ears and are brushed forward and down to form a fringe of long dishevelled strands on his forehead. His flesh is a warm light pink colour with strong white highlights. The shadows around his eyes, nose, lips and ears are indicated in a dark pink, while a fine black-brown line is used to indicate his features, the folds of his garment and outline his form.


Pl.19 fig.1

Loc: W(door) wall, S(r.) lateral panel.

Co: fairly well preserved; there are areas of damage where the paint has been chipped or flaked off (above all on the boy's face, hair, neck, arm, garment and small areas of the frame and ground; his nose and mouth are destroyed) and a large scratch crosses the centre of the medallion over the figure from the l. side.

Dm: 21;23 (22.7, de Grünneisen).

Gr: light grey-green.

Fr: as above.

De: Bust of a boy. The bust of a young boy (not a young woman as Bastet and the authors of the *Guida* noted) shown from just below his clavicle and turned to his l. so that his l. shoulder recedes into the tondo. He wears a red-brown garment (with darker red folds and outline) that is fastened on his r. shoulder to leave the corresponding arm bare while covering his l. arm. His head is depicted frontally and he gazes forward out of the tondo. He has a short neck and a rounded boyish face characterised by full closed
De: lips, full cheeks and large dark brown eyes framed by thick eyebrows of the same colour. His short red-brown hair is cut close to his head to reveal protruding ears and forms a waved fringe of curved, stepped strands across and down his forehead. The boy's light pink-brown flesh areas are outlined in a fine brown line while added white highlights contrast with the dark brown shaded areas.

Bi: Sogliano, loc.cit., ("seems to be a portrait"); Mau, loc.cit., ("portrait"); de Grùneisen, 56 fig.69 (photo).57; Bastet, loc.cit., ("young woman"); otherwise as above.

Pl.19 fig.2

V 5,3: Gladiators' Barracks
Schefold WP, 89-90.

GAP, 321.

Plan: A. Sogliano, NSc 1899, 339 fig.1.

The lateral red ground panels of the S(1.) and W(back) walls of the large tricliniums were decorated with three bust medallions. Mau followed by Schefold identified the decoration in this room as Third Style in the period of the Fourth Style. Schefold more specifically identified this room scheme as Vespasianic imitation Third Style and noted the free Vespasianic images in the fields.

Loc: W(back) wall, S(1.) lateral panel.

Co: destroyed; only the position of the medallion remains.

Dm: 30 (26, Mau);31.

Gr: ———

Fr: ———; the unidentified tondo shown in the photo published by Sogliano has a broad band frame and what appears to be an outer white (beaded ?) band.

De: Bust of a male figure (?), satyr (?). The bust of a young (Mau)
De: male (?) figure who wore a nebris over his naked breast (Mau).
He gazed to the r. and his dark blond (Mau) hair fell onto his shoulders in loose strands. He was crowned with ivy and two green (Mau) horns projected from his forehead.


Loc: W(back) wall, N(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust of a silen (?). To the r. (Mau) the bust of an elderly (Mau) silen who wore a dark red garment fastened tightly around his neck (Mau) and whose bald head (Mau) was wreathed with ivy.

Bi: Sogliano, loc.cit., ("silence"); otherwise as above.

Loc: S(l.) wall, W(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust (head, Mau and Schefold ?) of a female figure. The bust of a young female figure depicted frontally and who wore a gold circlet in her curled blond hair (Mau).

Bi: as above, not including identifications.

VI 1,10: House of the Surgeon
Schefold WP, 92-93.
GAP, 327.
Plan: Overbeck-Mau, 279 fig.155.
The small oecus (? triclinium, Overbeck-Mau ?) 19 was decorated with two bust medallions on the lateral panels of the S( door) wall. The following descriptions were based solely on an etching published in Gli ornati. Schefold identified this wall scheme as large scale Neronian Fourth Style. Previously, Overbeck-Mau had attributed all of the House's decoration to that Style in the last period of Pompeii (viz., after the earthquake of 62/63 AD).

= 71 = = = = = = = = = =

Loc: S( door) wall, E( l.) lateral panel.
Co: destroyed.
Fr: single (white ?) band.
Dm and Gr no evidence.
De: Bust of an elderly bearded male figure. The bust of an elderly bearded male figure seen from mid-chest zone and turned slightly to his r. He wears a full garment covering his l. shoulder and before his r. shoulder appears a section of a circular object (not identifiable; r. side and lower section cut off by the frame). His head is almost frontal and turns slightly so that he gazes out of the medallion to his l. He has an oval shaped face framed by a long full mass of locks that appear around the sides of his head and a long flowing beard. He appears to be bald on the crown of his head. His small generalised features cannot be clearly distinguished in the etching.

Bi: Anon., Gli ornati delle pareti ed i pavimenti delle stanze dell'antica Pompei incisi in rame, vol.2, Naples, 1808, Pl.9 (etching, wall); Overbeck-Mau, 281; Mau p, 275; Schefold WP, 92 ("post").

Pl.20 fig.1

= 72 = = = = = = = = = =

Loc: S( door) wall, W(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust of a youth. The bust of a beardless youth depicted from mid-chest zone turned to his l. so that his corresponding shoulder recedes into the ground. He wears a full garment (with deep folds) covering both his shoulders and a lyre appears before his l. shoulder (placed at an oblique angle; lower section and r. side cut off by the frame). His oval shaped face framed by short hair is seen frontally so that he gazes forward out of the medallion while his head inclines to his l. As previously, his features cannot be distinguished in the etching.

Bi: as above.

Pl. as above.

The small room (oecus or cubiculum ?) 21 was decorated with three bust medallions. Two were placed on the lateral yellow ground panels of the E( door) wall. The placement of the third tondo (no. 73) is not known; Schefold suggested it decorated the prothyron of the House while the Pitture series indicated that the medallion decorated a yellow ground panel in the same room as the following two examples. The attributions and dating evidence outlined for the preceding scheme also apply to the decoration in this room. However, Schefold identified both the wall schemes recorded in the Pitture series as Neronian Fourth Style.

= 73 = (H no. 1427b) = = =

Loc: ———

Co: destroyed; etchings of this medallion published in the Pitture and Roux-Barré series were used in the formulation of the following description.

Fr: broad dark band with outer (white ?) beaded line (etchings).

Dm and Gr no evidence.

De: Bust of a female (Venus ?) figure and an eros. The bust of a female figure depicted frontally from just below her breast zone (etchings). She wears a light green tunic, an outer garment (of a darker shade
De: of light green) and a mantle (iridescent red-blue, Helbig) covering her l. shoulder which is pulled across her chest and a green hair net. Before her l. shoulder rests a pedum. Her r. arm is raised (in the etchings covered by a sleeve of her garment that ends half way along her lower arm; in Reinach's drawing this appears to be a bracelet) to rest on or stroke the head of an eros who appears behind her r. shoulder. The blond eros (Piture) with whitish wings (Piture) rests his face on the side of the woman's face (in the illustrations) and extends his r. arm to encircle her neck as if in the act of caressing her. The female figure gazed forward out of the medallion. Her face is characterised (in all the illustrations) by a prominent rounded chin, a small closed mouth, a long straight nose and deep set eyes framed by fine eyebrows. Her face is framed by brownish hair that forms a short fringe of fine strands of uneven length on her forehead and falls either side of her face obsuring her ears and over her shoulders in long flowing waved strands (etchings).

Bi: Pa'E 5, 19-22.P1.4 (etching).359-60 ("Venus and eros").P1.81 (etching, wall); Fiorelli PAH 1, 245 ("woman and eros"); RB 1, 13-14 ("Venus and eros").P1.10 (etching, wall); RP 62,10 (drawing); Schefold WP, 93 ("nymph and eros").

Pl.21 figs.1-2

Loc: E( door) wall, S(r.) lateral panel.
Co: destroyed; etchings published by Roux-Barré and in the Piture series were utilised as the basis for the following two entries. In both cases the figures' features are too small and generalised to be distinguished.
Fr: double edged wreath band (etchings).
Dm and Gr no evidence.
De: Bust of a female (?) figure. The bust of a beardless, possibly female figure turned slightly to her r. and depicted from mid-chest zone. She wears a tunic and a mantle over her l. shoulder. Before her r. shoulder rests a cornucopia. Her head turns slightly so that she gazes out of the medallion to her r. Her rounded face is framed by short centrally parted hair (etchings).

Bi: Pd'E 5, 363-364, Pl. 82 (etching, wall); RB 1, 1-3 ("Ceres"). Pls. 1-2 (etching, wall).

Pl. 20 fig. 2

Loc: E(doors) wall, N(l.) lateral panel.
Co, Dm, Gr and Fr as above.

De: Bust of a female (?) figure. The bust of a beardless, possibly female figure turned slightly to her l. and depicted from mid-chest zone. She wears a full garment with deep folds covering both shoulders and a wreath band of leaves (etching). Her head turns slightly so that she gazes out of the medallion to her l. Her long oval shaped face is framed by a short fringe on her forehead and along her neck and over her shoulders run long flowing strands of hair (etchings).

Bi: RB, loc.cit., ("Venus"); otherwise as above.

Pl. as above.

VI 5, 3: House of Neptune
Schefold WP, 97.
Plan: GAP, 331 fig. 13.

The tablinum was decorated with four medallions on the white ground lateral panels of the N(l.), E(back) and S(r.) walls. Only two of these
are recorded as bust medallions and there is no record of a medallion containing the busts of two satyrs noted in Schefold's description. The two medallions on the N(l.) wall display traces of blue grounds, red band frames and traces of figures. However, these cannot be related to the following examples.

\[ z = 5 \] \[ x = 0 \]

**Loc:**

Co: almost completely destroyed; a drawing of this medallion held in the DAI was used as the basis for the following description.

Dm: 26 (Helbig); 31 (Fitz-Gerald Marriott).

Gr: brown (Helbig); deeply shaded (drawing).

Pr: foliage band (Fiorelli and Niccolini); wreath band of large vine or acanthus leaves (drawing).

De: **Busts of a female figure and a beardless male figure.** To the r. the bust of a female figure, depicted almost frontally from mid-breast zone and entering the tondo from the r. at an angle. In the drawing she appears to be nude (confirmed by Fitz-Gerald Marriott) and has a large circular earring in her l. ear. Her head is thrown back and turns three-quarters to her r. so that she gazes out of the medallion in that direction. Her long oval shaped face rests upon a thick neck and is characterised by full closed lips, a long shallow nose and large deep set eyes. A band runs through her hair which is swept to either side of her forehead from a central part. Her hair forms a full mass around the sides of her face and a bun-like arrangement on the back and sides of her neck. She raises her r. arm so that it curves back over the top of her head to caress the head (object, Fitz-Gerald Marriott ?) of a beardless male figure who appears to the l. He appears to kiss his companion's r. cheek. In the drawing his face is characterised by full closed lips and a large nose. He gazes back out of the medallion to his r. and his face is framed by a long fringe of straight strands swept to one side. According to Fitz-Gerald Marriott the figures were executed in a maroon chiaroscuro.

**Bi:** H. loc.cit., ("satyr youth and maiden").467,3; Fiorelli *Descr*, 97
Bi: ("fauns and maenads"); Niccolini 2.2 "Descrizione generale", 28; FCM, 21-22 ("portraits"); Schefold WP, 97 ("satyr and maenad"); DAI neg.no.78.1197 (drawing).

Pl.16 fig.2

Loc: ——
Co: destroyed.
Dm: 27 (Helbig).
Gr and Fr as above.
De: Bust of a female (Venus?) figure. The bust of a female figure with a crown.

Bi: H, loc.cit., ("possibly Venus"); Schefold WP, 97 ("Venus"); otherwise as above.

VI 7.20: House of P. Antistius Maximus
Schefold WP, 101-102.
Plan: GAP, 331 fig.13.

An unidentified recess of the peristyle was originally decorated with three bust medallions. According to Schefold the decoration in this House was all Vespasianic Fourth Style.

Loc: ——
Co: destroyed; a sketch held in the DAI was used as the basis for the following description.
Dm: 22 (Helbig).
Gr: grey (Helbig).
Fr: double edged wreath band (sketch).
De: **Bust of a boy.** The frontal bust of a boy depicted from just below his clavicle and leaning to his l. He is nude save for a mantle with deep folds over his l. shoulder (drawing; Helbig appears to have mistakenly interpreted this area of the tondo as a hand holding an apple). His head turns so that he gazes up and out of the tondo to his r.; the corresponding side of his face and neck are deeply shaded (sketch). His boyish face is oval shaped and is characterised (in the sketch) by full closed lips, a rounded chin, a small straight nose and large heavy lidded eyes framed by long, fine eyebrows. In the sketch his hair consists of a disordered mass of fine strands that obscure his ears and stop halfway along his neck while a series of loose strands run across his forehead.

Bi: H, 467, 4; Fiorelli *Descr.*, 114; Niccolini 2,2 "Descrizione generale", 31; DAI neg. no. W55 (sketch).

Pl.22 fig.1

- 79 (H no. 1421e/Antiq. no. 1202.4) -

Loc: ———; white ground panel.

Co: well preserved but fairly soiled and weathered; a diagonal crack runs across the tondo and a vertical crack runs down the r. side of the ground. Other damage includes small areas where the paint has fallen or chipped (above all on the figure's neck, garment and face; her r. eye is damaged) and faded (above all on the lower section and the r. of the frame).

Dm: 27 (25, Helbig);29.

Gr: pinkish grey-brown (soiled, not grey as Helbig noted).

Fr: dark green-brown band with inner and outer strokes as well as rounded protrusions irregularly spaced and sized to simulate the leaves of a wreath.

De: **Bust of a female figure.** The bust of a female figure depicted from just below the clavicle and turned to her r. so that the corresponding shoulder is lower than the l. She wears a green (no trace of orange colour shown in Gusman's illustration) garment with a wide neckline
De: and a dark red mantle; the latter appears behind her l. shoulder and before her upper arm. In her ears are a pair of rotund white (pearl ?) pendant earrings. To the l. of her face and above her r. shoulder appears (not held as Helbig and Gusman note) a leaf-shaped flabellum (red-brown with dark brown edging and ornament). Her head turns slightly to her r. while she gazes forward. Her large, heart-shaped face rests above a thin neck and is characterised by a prominent, flattened chin-mouth region. She has full closed lips, a large nose, deep set, small dark brown eyes with heavy lids and a slightly protruding brow-line. Her dark red-brown hair is parted at the centre and waves to either side of her temples and is pushed behind the ears. The remainder is gathered up around the sides of her head where it forms short curled clusters and is held in place on the top of her head by a double gold (? , yellow with white details; not red as Helbig described) band with small beads or pearls; loose locks and strands of hair appear at the top and sides of this arrangement. The figure's flesh areas are a pink-brown with a darker red-brown used to indicate the details and shadows.

Bi: Gusman, 344 fig.3 (sketch).348 ("portrait"); Gusman E, Pl.7,3.368 (water colour reproduction); DAI neg.no.W54 (sketch); otherwise as above.

Pls.22 fig.2.23 fig.1.43 fig.1

Co: destroyed.
Dm: 23 (Helbig).
Gr: grey (Helbig).
Loc and Fr no evidence.
De: Bust of Venus (?).

Bi: H, loc.cit., ("possibly Aphrodite"); Fiorelli, loc.cit., ("Venus"); otherwise as above.
The yellow ground lateral panels of the N(r.) and S(l.) walls of the tablinum are decorated with four bust medallions. Various illustrations of the S(l.) wall scheme were used in the formulation of the first two entries. However, these etchings displayed some discrepancies which limited their contribution. Two of the medallions' subjects have been described by Fitz-Gerald Marriott. However, the poor state of preservation of the originals made it impossible to identify which of the examples his information related to. Mau identified the entire decoration in this House as Fourth Style and Fitz-Gerald Marriott attributed the tablinum to the end of that Style. Curtius, Borda and Maiuri also identified this room scheme as Fourth Style belonging to the post 62/63 AD period. Scheffold has attributed this room scheme to his "sub-Neronian" phase of the Style.

Loc: S(l.) wall, E(l.) lateral panel.
Co: poorly preserved; a diagonal crack runs across the upper r. area of the medallion and large areas of the paintwork have flaked off the surface (above all from the upper third, the l. side and the lower area of the medallion including the frame, the figure's upper torso, head and the eros figure). The remaining paintwork has faded (above all on the ground, the figure's face and the eros figure).
Dm: 20 (19, Helbig);23.
Gr: light blue (not blue-grey as d'Amelio indicates).
Pr: traces indicate a dark red (not light blue-grey as d'Amelio indicates); band with a broad outer white band.
De: Bust of a female figure and an eros. The bust of a female figure depicted almost frontally from below the clavicle and turned slightly to her l. She wears a transparent (Helbig) garment with an ornamented neckline or a necklace (gold necklet, d'Amelio) and a mantle over both shoulders; d'Amelio's etching incorrectly showed the figure in a full blue-grey garment covering both shoulders.
De: Her head is wreathed with ivy (no longer visible) and turns slightly so that she gazes out of the medallion to her l. She has a long slender neck and her long oval shaped face is characterised by a small rounded chin, a small closed mouth and dark brown eyes. Her dark brown (not black as d'Amelio indicates) hair forms short masses of curls around the sides of her face that are brushed to behind her ears to leave a few stray strands on the sides of her cheeks. The remainder falls along the sides of her neck and behind her shoulders in a long flowing mass (Zahn depicts the figure with short hair). Over her l. (not r. as d'Amelio indicates) shoulder appears a winged eros (now largely destroyed) who leans out to his l. to gaze up at the female figure. Both figures are of a light pink-brown flesh colour and the shadows on the female figure's flesh are indicated in a darker shade of the same colour.

Bi: Zahn 2, Pl.43 (etching, wall); Fiorelli Descr. 116 ("Venus and eros"); Niccolini 2,2 "Descrizione generale", 32; d'Amelio, 14 ("woman and eros"). Pl.14 (coloured etching, wall); T.H. Dyer, Pompeii. Its History, Buildings and Antiquities, London, 1875, 390; FGM Facts, 18 ("portraits"); FGM, 25; Mau P, 345; RP 62,1.335,3 (not 325 as Schefold noted (drawings, "Aphrodite and eros")); Curtius, 155-156 ("deities").155 Pl.100 (photo = d'Amelio, Pl.14); Schefold WP, 5.123 ("Venus and eros"); Borda, 81; Victoria and Albert Museum VAM.A6-4586 (water colour, wall (E. Clerivaux)).

Pls.23 fig.2.24 fig.1.25 figs.1-2

Loc: S(l.) wall, W(r.) lateral panel.
Co: almost completely destroyed; the r. half of the medallion is destroyed and the remainder is badly damaged where the paintwork has flaked off the surface to leave only traces of the ground and frame.
Dm: 20 (21, Helbig);23.
Gr: light blue (not green as Helbig noted).
Fr: as above; Gusman's sketch indicated a narrow red band with a broad outer light grey band.
De: Bust of a female figure (Venus ?) and an eros. The bust of a female figure depicted almost frontally from below the clavicle and turned slightly to her l. She wears a light white transparent (Helbig, in d'Amelio's etching purple) garment that covers both shoulders and a gold necklace (Gusman's sketch) about the base of her neck. She wears a pair of gold and pearl pendant earrings (Gusman's sketch) and a diadem with a triangular frontispiece (indicated only in Reinach's drawing) from the back of which a light veil of the same colour as her garment (Gusman's sketch) falls along the sides of her face to behind her shoulders. Her head turns slightly so that she gazes out of the medallion to her l. from dark brown (Gusman's sketch) eyes. Her long oval shaped face is framed by dark brown (Gusman's sketch) or black (d'Amelio's etching) hair that is parted at the centre and pulled to either side of her face where it continues in long curled strands along the sides of her neck beneath the veil. Her face is characterised (in Gusman's illustration) by small closed lips, a long nose and large dark brown eyes framed by shaped eyebrows. Over her l. shoulder appears a winged eros who turns his head to gaze up at the female figure. Both figures are indicated in a light pink flesh colour with dark red-brown details and shading.

Bi: H, loc.cit., ("Aphrodite and eros"); Gusman, 348.344 fig.2 (water colour reproduction, "woman as Aphrodite with an eros"); Gusman Π, Pl.8,1 (water colour reproduction).368 ("portrait"); RP 62,2,335,4 (not 325 as Schefold noted (drawings, "Aphrodite and eros"))); otherwise as above.

Pls.23 fig.2.25 figs.1-2

Loc: N(r.) wall, W(l.) lateral panel.
Co: fairly well preserved; two vertical watermarks run down over the figure and there are small areas of damage where the paintwork has flaked off the surface (above all from the lower area of the medallion, the inner band of the frame, the eros, the female figure's
Co: face and upper torso. The remaining paintwork is faded (above all
on the outer band of the frame).
Fr: dark red-brown band with a broad outer white band.
Dm and Gr as above.
De: Bust of a female figure with an eros. The frontal bust of a female
figure shown from below the clavicle. She wears a light violet garment,
a purple mantle over both shoulders, a long gold necklace and large
gold, circular pendant earrings. Her head inclines slightly and turns
so that she gazes down out of the medallion to her r. She has a
long slender neck and her oval shaped face is characterised by a
small rounded chin, full closed lips, a long nose and deep set
dark brown eyes with lighter brown eyebrows. Her face is framed by
a short mass of light brown hair (with dark brown shadows) dressed
in a series of neat, waved rows across her head and held high off
her brow. The remainder falls in long flowing strands and ringlets
along the sides of her neck. Over her l. shoulder appears a winged
eros (now largely destroyed) who gazes over her shoulder out of
the medallion in the same direction as the female figure. Both
figures are of a whitish-pink flesh colour and the female figure’s
cheeks are enlivened by a warm pink while the shadows are of a dark
pink-brown.

Bi: as above.

Pl.24 fig.2

Loc: N(r.) wall, E(r.) lateral panel.
Co: almost completely destroyed; the paintwork over the area of the
figure has flaked off to leave the outline of the figure. Only
sections of the ground remain.
Dm, Gr and Fr as above.
De: Bust of a female (?) figure. The bust of a female (?) figure
whose head turns and inclines to the r.
Bi: as above.

VI 8,23–24: House of the Small Fountain
Schefold WP, 107–110.
Plan: Zahn, 2 Pl.98.

The W(back) wall of the small tablinum (exedra, Zahn ?) c is decorated with two bust medallions on the lateral light blue ground panels. The illustrations listed below were used in the formulation of the following two descriptions. However, in all cases the figures' features were too small and generalised to be discerned. Although Gusman identified this wall scheme as late Third Style, it belongs to the Vespasianic Fourth Style (see appendix 1).
De: three-quarters to her r. (not inclined as the illustrations indicate) and she gazes out of the medallion in that direction. The remaining traces behind the figure confirm the existence of a square pilaster extending from a wall in the background as represented in the illustrations. The front of the pilaster (purple (Zahn's etching) or light grey (d'Amelio's etching)) appears behind the figure and one of the sides is shown receding towards the wall (light grey-green r. face (Zahn) or brown l. face (d'Amelio's etching)).

Bi: Zahn 2, Pl.95 (coloured etching, wall); H, loc.cit., ("maiden").470,10 ("maenads"); Fiorelli Descr, 127 ("fauns and maenads"); Niccolini 2,2 "Descrizione generale", 34; d'Amelio, 3 ("women as maenads").Pl.3 (coloured etching, wall); RP 335,2 (drawing, "maenads"); P. Gusman, La décoration murale a Pompei, Paris, 1924, 13.Pl.5 (water colour reproduction, wall); Victoria and Albert Museum VAM.A6-4582 (water colour, wall (E. Clerivaux)).

Pl.26 figs.1-2

Loc: W(back) wall, S(l.) lateral panel.

Co: almost completely destroyed; a large area of the upper section of the tondo is destroyed, the remainder is paled and flaked off. A third etching of this medallion published by Gruner was also used in the formulation of the following description.

Dm, Gr and Fr as above.

De: Bust of a female figure, maenad (?). The bust of a young female figure depicted from mid-breast zone. She turns slightly to her r. and her head turns so that she gazes down and out of the medallion to her l. She wears a full garment (iridescent (Helbig), blue and white (etchings)) covering both shoulders and an ivy wreath; in d'Amelio's illustration the figure is also shown with a brown mantle over her r. shoulder. Before (behind in Gruner's etching) her r. shoulder rests a thyrso (dark brown, etchings) and before her l. shoulder she has a tympanon (whitish-grey, etchings); flabellum, d'Amelio ?). No traces remain of the attached square pilaster and wall depicted behind the figure in
De: all the illustrations. Although the direction of the pilaster's face is reversed the details are the same as those noted in the preceding entry.

Pl.30 (etching, wall section); E. Braun, *Explanatory Text and Additional Plates to Lewis Gruner's Specimens of Ornamental Art*, vol.1, London, 1850, 19 ("head of a maenad"); RP 335,1 (drawing); otherwise as above.

Pls. as above.

VI 13,5–7: House of M. Terentius Eudoxus or the House of the Iron Furnace
Schefold WP, 130.
Plan: Viola, Pl.2.

According to Bechi the central panels of the three main walls of the atrium were each decorated with a bust medallion.

Co: destroyed.
Loc, Dm, Gr and Fr no evidence.

De: Bust of a female figure. The bust of a female figure described by Helbig as similar to the subject of tondo no.214 (NM inv.no.9084) and by Bechi as two-thirds life-size. She held a dyptchon in one hand and a stylus (Helbig) or a feather (Bechi) in the other hand, the point of which she held to her lips.


Loc, Co, Dm, Gr and Fr as above.

De: Bust of a youth. The bust of a youth who held a volumen and described by Bechi as two-thirds life-size.

Bi: as above.
Loc, Co, Dm, Gr and Fr as above.
De: Bust of a faun (?). The bust of a faun who played the syrinx. He is described by Bechi as two-thirds life-size and by Schefold as similar to the subject of tondo no.153.

Bi: Bechi, loc.cit., ("faun"); otherwise as above.

VI 14,21-22: Fullonica of Vesonius Primus
Schefold WP, 133-134.
GAP, 310-311.
Plan: Viola, Pl.2.

Eight medallions decorated the yellow ground panels of the W( door), S(r.), N(l.) and E(back) walls of triclinium p. Only three are known to have contained busts. Although Mau recorded that most of this House was decorated in the "Candelabra" Style, Schefold identified the scheme on the W( door) wall of this room as early Vespasianic Fourth Style.

Loc: W( door) wall, second panel to the N(r.).
Co: destroyed; only the position of the medallion remains.
Dm: 40.
Gr and Fr no evidence.
De: Bust (head, Sogliano) of a female (?) figure. The bust of a female figure who turned back to the l. and who wore a green garment that covered her l. shoulder and a golden necklace. She raised the r. hand to her head and seemed to be tidying her hair.

Bi: A. Mau, BDI 1876, 25-27; Mau W, 425.

Loc: E(back) wall, N(l.) lateral panel.
Co: destroyed.
Dm: 41.
Gr and Fr as above.
De: Bust of a satyr (?). The bust of a satyr who gazed attentively to the r. and who held a kantharos (?) in the r. hand. An edge of his garment appeared on the r. shoulder while another white border ran across to his other shoulder where it was tied by a white ribbon.
Bi: Mau, loc.cit., ("satyr").

Loc: E(back) wall, S(r.) lateral panel.
Dm: 33.
Co, Gr and Fr as above.
De: Bust of a maenad (?). The bust of a maenad who was crowned with vine. With the r. hand she raised a section of her white garment behind her other shoulder while in the l. hand she held a kantharos. Curly blond hair fell onto the r. shoulder and breast of the figure.
Bi: Mau, loc.cit., ("maenad").

VI 14,38
Scheffold WF, 136.
Plan: Viola, Bl.2.
The E(r.) wall of the tablinum h is known to have been adorned with two bust medallions on the lateral red ground panels.

Loc: S(r.) wall, E(l.) lateral panel.
Co: destroyed.
Dm : 15.
Gr and Fr no evidence.
De : Bust (head, Fiorelli ?) of a psyche (?). The bust of a psyche with green wings. She wore earrings and a purple fillet with a green border encircled her hair.

Bi : G. Fiorelli, NSc 1876-77, 102 ("psyche"); A. Mau, RDI 1878, 115.

Loc: S(r.) wall, W(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De : Bust of an eros (Mau and Sogliano ?) or a psyche (Fiorelli) (?). The bust of a figure with green wings. The figure was adorned with a necklace and wore an unidentified yellow (Mau) cap that hung over the forehead and from the extremity of which hung a brown circular object (Mau).

Bi : Fiorelli, loc.cit., ("psyche"); Mau, loc.cit., ("eros"); Sog, loc. cit., ("eros ?").

VI 16.7: House of the Gilded Cupids
Schefold WP, 153-156.
GAP, 282-284.
Plan: A. Sogliano, NSc 1907, 550 fig.2.

The yellow ground lateral panels of the N(r.), S(l.) and W(back) walls and the panels either side of the door in the E wall of cubiculum R contain a series of eight bust medallions. Maiuri identified the decoration in this room as belonging to the Fourth Style in the last or post 62/63 AD phase of the site. Schefold has attributed the room scheme to the Vespasianic phase of the last Style.
Loc: W(back) wall, N(r.) lateral panel.

Co: almost fully preserved; a large horizontal crack runs across the lower third of the tondo and over the figure while minor cracks appear in the upper section. There are areas where the paint has flaked off (above all on the outer edge of the frame, the tip of the thyrsos (?) and areas on the figure) and paled slightly (especially on the r. side of the ground).

Dm: 17;18.

Gr: dark grey; preserved on l. side of the ground and faded to light grey on the r. side.

Fr: broad red band with an outer fine white beaded line.

De: **Bust of a female figure.** To the r. of the medallion the bust of a female figure shown from mid-breast zone. She enters the medallion at an angle so that her shoulder-line slopes sharply r. to l. of the observer. She appears to be naked (but may wear a transparent garment or cloth over her l. breast) save for a dark (brown-black) band or possibly a garland that crosses her chest from over her l. shoulder. She wears **gold earrings** with white rotund (pearl ?) pendants and a beaded gold band in her hair. To the side, in her r. hand she holds upright a staff (brown-black) probably a thyrsos; her hand is seen from the wrist and enters from the l. side of the frame. Her broad oval shaped face turns back slightly to her l. She inclines her head to her r. as she gazes forward up out of the medallion slightly to her l. Her face is characterised by a fleshy under-chin, a prominent rounded chin, full closed lips, rounded cheeks, a long narrow nose and large, deep set heavy lidded dark brown eyes framed by thick eyebrows of the same colour. Her hair appears to be of a blackish colour with a reddish tinge around the outer edges. On the crown of her head her hair forms a curled mass and on her forehead a short fringe of small curls that merge into short clusters of curls behind her ears and around the sides of her face. A few long curled strands or loose ringlets fall along the sides of her neck and onto her shoulders. Her flesh is of a light pinkish-grey colour with red-pink shadows around the features and outlining the inner edge of her r. hand and is enlivened by strong white highlights.
Bi: A. Sogliano, NSc 1908, 40; G.E. Rizzo, MDP 3, Centuripae fasc.1, 19;  
Maiuri, 113-115.181.184; Schefold WP, 5-6.156 ("maiden heads");  
GAP, 284 ("portraits").

Pls.27 fig.1.31 fig.1

Loc: W(back) wall, S(l.) lateral panel.
Co: fairly well preserved; two diagonal cracks run across the surface  
and over the figure. There is further damage where the paint has  
flaked from the surface (above all on the ground, frame and small  
chips are lost from the figure's face and upper torso). The colour  
has faded slightly (above all on the frame and ground).
Dm: as above.
Gr: as above; now faded in patches to light grey.
Fr: traces of a red band indicate that the frame was similar to that  
of the preceding example.
De: Bust of a female figure. The bust of a female figure depicted from  
mid-chest zone and turned to her l. so that her corresponding  
shoulder recedes into the ground. She wears a turquoise (with  
darker folds and white highlights) garment, that leaves her r.  
arm bare. In the lower r. area of the ground there is a silver  
(light grey with white highlights) vessel which the figure touches  
with her r. hand; the lower part of the vessel is cut off by the  
frame but its flaring mouth and single scrolled rim handle  
indicate that it is not a kantharos as Sogliano and Schefold  
noted. Her long oval shaped face is turned three-quarters back so  
that the figure gazes out of the medallion to her r. She has a long  
neck and her face has a small rounded chin, a full lipped closed mouth,  
a broad nose and narrow, deep set dark brown eyes framed above by  
fine but short eyebrows of the same colour. Her dark brown hair  
(with darker shadows) forms a thick mass of fine strands on the  
top and sides of her head. It is brushed forward from the crown  
to form a long straight fringe on her forehead with the ends swept  
to one side. A few fine strands fall before her l. ear while the
De: remainder flows in a long mass behind her neck and shoulders. Her flesh is of a warm light pink brown colour with added white highlights. A dark brown is used to indicate the facial details and all shadows.

Bi: Spin 1, 378.378 fig.426 (photo, "portrait of young Campanian woman (in the guise of a maenad"); Schefold WP, 156 ("Ariadne"); otherwise as above.

Pl.27 fig.2

— 97 —

Loc: N(r.) wall, W(l.) lateral panel.

Co: fairly well preserved; fine minor cracks run down and across the medallion while there are other areas of damage where paint has chipped off (above all on the figure's face and r. arm). The colour has paled slightly (above all on the ground and frame).

De: Bust of a female figure. The bust of a female figure turned to her l. so that her l. shoulder recedes into the tondo. She wears a dark purple sleeveless garment with the neckline and the armhole outlined in dark red. Before her l. shoulder she has a lyre (black outline and dark red-brown strings) which she plays with her r. hand while her l. hand is visible behind the strings as a red-brown shadow; the former hand is seen from just above the wrist and enters from the base of the tondo. Her squared oval shaped face rests on a long thick neck and turns so that she gazes down out of the medallion to her l. Her face is characterised by a prominent rounded chin, full closed lips, rounded cheeks, a large straight nose and small, deep set dark brown eyes framed by thick eyebrows of the same colour. Her black hair forms a continuous mass on the crown of her head and is brushed forward onto her forehead in groups of fine strands with the ends swept to one side and behind her ears it falls along the back of her neck in a full long mass. Her flesh is of a light whitish pink with dark brown facial details, reddish brown shadows and white highlights.
B1: Schefold WP, 156 ("muse"); otherwise as above.

Pl. 28 fig. 1

Loc: N(r.) wall, E(r.) lateral panel.

Co: almost fully preserved; save for two large diagonal cracks running across the medallion and over the figure as well as minor cracks and areas of damage where the paint has flaked off (above all on the figure's face, hand and the frame (upper area)). There are a series of small scratches on the r. side of the figure's face and the colour has paled slightly (above all on the figure's upper torso and the ground).

Gr: purple; faded to greyish purple in areas.

Dm and Pr as above.

De: Bust of a female figure. To the r. the bust of a female figure seen from mid-breast zone and entering the tondo at an angle so that her shoulder-line slopes r. to l. of the observer. She turns slightly to her r. so that her corresponding shoulder recedes into the tondo. She wears a yellow garment with red folds and shadows (now faded) covering both shoulders and a long gold necklace of gold pendants edged with red. A beaded gold band runs through her hair and in her ears she wears white rotund (pearl ?) pendant earrings. A transparent (light grey with white folds and highlights) veil falls from the top of her head to behind her shoulders. Her r. hand appears from the l. side of the frame (partially cut off) and above the corresponding shoulder to hold a section of her veil between her index finger and thumb. Her broad oval shaped face turns and inclines slightly so that she gazes up to her r. out of the tondo. She has a long thick neck, a fleshy under-chin, a large full lipped mouth with the lips tightly drawn together, a large broad nose and deep set dark brown eyes framed by long, shaped eyebrows of the same colour. Her dark red-brown hair forms a full mass on the crown of her head (either side of a central part) and around the sides of her face that is pushed behind her ears. A short fringe
De: of small curls runs across her forehead while the remainder of her hair falls along the sides of her neck and behind her shoulders in a long flowing mass. Her flesh is of a warm light whitish pink-brown with dark red-brown shadows and facial details. Additional white highlights appear on her flesh areas.

Bi: de Grüneisen, 54 n.4.57 n.1 ("portrait"); otherwise as above.

Pl.28 fig.2

Loc: S(l.) wall, W(r.) lateral panel.
Co: poorly preserved; areas of damage all over the surface where the paint has flaked off in vertical sections. (above all from the figure's face, upper torso, ground and areas of the frame). The colour has paled over the entire area of the medallion (above all on the figure, ground and the frame).
Gr: dark grey; preserved in patches remainder mottled light grey and dark grey.
Dm and Fr as above.
De: Bust of a female (?) figure. The bust of a garmented female figure depicted almost frontally turned slightly to her r. Her head turns slightly so that she gazes out of the medallion to her r. and is framed by long black hair that falls along the sides of her neck and onto her shoulders.

Bi: Sogliano, loc.cit., ("feminine bust"); otherwise as above.

Pl.29 fig.1

Loc: S(l.) wall, E(l.) lateral panel.
Co: poorly preserved; there is a large diagonal crack across the
Co: medallion and areas lost where the paint has faded and flaked off
(above all from the frame, ground, the figure's face and upper
torso).

Dm, Gr and Fr as above.

De: Bust of a female figure. The bust of a female figure depicted
frontally and set at an angle so that her shoulder-line slopes
slightly r. to l. of the observer. She is wreathed with green
and white flowers and clusters of berries. Before her r. shoulder
rests a curved red-brown object that Sogliano identified as a
bow (?). Her head turns and inclines so that she gazes out of
the tondo to her r. She has dark red-brown hair that falls around
the sides of her face in loose curled strands with longer locks
falling along the sides of her neck and onto the shoulders. Her
flesh is of a light whitish pink and a dark red-brown is used to
indicate the shadows and details.

Bi: Schefold WP, 156 ("Diana"); otherwise as above.

Pl. 29 fig. 2

Loc: E (door) wall, S (1.) lateral panel.

Co: almost fully preserved; two diagonal cracks run across the
medallion and one over the figure while there are minor areas
of damage all over the surface and frame where the paint has
flaked off. Areas of the paintwork have altered to a blackish-
brown or black-grey.

Dm: as above.

Gr: light grey-green.

Fr: red band with traces of an outer white beaded line indicate that
the frame was as above.

De: Bust of a female (?) figure. Slightly to the r. of the medallion
the bust of a female figure depicted frontally with her l.
shoulder cut off by the frame. She wears a red mantle with dark
De: red folds that covers her l. shoulder and is draped across her back to appear on the edge of her r. shoulder. Her long neck inclines to her r. while her heart-shaped face turns almost three-quarters to gaze to her l. out of the tondo. Her small face narrows to a small, prominent rounded chin and a fleshy under-chin. She has a small yet full lipped closed mouth, a short nose and small deep set dark brown eyes framed by fine eyebrows of the same colour. Her red-brown hair forms a short dishevelled mass of loose strands around the sides of her head and falls across her forehead from a side part. The remainder falls in long flowing locks onto her shoulders. She has light whitish pink-brown coloured flesh with dark brown shadows and details as well as white highlights. To the r. side of the medallion, above the figure’s l. shoulder is a dark green-brown bush that emerges from the side of the frame.

Bi: as above, not including identifications.

Pl.30 fig.1

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Loc: E(doors) wall, N(r.) lateral panel.
Co: almost fully preserved; only minor areas of damage where the paint has chipped, flaked and faded (above all on the frame).
Dm: as above.
Gr: as above; unevenly applied as a wash.
Fr: red band indicates that the frame was similar to those of the preceding examples.
De: Bust of a female (?) figure. Slightly to the l. of the medallion, the bust of a female figure depicted turned slightly to her l. so that the shoulder-line slopes and her l. shoulder recedes into the tondo. She wears a sleeveless V necked light blue garment with whitish grey folds. Her head inclines to her l. and turns slightly to gaze up out of the medallion to her r. She rests the side of her head on her raised l. hand. She has a long thick neck with
De: a fleshy under-chin. Her full oval shaped face is characterised by a rounded chin, full closed lips, a long flat bridged nose and large, deep set dark brown eyes framed above by fine, arched eyebrows of the same colour. The edges of her upper eyelids are emphasised by a thin, dark brown line that continues to the end of the creases of the eyes. She has dark brown hair that falls in a dishevelled mass of curls that stop just above her shoulders. On her forehead her hair is parted on one side with groups of fine strands brushed to either side. The figure's flesh is of a whitish pink-brown with added white highlights. A dark brown colour is used to indicate the facial details and shadows.

Bi: as above.

Pl. 30 fig. 2

VI 16,15: House of the Greatest Altar
Schefold WP, 156-158.
GAP, 281-282.
Plan: A. Scigliano, NSC 1908, 53 fig.1.

Room G was originally decorated with six medallions on the lateral yellow ground panels of the N (door), S (facing), E (l.) and the W (r.) walls. Only five of the medallions are known to have contained busts; the sixth example on the W (r.) wall, N (r.) lateral panel remains only in traces and is not recorded as having held a bust. Maiuri, Schefold and the authors of the Guida have identified the decoration in this room as Fourth Style. Maiuri attributed all of the Fourth Style decoration in this House to the period after the earthquake of 62/63 AD or the last phase of the site. Schefold has attributed the decoration in room G more specifically to his "sub-Neronian" phase of the last Style.

Loc: E (l.) wall, N (l.) lateral panel.
Co: fairly well preserved; the frame and the upper area of the tondo are destroyed. Three large cracks run down the r. side, across the ground and the figure's torso while smaller cracks run around the frame. There are other areas of damage where the paintwork has flaked (above all from the frame, areas of the ground, the figure's face and hair) and faded (above all on the upper ground and the figure). The dark band that appears to the l. of the figure's head is due to restoration work.

Dm: 31;34.

Gr: light grey (preserved to the r. of the ground); pinkish areas in upper l. sector due to weathering of frame.

Fr: traces of a fine outer white band suggest that the frame was similar to that of the following example.

De: Bust of a female figure. The frontal bust of a female figure, set at an angle so that her shoulder-line slopes r. to l. of the observer and her r. shoulder is cut off by the frame. It is difficult to distinguish if she wears a garment or her shoulders are bare; the high area of light white-grey paint around her shoulders suggests the former. She wears a pair of white rotund (pearl ?) pendant earrings and a beaded band (greyish, faded) in her hair. Before her l. shoulder she has an open dyptchon (dark red, the lower half and one side cut off by the frame); it is unclear if she holds this object as Sogliano described. Her r. hand emerges from the base of the frame to hold a stylus (dark black-brown) the point of which she rests on the l. side of her full closed lips. Her head inclines slightly to her r. so that her chin is raised upwards and her large dark brown eyes turn to gaze outwards; the latter are deep set but are placed at a slight angle (her r. eye slightly lower than her l.) and are framed by high arched red-brown eyebrows. Her rounded to oval shaped face is characterised by a fleshy underchin, a rounded dimpled chin and a shallow but long straight nose. Her dark brown hair is dressed in short curls which appear behind the band and her ears; stray curls also appear below the latter and her r. ear is noticeably large. At the front her hair waves to either side of a central part and ends in a few short strands swept over her brow that merge with curls falling before her ears. Her flesh is a light pink-brown colour but has faded to a white-pink
De: on her torso and her neck. All details and shading are indicated in a dark pink-brown.

Bi: Sogliano, op.cit., 79-80 ("portraits"); de Grünneisen, 54 nn.1.8.55 n.4.57; Maiuri, 181.186; Schefold WP, 4; Schefold VP, 138.

Pls.31 fig.2.32 fig.1

Loc: E(l.) wall, S(r.) lateral panel.
Co: fairly well preserved; the upper area of the medallion and the frame are destroyed, minor areas of damage include two small cracks and sections where the paintwork has faded or flaked off (above all on the figure's hair).
Dm: as above.
Gr: sea-green (original colour preserved on lower area of the ground, upper areas faded to light green).
Fr: dark black-brown band with an outer fine white beaded line.
De: Bust of a female figure. The frontal bust of a female figure with both shoulders cut off by the frame and set at a slight angle. She wears a light white (grey details) transparent garment and a thick red-purple mantle with dark red folds covers her l. shoulder. She wears a soft, white cloth cap on the top of her head and a pair of small, circular yellow-white (gold) earrings. Her l. hand enters from the lower l. of the frame to hold an edge of her transparent garment (not a veil as Sogliano and de Grünneisen described) between the thumb and index finger. Her head rests off centre on a thick neck and turns slightly to her r. but she gazes forward. She has a long oval shaped face characterised by a fleshy under-chin and shallow features including a small, full lipped slightly open mouth, a long flat bridged nose and dark brown eyes ringed with shading. Her hair is executed in a light pinkish-brown with dark
De: brown-black areas and forms short clusters of loose curls around
the sides of her face as well as before her ears. Across her
forehead her hair emerges as a short, flat fringe. Her flesh
is a very light white-pink colour with red-brown shadows used
on her neck and hand. The shading on her face and all the
physiognomic details are indicated in a light pink-brown. The
figure is bathed in strong white highlights.

Bi: de Grüniesen, 54 n.4.57 n.1; otherwise as above.

Pl.32 fig.2

Loc: S(facing) wall, W(r.) lateral panel.
Co: poorly preserved; the entire surface of the tondo is badly
damaged where the paintwork has faded and flaked off (above all
on the figure's face, upper torso, areas of the ground and the
frame).
Fr: dark brown-black band suggests the frame was similar to that of
the preceding example.
Dm and Gr as above.
De: Bust of a bearded male figure. The bust of a bearded male figure
depicted from mid-chest zone and turned to his l. so that his r.
shoulder recedes into the ground. He appears to be nude and wears
an unrecognisable object (faded) on his head (Sogliano). He raises
his l. hand in which he holds a branch of palm (faded) to his head.
His head is seen in three-quarter view as it turns back so that
he gazes out of the medallion to his l. His hair and full beard
are the same dark brown colour while his flesh is a warm pink-
brown. A dark brown is used to indicate all shadows and to outline
the figure's contours as well as details of his physiognomy.

Bi: as above, not including the identification.
Pl.33 fig.1

Loc: W(r.) wall, S(l.) lateral panel.
Co: poorly preserved; the entire surface of the tondo is badly
damaged as the paint has flaked, faded and smudged (above all
on the figure's face, the eros figure, the frame and the ground).
Gr: as above; areas of dark brown-black discoloration due to
deterioration and weathering.
Dn and Fr as above.
De: Bust of a beardless figure (Paris ?) and an eros. The bust of a
young beardless figure shown from mid-chest zone and turned slightly
to his l. The figure wears a yellow garment that covers both
shoulders with the folds and neckline indicated and outlined in
red. A white veil falls along the sides of the figure's neck and
onto the shoulders from a red Phrygian beret (both now damaged
and paled); short clusters of curls appear at the sides of the
beret. The figure's r. hand emerges from the base of the frame to
hold a pedum (survives in dark brown traces) that rests before his
l. shoulder. The figure's head turns slightly to his l. but he gazes
forward out of the tondo. Above his long neck the figure's long
oval shaped face is characterised by bony features including a
squared chin, full closed lips, a long nose and large almond shaped
eyes (set at oblique angles) framed by fine shaped eyebrows.
An eros appears to straddle the figure's l. shoulder and extends
his l. hand to hold an elongated yellow object (Sogliano, now
paled) while turning his head so that he gazes up to his r. towards
the main figure. The figure and the eros are both of a light pink-
brown flesh colour with red-brown used to outline their contours
and to indicate their hair as well as the shading.
Bi: Sogliano, loc.cit., ("Paris and eros"); otherwise as above.

Pl.33 fig.2
Loc: N(doors) wall, W(l.) lateral panel.

Co: fairly well preserved; three large diagonal cracks run down the tondo and over the figure while smaller cracks run across the frame and ground. Areas of paint have flaked off and the colour has faded (above all on the figure's face, upper torso, the ground and the frame).

Dm: as above.

Gr: dark grey (preserved in small areas); areas of light grey where the original colour has faded.

Fr: traces of a dark brown-black band with an outer white beaded line.

De: Bust of a female figure. The bust of a female figure shown from just below breast zone, turned to her r. so that her l. shoulder is cut off by the frame and her r. shoulder recedes into the ground. If the figure wore a garment it is no longer visible, but she does wear a pair of rotund (pearl?) pendant earrings. Before her r. shoulder she holds in the corresponding hand a feather (grey-white, according to Sogliano a quill or a duck's feather); her hand enters from the lower l. of the frame. Her head inclines and turns slightly so that she gazes out of the medallion to her r. She has a small oval shaped face with a full lipped closed mouth, a small yet broad nose and large, deep set heavy lidded dark brown eyes framed by thick eyebrows of the same colour. Her light brown hair (with dark brown shadows) is dressed in a series of neat horizontal waved rows of curls that cover the top of her head and continue down the sides to almost obscure her ears; a full mass of curls appears behind her l. ear. At the front the waved rows end in a series of tight corkscrew curls which form a short fringe across her forehead. The figure's flesh is a warm light pink-white colour with dark brown shadows and a line of the same colour is used to indicate the facial details.

Bi: as above, not including the identifications.

Pl.34 fig.1
VI Insula Occidentalis
Scheffold WP, 161.

The following eighteen medallions decorated the yellow ground panels of an unknown structure/room on the S side of the Strada Consolare. The tondi appeared in a frieze-like arrangement approximately one and a half metres from the floor level. Scheffold attributed the series to the Vespasianic Fourth Style and Grundel dated them to ca., 50 AD. The tondi are now distributed over four panels in the National Museum and the entries follow the ordering of these panels.

= 108 (H no.258/ NM inv.no.9520, not_9519 as_Scheffold)

Loc: medallion to the l. of panel NM inv.no.9520.
Co: poorly preserved; minor cracks run over the tondo, the l. and r. sides of the frame. The paintwork has flaked or chipped off (above all from the frame and the ground) and faded or smudged over the area of the figure and ground; beneath the white smudging the colouring of the figure and his garments are visible although his facial details are lost. Illustrations were used in the formulation of the following description.

Dm: 21,30.
Gr: ink blue.
Fr: elaborate three band framing system that simulates a moulded ornament; inner white band (of irregular width), followed by two yellow-brown bands that inscribe a row of dentils (indicated in white on a base of the same yellow-brown colour) and an outer red band.

De: Bust of a beardless male figure, Vulcan. The frontal bust of a young beardless male figure depicted from just below his clavicle and set at an angle so that his shoulder-line slopes r. to l. of the observer. He is nude save for a blue-green mantle (faded) that covers his l. shoulder and fastened by a section around his neck. He wears a high peaked white (not green as Barré noted) pileus while before his r. shoulder rests a hammer (no longer visible) and before his l. shoulder he has a gold sceptre (faded, not indicated in the illustrations). His head turns three-quarters so that he gazes out of the medallion to his l. His long oval shaped face is characterised (in the illustrations) by a closed mouth and deep set eyes. His face is framed by short dark brown hair swept up off his forehead
De: (in the illustrations). His flesh is a dark red-brown colour with
dark brown shadows as well as details.

Bi: Pf'E 3, 257-263.P1.50 (etching, tondi nos.108-125); Fiorelli PAH 1,
107-108; H, loc.cit., ("Hephaestos"),200-201 no.1006 ("possibly patron
deities of the months, Vulcan as patron of September"); RP 5, 106-110
("possibly Atye").P1.58 (etching, tondi nos.108-113); PGM Facts, 17
("deities"); PGM, 12-13; RP 334,7 (drawing, "Hephaestos"); Schefold WP,
161 ("busts of divinities as patron deities of the months"); Gallia 32, 1974, 117 n.9
("Olympians").

Pls.34 fig.2.35 fig.1

Loc: medallion to the r. of the panel noted previously.

Co: poorly preserved; a series of scratches run across the medallion
and there are areas where the paintwork has flaked off (above
all from the figure's upper torso, face and areas of the frame as
well as the ground) and faded or smudged (above all on the r. side
of the medallion, the frame, the ground and the figure's upper
torso). Illustrations have been used in the formulation of the
following description.

Dm, Gr and Fr as above.

De: Bust of a beardless youth, Bacchus. The frontal bust of a beardless
youth depicted from mid-chest zone and set at a slight angle (and
not a sharp oblique angle as the illustrations indicate). He is
nude and his head is girded by a fine white wreath of ivy and
clusters of berries. Across his chest and before his r. shoulder
rests a thysros (dark brown rod, fine white ribbon and tip, all
faded). His head turns and inclines so that he gazes out of the
medallion to his r. (and not down as the illustrations indicate).
His oval shaped face is characterised by a prominent chin, a full
lipped closed mouth, a long flat bridged nose and narrow, deep set
dark brown eyes set at oblique angles and framed by fine eyebrows.
His face is framed by a short mass of dark brown curls (with
randomly placed purple shadows and white highlights). His flesh
De: has now altered to a light orange-brown colour and was originally a warm pink-brown with dark brown shadows as well as details and white highlights.

Bi: H, loc.cit., ("Dionysos").200-201 no.1006 (as previously, "Bacchus as patron of October"); IF 334,8 (drawing); otherwise as above.

Pls. as above.

Loc: medallion to the r. of panel NM inv.no.9518.

Co: fairly well preserved; minor scratches, areas where the paintwork has flaked or chipped off (above all from the figure's face, neck, shoulder, the syrinx and the frame) and faded (above all on the ground and the upper half of the medallion).

Dn: 22,31.

Gr: as above.

Fr: as above; with the addition of an inner red band on the l. side of the medallion and a further white band that precedes the outer red band.

De: Bust of a female (?) figure, season (?; Vertumnus or Venum ?). The frontal bust of a beardless young figure that appears to be female depicted from just above waist level and inclining slightly to her r. The figure is nude save for a garland (light grey-green with white details and dark red shadows) that passes across the chest and over her r. shoulder. Her head is wreathed with leaves and flowers (primroses, Helbig; indicated in white) with two fluttering ribbons (now faded) appearing either side of the neck. Before the figure's breast is a syrinx (light brown) and before her l. shoulder she has a pedum (white, tied with a ribbon; now faded). Her head turns three-quarters so that she gazes out of the medallion to her r. Her long oval shaped face is characterised by a prominent rounded chin, a full lipped slightly open mouth, large dark brown eyes set at oblique angles and is framed by short dark
De: red-brown hair. Her flesh is a light, warm pink-brown colour with strong white highlights and dark brown shadows.

Bi: H, loc.cit., ("possibly personification of spring, Vertumnus or Vernus"); RB 5, 109 ("pan"); RP 334,4 (drawing, "Vertumnus"); otherwise as above.

Pls.34 fig.2.35 fig.2

Loc: medallion to the l. of the panel noted previously.

Co: poorly preserved; a diagonal crack runs down, across the medallion, areas of the paintwork have flaked off (above all from the figure's face, sections of the frame and the ground) or faded and smudged (above all on the upper section of the frame, the ground, the figure's face and upper torso). Illustrations have been used in the formulation of the following description.

Dm, Gr and Fr as above.

De: Bust of a female figure, season (?; Aestas (?)). The bust of a young female figure depicted frontally from mid-breast zone (and not from waist level as Roux's etching indicates). She is nude save for a fluttering white transparent mantle that billows out behind her r. shoulder and a section of which is drawn over her r. shoulder and arm. Before her l. shoulder she has a yellow (white details, gold ?) vessel with a high body and flaring lip as well as a central stem-like projection (the lower half is cut off by the frame; kalathos, Helbig ?). Her head turns and inclines so that she gazes out of the medallion to her l. Her oval shaped face is characterised (in the illustrations) by a closed mouth, deep set eyes and is framed by short dark brown hair. Her flesh colour has altered but appears to be a white-pink with strong white highlights.

Bi: H, loc.cit., ("possibly Aestas"); RB 5, 109 ("Ceres or Rhea"); RP 334,3 ("summer"); otherwise as above.
The following seven medallions are placed on the same yellow ground panel and form a homogeneous series. The five male figures have the same warm red-brown flesh colour with a dark brown used to outline the figures' details and to indicate the shadows. The two female figures have a light white-pink flesh colour with a reddish brown used to indicate the features and shadows.

Loc: medallion to the l. of the panel NM inv.no.9519; the frame is overlapped slightly by that of the following tondo.
Co: almost fully preserved; a diagonal crack runs down across the r. area of the medallion, areas of the paintwork have flaked off and faded (above all from the figure's r. shoulder area, face and areas of the ground).
Dm: 22;31.
Gr: as above; with the addition of a black-brown band running around the inner edge of the l. side of the frame that is graded in width to indicate the shadow cast by the framing ornament.
Pr: as above; with the addition of an irregular, waved red band that delineates the outer edge of the row of dentils on the r. side of the medallion only, an outer white band and a broad red band that inscribes the r. side of the tondo only.
De: Bust of a bearded male figure, Saturn. The bust of a mature, bearded male figure depicted from mid-chest zone and turned to his l. He wears a yellow mantle (dark brown folds and white highlights) with a red edge that covers both his shoulders (leaving his chest bare) and a yellow-brown cap. Before his r. shoulder rests a sickle (dark grey, faded). His head turns to gaze out of the medallion slightly down to his l. His oval shaped face is characterised by full, closed downturned lips, a large broad nose and small, deep set dark brown eyes framed above by thin eyebrows of the same colour. His dark brown hair (with grey highlights) forms a series of curls across
De: his forehead and the sides of his face where it meets his full straight stranded beard of the same colour.

Bi: Pl'E, loc.cit., ("busts of the gods of the planets/weekdays, Saturn"); MB 11, 1-6.Pl.3 (etching, tondi nos.112-118); H, loc.cit., ("busts of the weekdays"); Niccolini 4,1 3-4.Pl.26 (etching, tondi nos.112-118); RB 5, 107 ("busts of the gods of the planets/weekdays"); Darenberg-Saglio, 2, s.v. "Dies", 172.172 fig.2402 (etching, tondi nos.112-118) (G. Humbert); PM Facts, 17 ("deities"); RP 334,11 (drawing, "Saturn"); Elia, 109 no.294 ("ideal heads"); Schefold WP, 161 ("busts of the weekdays, Saturn").349 ("busts of gods"); EAA, Suppl.190, s.v. "Pianeti", 617 ("busts of the planets/weekdays").620 fig.621 (photo, tondi nos.112-114) (H.G. Grundel); Barbet, loc.cit., ("Olympians"); otherwise as above.

Pls.34 fig.2.36 fig.1

Loc: medallion second from the l. of the panel noted previously; the frame overlaps slightly that of the preceding example.

Co: fairly well preserved; areas where the paintwork has flaked off and faded (above all from the ground).

Dm, Gr and Fr as above.

De: Bust of a beardless youth, Sol. The frontal bust of a young beardless male figure depicted from just below his chest zone. He is nude save for a red mantle covering his l. shoulder and fastened by a strap that passes over his r. shoulder. His head is surrounded by a yellow-white radiate nimbus and before his l. shoulder rests a whip (dark brown). His head turns so that he gazes out of the medallion to his r. His rounded youthful face is characterised by a small closed mouth, deep set eyes and is framed by short, dark brown curled hair that forms a loose mass around his head.

Bi: Pl'E, loc.cit., (as previously, "Apollo-Sol"); H, loc.cit., ("Sol"); RP 334,12 (drawing); otherwise as above.

Pl.34 fig.2
Loc: medallion third from the l. of the panel noted previously.

Co: almost fully preserved; minor cracks run across the medallion and down, over the figure. There are small areas where the paintwork has flaked off (above all from the figure's face, the frame and the ground) and faded (above all on the ground and frame).

Dm, Gr and Fr as above.

De: Bust of a female figure, Luna. The bust of a female figure turned slightly to her r. depicted from mid-chest zone entering the medallion at an angle so that her shoulder-line slopes r. to l. of the observer. She wears a white, slightly transparent garment (through which her breasts are visible) that covers both her shoulders and her head is surrounded by a white nimbus. A yellow-brown (gold ?) sceptre rests before her breast and r. shoulder. She has a long slender neck inclined to her r. and her head turns three-quarters and is raised slightly to gaze out of the medallion to her l. She has a long oval shaped face that narrows to a small chin and is characterised by a full lipped closed mouth, a large nose and deep set dark brown eyes. Her black hair (with grey highlights) forms a series of loose curls and strands around the sides of her face that are brushed off her forehead and pulled to behind her ears. The remainder falls over her shoulders in long flowing strands.

Bi: Pöll'E, loc.cit., (as previously, "Diana-Luna"); H, loc.cit., ("Luna"); RA 4, Pl.59 (etching, tondi nos.114-118 and 125); RP 334,13 (drawing); otherwise as above.

Pls.34 fig.2.36 fig.2

Loc: medallion fourth from the l. of the panel noted previously.

Co: fairly well preserved; minor scratches across the medallion and small areas of damage where the paintwork has flaked off or faded (above all from the figure's face, the ground and the upper section of the frame).
Dm, Gr and Fr as above.

De: Bust of a beardless male figure, Mars. The bust of a young beardless male figure depicted frontally from mid-chest zone and entering the medallion at an angle so that his shoulder-line slopes sharply r. to l. of the observer. He wears a light grey breast-plate (metallic white highlights) covering his shoulders and chest with two white bands around the neckline and a brown mantle covers his r. shoulder. He wears a red-brown helmet with a high crest and fastened by a chin strap. Before his l. shoulder he has a dark red-brown shield (one side and lower half cut off by the frame) and a lance rests before his chest (the end cut off by the frame). He has a long neck inclined to his r. and his head turns almost three-quarters to gaze down, out of the medallion to his r. His long, narrow oval shaped face is characterised by slightly flattened features which include a small, full lipped closed mouth, a broad nose and dark brown eyes. The details of his helmet, shield, lance and garment are indicated by a fine white line.

Bi: REdE, loc.cit., (as previously, "Mars"); RP 334,14 (drawing); otherwise as above.

Pls.34 fig.2.37 fig.1

Loc: medallion fifth from the l. of the panel noted previously.

Co: poorly preserved; two diagonal cracks run across the medallion and over the figure while areas of the paintwork have flaked off and faded (above all from the figure's face, upper torso, the ground and the r. side of the frame). Illustrations have been used in the formulation of the following description.

Gr: as above; traces indicating the dark black-brown shadow band as noted previously.

Dm and Fr as above.

De: Bust of a beardless male figure, Mercury. The bust of a beardless male figure depicted frontally from mid-chest zone and entering the medallion at an angle so that his shoulder-line slopes sharply r. to l. of the observer. He is nude and wears a yellow (gold ?)
De: winged petasos fastened under his chin (there is no trace of the mantle he wears in the MB etching). He has a long thin neck inclined to his r. and his head turns three-quarters so that he gazes to his l. out of the medallion. His long, narrow oval shaped face is flattened in three-quarter view and is characterised (in the illustrations) by a small rounded chin, a full lipped closed mouth and is framed by short dark brown hair that appears above his r. ear and along his forehead as a fringe.

Bi: Pd'E, loc.cit., (as previously, "Mercury"); NF 334,17 (drawing, "Athena"); Schefold WP, 161 ("Mercury"); otherwise as above.

Pls.34 fig.2.37 fig.2

Loc: medallion sixth from the l. of the panel noted previously.

Co: almost completely preserved; a large diagonal crack runs across the upper l. of the medallion and over the figure. There are minor areas of damage where the paintwork has flaked off and faded (above all from the frame, the ground, the figure's face and upper torso).

Dm, Gr and Fr as above.

De: Bust of a bearded male figure, Jupiter. The bust of a bearded male figure depicted almost frontally from mid-chest zone and entering the medallion at an angle so that his shoulder-line slopes r. to l. of the observer. He wears a yellow tunic (his chest is not bare as Helbig noted and the illustrations indicate) and a red-purple mantle covering both his shoulders (both garments have dark red-purple folds and white highlights). Before his chest and r. shoulder rests a lance or a sceptre (dark brown, not indicated in the illustrations). His head turns and inclines so that he gazes down out of the medallion to his r. He has a long, oval shaped face characterised by shallow features, including a full lipped closed mouth, a broad nose and small, deep set dark
De: brown eyes. His dark brown hair (white-light grey highlights) forms a dishevelled mass of curled strands that fall to just above his shoulders where it meets his long stranded beard of the same colour.

Bi: Pd'E, loc. cit., (as previously, "Jupiter"); RP 334,18 (drawing); otherwise as above.

Pls.34 fig.2.38 fig.1

= 118 \[ \text{(H no.1005/ NM inv. no.9519, not 9518 as Schefold)} \]

Loc: medallion seventh from the l. of the panel noted previously.
Co: fairly well preserved; two small diagonal cracks on the l. side of the medallion, a large crack along the r. side of the figure's face, small areas of damage where the paintwork has flaked off (above all from the figure's crown, forehead, the ground and the upper section of the frame) and faded (above all on the ground, the frame and the figure's face as well as garment).
Gr: as above; black-brown band of shadow noted previously almost fully preserved.
Dm and Fr as above.

De: Bust of a female figure and an eros, Venus. Slightly to the r. the bust of a female figure depicted frontally from mid-breast zone and entering the medallion at an angle so that her shoulder-line slopes r. to l. of the observer. She wears a white transparent garment (through which her breasts are visible) covering both her shoulders and an elaborate golden crown with a high centrepiece. She wears a pair of small round (pearl?) earrings and a beaded gold necklet. She has a slender neck and her head turns three-quarters to gaze out of the medallion to her l. Her narrow oval shaped face is characterised by a squared chin-line, a rounded chin, a full lipped closed mouth, a broad nose and deep set dark brown eyes. Her dark brown hair is parted at the centre and pulled to either side of her face where it is dressed in a series of curls and falls behind her neck to over her l. shoulder in long straight strands. Over her r. shoulder appears an eros whose head turns to gaze up at the female figure. Both figures
De: are depicted in a light white-pink colour with the details of their features and the shadows on their flesh areas indicated in grey-brown (eros) or dark red-brown (female figure).

Bi: R'd'B, loc.cit., (as previously, "Venus and eros"); RP 334,21 (drawing); Barbet, loc.cit., 116 fig.7 (photo).117; otherwise as above.

Pls.34 fig.2.38 fig.2

The following seven medallions are placed on the same yellow ground panel and form a homogeneous series with the preceding eleven medallions.

= 118 (H no.1009/ NM inv.no.9521; not 9520 as Schefold)

Loc: medallion to the r. of the panel NM inv.no.9521.

Co: fairly well preserved; minor areas of damage where the paintwork has flaked off (above all from the ground and the frame) and faded (above all in the lower area of the medallion and on the frame).

Fr: as above; but without the waved red band that delineates the outer edge of the row dentils.

Dm and Gr as above.

De: Bust of a young female (?) figure, Auctumnus (?). Slightly to the l. of the medallion the frontal bust of a young female figure depicted from mid-chest zone. She appears to be nude and is crowned with bunches of vine leaves and white berries or flowers around the sides of her head. Before her chest she holds an extended section of her garment decked with fruit (?; faded). Her head inclines and turns so that she gazes out of the medallion to her r. Her oval shaped face is characterised by a fleshy under-chin, a small closed mouth, deep set dark brown eyes and is framed by short hair. Her flesh is enlivened by strong white highlights and a light pink-brown colour with a dark red-brown used to
De: indicate the shadows and details.

Bi: Pd'E, loc.cit., ("busts of the gods of the planets/weekdays"); H, loc.cit., ("possibly personifications of the seasons, Autumnus?"); RB 5, 108 ("Autumn?"); Pl.57 (etching, tondi nos.119-124); POM Facts, 17 ("deities"); RP 334,10 (drawing, "autumn"); Schefold WP, 161 ("Autumnus?").349 ("busts of gods"); FAA, loc.cit., ("busts of the planets/weekdays"); Barbet, loc.cit., ("Olympians"); otherwise as above.

Pls.34 fig.2.39 fig.1

Loc: medallion second from the r. of the panel noted previously.

Co: poorly preserved; small areas where the paintwork has flaked off (above all from the tondo’s lower half and the outer edge of the frame). All over the area of the medallion the colour has faded or smudged (above all on the figure, the ground and the frame). Illustrations have been used in the formulation of the following description.

Dm: as above.

Gr: as above; there is no trace of the black-brown band of shadow as noted for the preceding examples.

Fr: as above; with the slight variation that here the outer red band encircles the whole medallion.

De: Bust of a female figure, Venus. The frontal bust of a young female figure depicted from mid-breast zone. She wears a yellow garment (she is not nude as the illustrations indicate) and a gold denticulated crown. A sceptre (yellow-white, gold ?, faded), rests before her l. shoulder. Her head turns slightly (and does not incline as the illustrations indicate) so that she gazes out of the medallion to her r. Her oval shaped face is characterised (in the illustrations) by a small closed mouth. Her neatly dressed hair is parted at the centre and pulled to either side of her face and then flows over her shoulders in long strands.

Pd'E, loc.cit., (as previously, "Venus"); H, 200-201 no.1006 ("possibly
Bi: patron deities of the months, Venus as patroness of April); RP 334, 9 (drawing); otherwise as above.

Pl. as above.

Loc: medallion third from the r. of the panel noted previously.

Co: poorly preserved; many areas of the paintwork have flaked off (above all from the upper section of the ground and over the area of the figure) and faded (above all on the ground, the frame and the figure). Illustrations have been used in the formulation of the following description.

Dm, Gr and Fr as above.

De: **Bust of a bearded male figure, Jupiter.** The frontal bust of a mature bearded male figure depicted from mid-chest zone and described by Helbig as similar to the subject of tondo no.142. He wears a yellow mantle covering both his shoulders and leaving his chest bare while a gold sceptre (yellow with white details) rests before his l. shoulder. His head turns slightly so that he gazes out of the medallion to his r. His oval shaped face is characterised (in the illustrations) by a small closed mouth and deep set eyes. His face is framed by a dishevelled mass of loose curls that meets a full beard (faded). His flesh is a warm dark pink-brown with dark brown shadows as well as details.

Hi: **PaE, loc.cit.**, (as previously, "Giove"); H, 200-201 no.1006 (as previously, "Jupiter as patron of July"); RP 334,6 (drawing); otherwise as above.

Pls.34 fig.2.39 fig.2

Loc: medallion fourth from the r. of the panel noted previously.
Co: almost completely destroyed; large areas of the paintwork over the figure, ground and frame have faded. Illustrations have been used in the formulation of the following description.

Dm, Gr and Fr as above.

De: Bust of a female figure, Diana-Luna. The bust of a young female that enters the medallion at an angle so that her shoulder-line slopes r. to l. of the observer and depicted from mid-breast zone. She is nude save for a bow (yellow-brown) over her r. shoulder and a moon crescent appears at the front of her forehead (faded). Her head turns and is raised so that she gazes up out of the medallion to her l. Her oval shaped face is characterised (in the illustrations) by a small closed mouth and deep set eyes. Her face is framed (in the illustrations) by neatly dressed hair pulled to the sides of her face from a central part. Her hair then appears behind her shoulders in long flowing strands. The figure has light pink-brown flesh with darker shadows and facial details.

Bi: Pd'E, loc.cit., (as previously, "Diana"); H, 200-201 no.1006 (as previously, "Diana as patroness of November"); RP 334,5 (drawing); otherwise as above.

Pls.34 fig.2.40 fig.1

Loc: fifth medallion from the r. of the panel noted previously.

Co: poorly preserved; small areas of the paintwork on the figure's face have flaked off while the remainder has faded or smudged (above all on the frame, the ground, the figure's face and garments).

Gr: as above; traces of black-brown band of shading as noted previously.

Dm and Fr as above.

De: Bust of a beardless mature female (?) figure, season (?) Hiems (?). The frontal bust of a beardless figure depicted from mid-chest zone. The figure wears a full yellow-red mantle (with white highlights and dark red to brown folds) covering the whole upper
De: torso. A veil of the same colour covers her head and falls either side of her face, onto her chest and is thrown over her l. shoulder. The figure's head turns so that she gazes out of the medallion to her l. Her face is characterised by strong features (unlike the illustrations) including a large closed mouth, a straight nose and deep set eyes framed by a prominent brow. The figure is depicted in a light pink-brown with dark brown shadows and details.

Bi: H, loc.cit., (as previously, "Hiems"); RP 334,2 (drawing); otherwise as above.

Pl. as above.

Loc: medallion sixth from the r. of the panel noted previously.
Co: fairly well preserved; small areas of the paintwork have flaked off (above all from the youth's face, upper torso and the frame) while the frame and the ground have faded badly.
Gr: as above; no traces of black-brown band of shading noted previously.
Dm and Fr as above.

De: Bust of a youth, rural deity (? , Vertumnus ?)). The frontal bust of a beardless youth depicted from mid-chest zone and with his upper torso inclined to his r. He is nude save for a yellow mantle (with dark red-brown folds and white highlights) that is draped across his chest and thrown over both his shoulders to leave the greater part of his chest and his arms bare. Before the figure and over his l. shoulder rests a dark brown rake (white details). His head turns almost three-quarters to gaze out of the medallion to his l. His oval shaped face is characterised by a fleshy under-chin, broad cheeks, a small yet full lipped closed mouth and deep set dark brown eyes. He has dark brown hair that is cut short to end just below his ears and that is brushed forward to form a short fringe with peaked strands on his forehead. His dark red-brown
De: flesh is enlivened by intense white highlights and dark brown shadows.

Bi: RP 334,1 (drawing, "month of August"); otherwise as above.

Pls. 34 fig. 2.40 fig. 2

Loc: medallion seventh from the r. of the panel noted previously.

Co: poorly preserved; small areas where the paintwork has flaked off (above all from the frame) and large areas where the colour has faded (above all on the figure's face, the ground and the frame). Illustrations were used in the formulation of the following description.

Dm, Gr and Fr as above.

De: Bust of a beardless, mature male (?) figure, Genius (?). The frontal bust of a male figure depicted from just below his chest zone. The figure wears a full white garment (with dark grey folds) covering both shoulders and with a red stripe running down the inner line of his l. arm. A white mantle is draped over his head and falls either side of his face and onto his shoulders. In his r. hand he holds a yellow cup (Helbig) or a plate (Pittrc) while before his l. shoulder he has a yellow (gold ?) cornucopia (outlined in white) with circular objects at the mouth and a central projection. His head turns (and does not incline as the illustrations indicate) so that he gazes out of the medallion to his r. His face is characterised (in the illustrations) by a small closed mouth and small deep set eyes. His hair appears as a short fringe on his forehead and there is no trace of the laurel wreath described by Helbig. The figure's flesh is a dark, warm red-brown with darker details and shadows.

Bi: H, loc.cit., ("Genius Augusti, Hiems "); RB 5,110 ("woman"). Pl. 59 (etching, tondi nos. 114-118 and 125); RP 334,22 (drawing, "abbondance"); Schefold WP, 161 ("possibly Hiems"); otherwise as above.
P1. as above.

VII 1,25-47: House of P. Vedius Siricus
Scheffold WP, 164-166.
GAP, 292-293.
Plan: Overbeck-Mau, 320 fig.171.

Two bust medallions decorated the SW(back) wall of the peristyle 31
(not room 22 as Beyen noted). Beyen attributed the decorative band
with tondo no.126 which is recorded in etchings by Zahn and Niccolini
to the late Third Style. This band can be more specifically attributed
to the late Third Style phase IIIb (B/DV) or Scheffold's Claudian-Neronian
phase (see appendix 1).

Loc: part of an ornamental pilaster decoration placed to one side of
the door to room 33 which opens in the SW(back) wall of the peristyle
and opposite the following example.
Co : destroyed; the following description was based on the etchings
published by Zahn and Niccolini.
Dm : 19 (Helbig); —
Gr : light grey-blue.
Fr : broad dark red-brown band with narrower outer red band.
De : Bust of a boy. The bust of a boy described by Helbig as similar
to the subjects of the following example and tondo no.231(NM
inv.no.9082). He is depicted frontally from just below his clavicle
so that both his shoulders are cut off by the frame. He is nude and
his boyish face is depicted frontally so that he gazes forward.
His face is characterised (in the etchings) by full closed lips,
large deep set eyes and is framed by short light brown hair cut
close to his head to reveal his ears and forming a series of
curved, stepped peaks across his forehead that descend to his
temples.
= 126 (continued) = = =

Bi : Zahn 3, Pl.57 (coloured etching, wall section); Niccolini 1, 2 Plate Index, 3.Pi.3 (coloured etching, wall section); RP 335,20 (drawing); H.G. Beyen, Nederlands Kunsthistorisch Jaarboek 5, 1954, 202.

Pl.41 fig.1

= 127 (H no.1414b) = = =

Loc, Co, Dm, Gr and Fr as above.
De : Bust of a boy. The bust of a boy described by Helbig as similar to the subject of the preceding example, but crowned.

Bi : as above.

Pl. as above.

Cubiculum 34 was decorated with two bust medallions on the lateral yellow ground panels of the SW(back) wall. An etching of this wall published by Zahn was utilised as the basis for the following two descriptions. In the etching both figures displayed a marked feminine appearance, the same light pink-white flesh with brown shading, brown-blond coloured hair and light sea-green coloured garments. This wall scheme belongs to the Vespasianic Fourth Style (see appendix 1). Previously Overbeck-Mau and Schefold had noted that the rooms around the peristyle in this House were decorated in the last and specifically the Vespasianic Style; Schefold identified the scheme on the S(door) wall of room 34 as Vespasianic Fourth Style.

= 128 (H no.356c) = = =

Loc: SW(back) wall, S(1.) lateral panel.
Co : destroyed.
Dm : 18 (Helbig); ——
Gr: light grey (etching).
Fr: inner red band with an outer white band (etching).
De: Bust of a beardless youth, Mercury (?). The bust of a beardless youth depicted almost frontally from just below his clavicle (both shoulders cut off by the frame) and described by Helbig as of a brownish colouring. He wore a garment with a round neckline covering both shoulders and two small wings appeared on the top of his head. A caduceus (brown, etching) appeared behind his r. shoulder. His head turned slightly to his r. so that he gazed out of the medallion in that direction. In the etching his full cheeked, oval shaped face was framed by long hair parted at the centre, waving either side of his face to behind his ears and appearing at the sides of his neck.


Pl.41 fig.2

Loc: SW(back) wall, N(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust of a beardless youth, Paris (?). The frontal bust of a beardless youth, depicted from just below his clavicle (both shoulders cut off by the frame) and placed at an angle so that his shoulder-line sloped r. to l. of the observer. He wore a garment (chiton, Helbig ?) covering both his shoulders and a Phrygian beret, the flaps of which appeared either side of his neck. A pedum rested before his l. shoulder (brown, etching). In the etching his oval shaped face was framed by a short mass of curls.

Bi: Zahn, loc.cit., ("Paris"); otherwise as above.
Pl. as above.

VII 1,40: House of M. Caesius Blandus
Schefold WP, 167-168.
GAP, 306.
Plan: Overbeck-Mau, 282 fig.158.

The W(r.) wall of the atrium 3 is decorated with a single bust medallion on a red ground panel between the entrances to cubicula 4 and 5. Overbeck and Mau identified the decoration in this room as Fourth Style which had been renewed in the last period of the site. Alternatively, Schefold has described and discussed the medallion from this room as a Vespasianic motif.

Loc: W(r.) wall, panel S(l.) of the entrance to cubiculum 5; placed high on the wall.

Co: fairly well preserved; a large diagonal crack runs over the r. of the tondo (across the female figure) and a finer diagonal crack runs over the male figure. The paintwork has flaked off and faded in areas (above all from the lower area of the medallion and the upper torsos of both figures). Photographs of the tondo have been used in the formulation of the following description.

Dm: 46 (45, Helbig); 49.

Gr: light blue.

Fr: light green band overpainted with pairs as well as series of irregular white strokes to simulate the leaves of a wreath (not a true wreath as Reinach's drawing indicates). The shadow cast by the wreath is indicated by a dark brown band that runs around the inner edge of the frame which is graded and shaped to follow the line of the leaves.

De: Busts of a male and a female figure. To the l. of the medallion the frontal bust of a beardless male figure depicted from just above his waist level. He is nude save for a purplish-red mantle covering both his shoulders, his upper chest and fastened on his
De: r. shoulder to leave his corresponding arm bare; a strap (faded) passes across his chest and over his r. shoulder. A spear or lance (brown, faded) rests before his l. shoulder and passes behind his head so that the end is cut off by the frame. The hilt of a sword or dagger (photos, no longer visible) appears before his l. chest. He raises his r. hand before his shoulder so that it opens towards the observer; hand seen from below the wrist and enters from the base of the tondo. His long oval shaped face is characterised by a full lipped closed mouth, a long nose, deep set dark brown eyes (his l. eye narrower than his r.). His short brown curly hair forms a dishevelled mass that reveals his ears. His head turns to his r. but he gazes forward out of the tondo. To the r. partially behind his l. shoulder is the bust of a female figure turned to her r. and placed slightly lower. She wears a red and white (Helbig) tunic. A yellow mantle drawn over her head falls either side of her face and onto her l. shoulder. She has a long oval face with a full lipped closed mouth and a long nose. Her brown hair emerges from beneath her mantle to form a central part and is pulled to either side of her face. Her head is turned to her r. to gaze from dark brown eyes at her companion. The male figure is dark pink-brown and his companion has a slightly lighter flesh colour. Behind the figures is a square white pillar or pilaster seen from one corner with a dark grey-brown (shaded) receding face.

Bi: G. Fiorelli, GAS no.15, 1862, 89 ("Mars and Venus"); W. Helbig, BDI 1864, 116-117; H. Hinck, Annali dell'Istituto di Corrispondenza Archeologica, 1866, 82-107.Pl.IF,3 (etching); H, loc.cit., ("possibly Hippolytus and Phaedra?"); Fiorelli, 135 no.329 ("Hippolytus and Phaedra"); Fiorelli Descr, 173; Overbeck-Mau, 282-283; Niccolini 2,2 "Descrizione generale", 41; POM, 21 ("portraits of a soldier and a woman"); de Grünelsen, 54 n.5.58 n.4.54 fig.68 (photo); RP 66,6 (drawing, "Mars and Venus"); Spin Arti, Pl.154 (photo, "C. Blandus and his wife"); Schefold VP, 137-138 ("Hippolytus and Phaedra?"). Pl.180,2 (photo = DAI neg.no.1457); M. della Corte, Case ed abitanti di Pompei, 3rd ed., Naples, 1965, 186-188.
A single bust medallion decorated one of the yellow ground panels in cubiculum 7; Fiorelli noted the presence of other "protomes of divinities" in this room but did not specify the exact number. Overbeck and Mau identified the decoration in this room as Fourth Style that had been renewed in the last period of the site. Schefold recorded a Vespasianic bipartite scheme in this cubiculum.

Loc: —
Co: destroyed.
Dm: 30 (Helbig); —
Gr and Fr no evidence.
De: Bust of Paris (?), and an eros. The bust of Paris who wore a green Phrygian beret (unlikely to be a pileus as Fiorelli noted) and inclined his head to the l. (Helbig). An eros nestled on his r. cheek and stroked his chin (Helbig).

Bi: Fiorelli, op.cit., 93 ("Venus Venticordia with eros"); H, loc.cit., ("Paris with eros"); Fiorelli, 139 no.352; otherwise as above.

VII 2,6: House of Terentius Neonis, earlier known as House of Paquius Proculus
Schefold WP, 168-169.
Plan: M. della Corte, JRS 26, 1926, 146 fig.49.

The yellow ground panels of the tablinum (Matz) or oecus/tablinum (de Petra and Fiorelli) opening to the N off the corridor leading from the back of the atrium were decorated with four bust tondi. According to de Petra the tondi decorated the E(r.) and W(l.) walls. However the remains of a single example on the N(back) wall query this evidence.
Moreover, Schefold noted the same wall location for the first two examples which corresponds to the remains in situ and allows us to identify the example on the W(l.) panel as tondo no.133. Fitz-Gerald Marriott's comments that the tondi in this scheme did not look Third Style but as if they had been preserved after the earthquake of 62/63 AD and were replaced when the House was restored are not confirmed by the existing remains which suggest that the entire room was decorated at one time. Moreover, Maiuri attributed all of this House's decoration to the last phase of the city.

Loc: E(r.) wall (? de Petra) or N(back) wall, E(r.) lateral panel (? Schefold).
Co: destroyed.
Dm: 27 (28, Sogliano); —
Gr and Fr no evidence.
De: Bust of a female figure. The bust of a female figure with curly auburn (Fitz-Gerald Marriott) hair. She wore a blue chiton (Sogliano) or a green robe and gold earrings (Fitz-Gerald Marriott). She was of a very dark brown flesh colour.

Bi: G. de Petra, G35 n.s.1 no.2, 1868, col.62 ("possibly Atalanta"); F. Matz, BdI 1868, 204; Fiorelli Descr, 183-184 ("Atalanta"); FGM, 20 ("portrait, sister of the subject of the following example"); Maiuri, 169; Schefold WP, 169 ("Venus").

Loc: N(back) wall, W(l.) lateral panel; according to de Petra opposite tondo no.135 and not on E(r.) wall as he noted.
Co: almost completely destroyed; the r. side of the tondo is destroyed and large areas of the ground, frame and figure have flaked from the surface. Gusman's sketch of this tondo was used as the basis for the following description.
Dm, Gr and Fr as above.
De: Bust of a youth. The bust of a beardless youth depicted in profile, turned to his l. He wears a red garment fastened on his r. shoulder by a round (sketch) buckle. Over his r. shoulder rests a lance (brown, faded; in the sketch the end of the lance is cut off by the frame and it is not held by the figure as Sogliano noted). His face is characterised (in the sketch) by a squared chin, full slightly open lips, a long nose and is framed by short hair.

Bi: de Petra, loc.cit., ("young warrior-Meleager"); Fiorelli, loc.cit., ("Meleager"); FGM, 20 ("portrait, brother of subject in preceding example"); Gusman, 346 fig.7 (sketch).348 ("youth"); Gusman P, 368 (sketch); Schefold WP, 169 ("Mars"); otherwise as above.

Pl.43 fig.2

loc: W(l.) wall, S(l.) lateral panel (de Petra) or unknown wall (Schefold).
Co, Dn, Gr and Fr as above.

De: Bust of Paris (?) and eros. The bust of Paris with a pedum that rested on the l. shoulder. An eros appeared on his r. shoulder and stroked his chin.

Bi: de Petra, loc.cit., ("Paris and eros"); Fiorelli, 139 no.357; otherwise as above.

loc: W(l.) wall, N(r.) lateral panel (de Petra) or unknown wall (Schefold).
Co, Dn, Gr and Fr as above.
De: Bust of a female figure, Helen (?). The bust of a female figure who wore a white veil, a white garment (Matz) and a pendant necklace (de Petra). She also wore a gold diadem and turned to the l.

Bi: de Petra, loc. cit., ("Helen"); Matz, loc. cit., ("Helen or Venus"); Fiorelli, 140 no.364 ("Helen"); otherwise as above.

VII 2,20: House of N. Popidius Priscus or House of the Marbles
Scheffold WP, 171-172.
GAP, 290.
Plan: Fiorelli, Pl.9.

The atrium b was decorated with three bust medallions. Mau identified this room scheme as Second Style while Scheffold not only recognised Vespasianic remains here but stated that the entire House had been newly decorated after the destruction of 62/63 AD (see appendix 1).

Loc: ———

Co: destroyed; a sketch of this medallion held in the DAI was used as the basis for the following description.

Dm: 43/44 (Helbig).
Gr and Fr no evidence.

De: Busts of a female figure and a beardless youth. The bust of a female figure depicted (in the sketch) from just below her breast zone and turned to her l. She wears a rose coloured tunic and a full white mantle that covers both shoulders and flies out to the r. side of the figure; in the sketch she appears to wear a single garment. A band runs through her hair and she wears a pair of rotund (pearl ?) pendant earrings (sketch). Her r. arm is raised before her chest so that her hand emerges from her mantle. Her head turns slightly to her l. and she gazes forward out of the medallion. Her long oval shaped face is characterised (in the sketch) by a full lipped closed mouth, a long nose and large heavy lidded eyes. Her short hair is parted at the centre and swept to either side of her
De: face to behind her ears. To the l. lower and partially behind her r. shoulder appears a youth. He is of a brownish colour (Helbig) and wears a green mantle (not indicated in the sketch where he appears to be nude) as well as a wreath of small ivy leaves. His l. arm passes behind his companion to rest above her l. shoulder where he holds a section of her mantle. His long oval shaped face (in the sketch) turns slightly to gaze up at his companion and is characterised by a full lipped slightly open mouth, a large nose and large heavy lidded almost bulbous eyes. His short hair forms a series of stepped peaks that descend across his forehead to the sides of his face, with a few stray strands that appear along the sides of his neck (sketch).

Bi: W. Helbig, Mii 1865, 229 ("Venus and Mars"); Fiorelli, 116 no.97; Fiorelli Descr, 191; Mau W, 94.274-275; DAI neg.no.70.649 (sketch).

Pl.44 fig.1

Co: destroyed.
Loc, Dm, Gr and Fr as above.
De: Busts of two female figures. The busts of two female figures described by Helbig as similar to the figures in pinax NM inv.no. 9074 (H no.1425) from Herculaneum. The bust of a young female figure with a string of pearls in her hair. In her l. hand she held a dyptchon and in her r. she held the point of a stylus to her lips. A second female figure looked over her r. shoulder.

Bi: Helbig, loc.cit., ("woman and chambermaid"); G.E. Rizzo, MDP 3, Centuripae fasc.1, 34; otherwise as above.
Dm: 45/44 (Helbig).
Loc, Co, Gr and Fr as above.
De: Bust of Paris (?) and an eros. The bust of Paris described by
Helbig and Fiorelli as similar to the subject of tondo no. 152.
He wore a green Phrygian beret, a violet chiton, a yellow nebris
and earrings (Helbig). A pedum rested on his r. shoulder where an
eros appeared and placed his hand on the youth's chin while he
whispered in his ear.
Bi: Helbig, loc.cit., ("Paris and eros"); Fiorelli, 139 no. 355;
otherwise as above.

VII 2,45: House of the Bear
Schefold WP, 174-175.
GAP, 306.
Plan: Fiorelli, Pl. 9.

The W(1.) wall of the fawces a is decorated with a single bust
medallion on the central yellow ground panel. Maiuri identified the
decoration in this entrance way as Fourth Style belonging to the
period after the earthquake of 62/63 AD. Schefold identified the
prospects in this scheme as Vespasianic Fourth Style while the whole
scheme can be attributed to that phase of the Style (see appendix 1).

Loc: W(1.) wall, central panel.
Co: poorly preserved; there is a large crack running down and across
the medallion and the frame is destroyed. Large areas of the
paintwork have faded and flaked off (above all from the figures'
faces, torsos and the ground).
Dm: 23 (Helbig); 23-24.
Gr: light grey-blue.
Fr: ---
De: Busts of a female (?) figure and a pan. To the r. of the
medallion the frontal bust of a female figure. Her l. shoulder is
De: cut off by the frame and her r. shoulder is bare. She has long curled blond hair and wears a richly embroidered, reddish Phrygian beret, a necklace and earrings (no longer visible). She has a long oval shaped face characterised by broad cheeks, a closed mouth, a long nose and deep set dark brown eyes. Her head turns and inclines slightly to her l. to gaze down at the figure behind. She is of a light pinkish-brown flesh colour with dark reddish-brown shadows. Behind her r. shoulder appears the head of a bearded pan crowned with pine (now destroyed).

Bi: W. Helbig, Bdt 1865, 231 ("pan and a figure"); H, loc.cit., ("woman (?) and pan"); Fiorelli, 121 no.165 ("woman and pan"); Fiorelli Descr, 197 ("nymph and pan"); Niccolini 2,2 "Descrizione generale", 44; Maiuri, 181.186; Schefold WP, 174 ("maiden and pan").

Pl.45 figs.1-2

VII 4,48: House of the Ancient Hunt
Schefold WP, 180-182.
GAP, 268.
Plan: Overbeck-Mau, 277 fig.154.

Four bust medallions decorate the white ground lateral panels of the N(r.) and S(l.) walls of the W cubiculum 4. The decoration in this House and/or room has been attributed to the Fourth Style by Overbeck-Mau, Maiuri, Schefold and the authors of the Guida; the former two sources specifically associated the decoration with the last period of Pompeii. Schefold attributed all of the painted decoration in this House to the Vespasianic Fourth Style, however he identified the Vespasianic decoration in the cubiculum under discussion also as "careless Neronian" (see appendix 1).

Loc: N(r.) wall (not S wall as Schefold), W(l.) lateral panel.
Co: almost fully preserved; except for some minor cracks and small
Co: areas of damage where paint has flaked off (above all on the figure's torso and face).

Dm: 33;36.
Gr: white.
Fr: red-brown band.
De: Bust of Mercury. The bust of a young beardless male depicted frontally and shown from just above his chest zone but set at an angle so that his shoulder-line slopes slightly r. to l. His red-brown mantle with greyish-white folds does not completely cover his r. shoulder and his winged petasos is yellow (gold?) with darker yellow-brown shadows. The caduceus (yellow rod and red-brown wings) rests against his l. shoulder. He has a long thick neck which inclines to his r. and his oval shaped head is turned almost three-quarters to gaze out of the medallion to his l. His long face is characterised by a fleshy under-chin, a flat bridged nose, large deep set brown eyes set at an oblique angle and framed above by thick eyebrows of the same colour. The representation of his l. eye in three-quarter view has not been successfully achieved so that his eye projects slightly beyond the contour of his face. His dark brown hair appears from beneath his petasos and curves up, around the brim in thick short curled strands. The figure's flesh is of a dark brown colour with the shaded areas and his features indicated in a dark brown and enlivened with white highlights.

Bi: H, loc.cit., ("Hermes"); Fiorelli Descr, 223; Overbeck-Mau, 277; Nicoolini 2,2 "Descrizione generale", 49; Maiuri, 118.181.186; Schefold WP, 5.7.180; Schefold VP, 138.188.

Pls. 46 fig. 1.48 fig.l

Loc: N(r.) wall, E(r.) lateral panel.
Co: poorly preserved; three large vertical cracks run down and across
Co: the medallion as well as over the figure. There is further damage where the paint has flaked off (above all on the figure's neck and face and the area above the lower section of the frame). The colour is badly faded (especially on the figure and the frame).

Dm, Gr and Fr as above.

De: Bust of Sol. Slightly to the r. of the tondo the bust of a beardless male figure of slightly feminine appearance. He is depicted almost frontally and turns slightly to his r. so that his l. shoulder is higher than his r.; he is shown from mid-chest zone. The figure wears a red-pink coloured mantle (now faded) covering both shoulders and a crown of simple yellow (gold?) rays while a small gold circular earring appears in his l. ear. Nesting on the figure's r. shoulder is a whip (brown-yellow, gold?; now faded). The figure has a long neck and his head turns almost three-quarters back to gaze out of the medallion to the r. The figure has a small oval shaped face, characterised by a small yet full lipped closed mouth and small deep set eyes with high arched brows. The figure's short brown hair is parted in the centre and follows the contours of the face in a mass of fine curving strands that finish before the ears.


Pls. 46 fig. 2.48 fig. 1

Loc: S(l.) wall, E(l.) lateral panel.

Co: poorly preserved; the upper third of the tondo from the top of the figure's head is destroyed, a minor crack and a circular area of damage on the figure's chest where the paint has chipped or fallen off. The colour is faded and flaked in areas (above all on the figure's face and the lower frame).
= 142 (continued) = = = = = =

Dm, Gr and Fr as above.

De: Bust of Jupiter. Slightly to the l. of the medallion is the bust of a bearded male figure depicted frontally from mid-chest zone. He wears a sea-green mantle covering his l. shoulder, pulled across his chest to leave his r. shoulder bare. Resting before his l. shoulder he has a sceptre (yellow-brown, gold ?). His large squared head turns slightly so that he gazes to his l. out of the tondo. Above a short thick neck his face is characterised by a small chin, a narrow closed mouth, a straight nose and large, heavy lidded deep set eyes. His broad face has a thick dark brown (grey details) beard which is met by long curly locks of the same colour that fall either side of his face to end on his shoulder-line. His flesh is of a warm dark pink-brown with a dark brown used to outline the features and to indicate the shadows.

Bi: H, loc.cit., ("Zeus"); otherwise as above.

Pls.47 fig.1.48 fig.1

= 143 [H no.949] = = = = =

Loc: S(l.) wall (not N wall as Schefold), W(r.) lateral panel.

Co: almost completely destroyed; three large cracks run down and across the r. side of the tondo and minor areas of damage where the paint has fallen from the surface (above all from the l. side of the frame and figure). Colour badly faded and weathered (above all on the figure and the frame).

Dm, Gr and Fr as above.

De: Bust of Luna. The bust of a female figure shown from mid-breast zone and turning her head three-quarters to her l. She wears a red-yellow tunic (Helbig, now faded) and a moon crescent on her head while a whip rests over her r. shoulder.

Bi: H, loc.cit., ("Selene"); Fiorelli, loc.cit., ("Diana"); GAP, 268 ("Diana-Luna"); otherwise as above.
Plls. 47 fig. 2. 48 fig. 1

VII 4, 62: House of the Form of Crete
Schefold WP, 188-189.

The second room (cubiculum?) W(r.) of the atrium was decorated with two bust medallions.

Co: destroyed.
Dm: 19 (Helbig); —
Loc, Gr and Fr no evidence.
De: Bust of a silen (?). The bust of a silen crowned with ivy and with a thyrso that rested before the l. shoulder (Helbig).

Bi: H, loc. cit., ("silen"). 473, 18; Niccolini 3, 2 Pl. 15 (etching, wall without tondi).

VII 7, 5: House of Triptolemus
Schefold WP, 193-194.
Plan: Fiorelli, Pl. 10.
The triclinium (oecus, Fiorelli and Sogliano) n E(r.) of the peristyle was decorated with three bust medallions on the yellow ground lateral panels of the S(r.) wall. The location of only the first example is known.

= 146 (Sog no.155) ---

Loc: S(r.) wall, W(r.) lateral panel.

Co: almost completely destroyed; only the outline of a figure, areas of the ground and the position of the frame remain.

Dm: 25;35.

Gr: dark red-brown.

Fr: garland frame (Fiorelli); remaining traces indicate a broad area of ground around the medallion inscribed by an outer band.

De: Bust (head, Fiorelli ?) of Bacchus (?). The frontal bust of Bacchus depicted from mid-chest zone. He appeared to have been nude and he wore an ivy wreath while a thyrsos rested on his l. shoulder (faded). His head turned to his r.

Bi: Fiorelli, 117 no.108 ("Bacchus"); Fiorelli Descr, 245.

= 147 (Sog no.229) ---

Co: destroyed.

Dm: 25 (Sogliano).

Fr: as above.

Loc and Gr no evidence.

De: Busts of a maenad and a satyr (?). The bust of a maenad who was uncovered by a young satyr who appeared behind.

Bi: Fiorelli, 120 no.155 ("maenad and satyr"); otherwise as above.

= 148 (Sog no.636) ---

Loc: ----; not in triclinium q as Schefold noted.

Co: almost completely destroyed at the time the medallion was recorded.
Dm, Gr and Fr as above.

De: Busts of a female figure and a boy. The bust of a boy (eros, Sogliano and Schefold) and a female figure who wore a green covering (Sogliano).

Bi: Fiorelli, 117 no.105 ("boy Bacchus and a maenad"); Fiorelli Descr, 245 ("boy Bacchus and nurse"); Sog, loc.cit., ("eros and figure"); Schefold WP, 194 ("Venus and eros").

VII 7,10: House of Romulus and Remus
Schefold WP, 194-195.
Plan: Fiorelli, Pl.10.

The peristyle p was decorated with a single bust medallion.

Loc: E(r.) or S(doors) wall.
Co: destroyed.
Dm: 34 (Sogliano).
Gr and Fr no evidence.

De: Bust of a maenad (?). The bust of a maenad who wore an ornament around her neck and with a thyrsos that rested on the r. shoulder.

Bi: Fiorelli, 119 no.136 ("maenad"); Fiorelli Descr, 246.

VII 12,23: House of the Camillus
Plan: Fiorelli, Pl.7.

Three medallions decorated the red ground panels either side of the window opening into the W(l.) wall and the S(r.) yellow ground panel on the E(r.) wall of the tablinum (?, triclinium, Fiorelli) c (not room m as Schefold noted). Only those on the W(l.) wall are known to have contained busts.
Loc: W(1.) wall, lateral panel.
Co: destroyed; only the position of the medallion and the outline of
the frame remain.
Dm: 32 (Helbig), 35.
Gr: white (Helbig).
Fr: broad band.
De: Bust of Paris (?) and an eros. The bust of Paris who wore a green
Phrygian beret, a red chiton and earrings (Helbig). A pedum rested
on the r. shoulder where an eros also appeared and leant forward
to stroke the youth's chin with his r. hand.

Bi: W. Helbig, BII 1863, 135-136 ("Paris with eros"); Fiorelli, 139 no.
353; Fiorelli Descr., 288.

Loc, Co, Dm, Gr and Fr as above.
De: Bust of a male figure. The bust of an elderly bearded male figure
(Helbig; unlikely to be a youth as Fiorelli noted) described by
Helbig as similar to the subject of tondo no. 212 (NM inv.no. 9073).
The figure wore a white mantle that covered both shoulders but
left his chest bare (Helbig) and was crowned with leaves (ivy,
Fiorelli).

Bi: H, loc. cit., ("portrait"); Fiorelli, 147 no. 416 ("youth");
Schefeld WP, 202 ("bearded man"); otherwise as above.

VII 12, 26-27: House of L. Cornelius Diadumenus
Schefeld WP, 202-203.
Plan: Fiorelli, Pl. 7.

Triclinium h was originally decorated with seven bust medallions on the
lateral panels (alternating red and yellow) of the E(r.), N(back) and
W(l.) walls; an eighth medallion on the panel W(l.) of the door in the
S wall of the room was destroyed at the same time as the House was
uncovered. A photograph of the N(back) wall scheme published by de Gröneisen
has been used in the formulation of the relevant catalogue entries. Following the evidence provided by this photograph the scheme in this room can be attributed to the Vespasianic Fourth Style (see appendix 1).

Loc: E(r.) wall, S(r.) red ground lateral panel.
Co: destroyed; only the outline of the frame remains.
Dm: 31 (Helbig); 35.
Gr: grey (Helbig).
Pr: broad band.
De: Bust of Paris (?) and an eros. The bust of a beardless youth who wore a leopard skin over a light violet (Helbig) tunic and a Phrygian beret (Brunn). He had a pedum on the l. shoulder and turned to the r. (Brunn) towards an eros that appeared on his r. shoulder. The eros returned the youth's gaze and stroked the youth's chin with his l. (Brunn) hand.

Bi: H. Brunn, BdI 1863, 97 ("probably Paris with eros"); Fiorelli, 139 no.357 ("Paris with eros"); Fiorelli Descr, 290-291.

Loc: E(r.) wall, N(l.) red ground lateral panel.
Co: destroyed; only the outline of the frame and figure remain.
Photographs which show this medallion prior to its destruction were used as the basis for the following description. The photographs show the tondo in a fairly good state of preservation save for the l. side of the frame and figure where the paint has faded and flaked; a vertical crack runs down over the figure from the l. side.
Dm: as above.
Gr: ———; shaded areas behind and above the figure (photos).
Pr: broad band with an outer white beaded line (photos).
De: Bust of a satyr boy. The frontal bust of a satyr boy seen from mid-chest zone. He is nude save for a mantle over his r. shoulder and he is wreathed with pine or brown branches of broom (not shown in Gusman's sketch). He gazes forward and holds a syrinx to his mouth. He grasps both sides of the instrument with his hands which enter the tondo from the r. and the l. of the base of the frame. His broad round face
De: is characterised by tightly drawn lips and distended cheeks, as if in the act of playing the instrument. He has a short broad nose and large deep set eyes set at an oblique angle that are ringed by shadow. His short dark hair forms a disordered mass on the crown of his head and three short, curved groups of locks on his forehead.

Bi: Brunn, loc.cit., ("Satyr"); H, loc.cit., ("Satyr boy"); Fiorelli, 119 no.122; Gusman, 348 fig.10 (sketch).349 ("faun-musician"); HBr, text 117.117 fig.30 (photo, "Satyr boy"); RP 335,16 (drawing); Spin Arti, Pl.155 (photo); Rizzo, 83,Pl.190 (photo); Marconi, fig.30 (photo); Ragghianti, Pl.I,189 (photo); DAI neg.no.53.626 (photo); otherwise as above.

Pl.49 fig.1

= 153 (H no.1423) = = =

Loc: N(back) wall, W(l.) red ground lateral panel.
Co: as above; a photograph of this medallion and a water colour reproduced by Gusman were used in conjunction with a photograph of the wall scheme published by de Grünheisen as the basis for the following description. While the photographs show the tondo in a good state of preservation in Gusman's illustration the lower half (from below the figure's nose) is destroyed.

Dm: as above.
Gr: light green-grey (mottled, Gusman's reproduction).
Fr: broad dark brown band with a fine outer white beaded line (Gusman's reproduction).
De: Bust of a young female figure. Slightly to the l. of the tondo is the bust of a young female figure depicted almost frontally, turned slightly to her r.; Helbig described the figure as similar to the subject of tondo no.214 (NM inv.no.9084). She is shown from just above her breast zone and wears a bluish-green (Pitz-Gerald Marriott) or light green (Gusman's reproduction) tunic and a full mantle covering both shoulders with a band of ornamentation or a stripe running down from over her l. shoulder (not shown in Gusman's
De: illustration. She wears gold circular earrings and a gold coloured net over her hair. To the r. before her chest and l. shoulder she has a closed dyptochon (lower section cut off by the frame) and with her r. hand she holds a stylus to the l. side of her lips; her hand enters from the lower l. of the frame and is seen from below the wrist. Her head is depicted frontally and she gazes forward. Her oval shaped face narrows to a small rounded chin and is characterised by a fleshy under-chin, a full lipped closed mouth with the lower lip placed off-centre, a short broad nose and large, deep set dark brown (Gusman's illustration) eyes. Her short dark brown (Gusman's reproduction) hair is parted at the centre and waves to either side of her forehead in a series of curved strands that descend to her temples where they join short clusters of curls that appear before her ears.

Bi: Fiorelli, 146 no.409; FGM, 23-24 ("portrait"); Gusman, 343 fig.1 (sketch), 347-348; Gusman P, 370.Pl.6,1 (water colour reproduction); de Grützeisen, 49 fig.59 (photo, wall).54 n.2; G.E. Rizzo, MiP 3, Centuripae fasc.1, 33-34 ("ideal portrait").34 fig.27 (photo); otherwise as above.

Pls.43 fig.3.49 fig.2

Loc: N(back) wall, E(r.) yellow ground lateral panel.
Co: as above; de Grützeisen's photograph of the wall scheme was used in the formulation of the following description.
Gr: ———.
Dm and Fr as tondi nos.152-153.
De: Bust of a youth...The bust of a beardless youth turned slightly to his r. (not frontal as Helbig described); Helbig described this figure as similar to the subject of tondo no.215(NM inv.no.9085). He wears a white mantle over his l. shoulder. His l. hand emerges from the lower section of this garment to grasp a rolled volumen that he holds
De: beneath his chin. His long oval shaped head is framed by short hair and turned to his r. so that he gazes out of the tondo in that direction (photo).

Bi: Fiorelli, 147 no.414; Birt, 115; Rizzo, loc.cit., ("ideal portrait"); otherwise as above.

Loc: W(l.) wall, N(r.) red ground lateral panel.
Co, Dm, Gr and Pr as above.
De: Bust of an eros (?). The bust of an eros with a full round face, depicted frontally. He was crowned with ivy and had two yellow flowers (Brunn).

Bi: Brunn, loc.cit., ("eros"); otherwise as above.

Loc: W(l.) wall, S(l.) red ground lateral panel.
Gr: grey (Helbig).
Co, Dm and Pr as above.
De: Bust of a young female figure. The bust of a young blond (Helbig) female figure depicted frontally (Fiorelli). She wore a bluish (Helbig) chiton and a gold coloured hair band or diadem (Brunn) from which a white veil fell onto her shoulders.

Bi: Fiorelli, 146 no.408; Schefold WP, 203 ("Ariadne"); otherwise as above.

Loc: W(l.) wall, yellow ground panel S(l.) of the previous panel.
Co, Dm, Gr and Pr as above.
De: Bust of a young Bacchus (?). The bust of a boy crowned with ivy who wore a light violet (Helbig) chlamys and with a thyrsos on the l. shoulder.

Bi: H. loc.cit., ("boy Dionysos"); Fiorelli, 117 no.103; otherwise as above.

The N(back) wall of the small tablinum (?) k is divided into two yellow ground panels each containing a bust medallion. This bipartite scheme belongs to the Vespasianic Fourth Style (see appendix 1).

Loc: N(back) wall, W(l.) panel.
Co: poorly preserved; large areas of the paintwork have paled and flaked off the surface (above all from the figure's upper torso, face, hair, the ground and the frame).
Dm: 20;22.
Gr: light blue.
Fr: dark brown-black band with an outer white band.

De: Bust of a female (?) figure, maenad (?). The bust of a female figure turned slightly to her l. and depicted from just below her breast zone. She appears to be nude (both breasts are visible) save for a strap or garland (dark red-brown, now paled) that crosses between her breasts from over her l. shoulder and her head is wreathed with vine leaves (now faded). Before her r. shoulder rests a thyrsos (dark red-brown, now faded). Her head turns almost three-quarters and is raised so that she gazes up out of the medallion to her l. She has a full rounded face characterised by a small closed mouth, a long nose and deep set dark brown eyes; her r. eye is framed by a fine, high arched eyebrows of the same colour. Only traces of her short light brown hair remain. Her flesh colour has now faded to a greyish-pink while the shadows and the features are indicated in a dark brown.

Bi: Fiorelli, 117 no.109 ("Bacchus"); Fiorelli Descr., 291;
Bi: Sog, loc.cit., ("maenad"); Schefold WP, 203 ("maenad heads").

Pl.50 figs.1-2

Loc: N(back) wall, E(r.) panel.
Co: almost completely destroyed; large areas of the paintwork have faded or flaked off the surface (above all from the figure's flesh areas, facial details, hair, the ground and the frame) so that only the outline of the figure and minor traces of the frame remain.

Dm, Gr and Fr as above.

De: Bust of a maenad (?). The bust of a female figure depicted from just below her breast zone and turned slightly to her l. She wears a sleeveless red tunic and her head turns to her r.

Bi: Fiorelli, 119 no.137 ("maenad"); otherwise as above.

Pl.50 fig.2

VIII 2,21
Schefold WP, 214.
Plan: A. Mau, RM 3, 1888, Pl.7.

The cubiculum (Niccolini and Sogliano)/ oecus i was decorated with two bust medallions on the lateral white ground panels of the W(l., Niccolini, Sogliano and Schefold) or the E(r., Mau) wall. An etching of the wall published by Niccolini was used in the formulation of the following descriptions. Mau attributed the decoration in this room to the Fourth Style while Schefold identified the bipartite scheme recorded by Niccolini as Vespasianic.
Loc: E(r.) or W(l.) wall, S or N(r.) lateral panel.

Co: destroyed; a sketch held in the DAI was used in conjunction with Niccolini's etching as the basis for the following description.

Dm: 22 (Sogliano)/22.5 (Mau).

Gr: white (etching).

Fr: grey band (etching).

De: Busts of a female figure and a beardless male figure. To the l. the bust of a female figure depicted from mid-breast zone and turning slightly to her l. (frontal, Mau and Sogliano). She wears a purple tunic and a blue (etching) mantle that covers her shoulders. She raises her r. hand (gold bracelet at the wrist) before her chest, as if to secure a section of her garment on her l. shoulder; in the sketch and etching she holds a section of this garment between her fingers. In the illustrations she turns her head slightly to her l. to gaze out of the tondo. Her full cheeked face is characterised (in the sketch) by full closed lips, a long bulbous nose, small eyes and is framed by short wiry blond (etching) locks (in the etching these continue along the sides of her neck). To the r. partially behind her r. shoulder appears the bust of a beardless male figure. He is depicted from mid-chest zone with his l. shoulder cut off by the frame and turned to his r. with his head in profile (his l. profile). He wears a green mantle and the top of a quiver appears behind his r. shoulder. He gazes at his companion and his face is characterised by a prominent rounded chin, thick closed lips, a large straight nose and heavy lidded eyes (sketch). His brown-blonde (etching) hair is wreathed with laurel and forms a loosely waved mass that falls over his forehead in a mass and down his neck in fine strands.

Bi: Mau, op.cit., 206-207 ("Apollo? and young woman"); Niccolini 4,2 Pl.8 (coloured etching, wall). "Nuovi scavi", 57; A. Sogliano, NSc 1893, 40-41 ("Apollo and companion"); DAI neg.no.78.1200 (sketch).

Pls.44 fig.2.48 fig.2
Loc: E(r.) or W(l.) wall, N or S(l.) lateral panel.

Co: destroyed.

Dm: ———
Gr and Fr as above.

De: **Busts of two beardless male figures.** The bust of a beardless male figure turned slightly to his l. and depicted from mid-chest zone. He wears a yellow mantle that covers both his shoulders and his head is wreathed with green laurel leaves (etching). His r. hand is placed before his l. shoulder and holds a rolled **volumen**. He has short reddish-brown hair framing his oval shaped face characterised by full closed lips (etching). His head inclines and turns almost three-quarters to his r. so that he gazes down at the head of a crowned beardless male figure that enters from the l. side of the tondo. Only the head and neck of the second figure appear in the medallion. He is seen in profile turned to his r. (his l. profile), he has short red-brown hair and gazes directly at his companion (etching).

Bi: as above, not including the identifications.

Pl.48 fig.2

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**VIII 2,38-39: House of Joseph the Second**

Schefold WP, 217-220.

Plan: A. Mau, RM 2, 1887, Pl.6.

Two bust medallions decorate the white ground panels of an unidentified wall scheme recorded in etchings by Zahn and d’Amelio; the scheme is also recorded in a further illustration the negative of which is held in the DAI. The following descriptions were based upon these illustrations. However they display a number of discrepancies, especially with regard to the form of the busts and the colouring of the tondi. This suggests that the wall was in a poor state of preservation when it was recorded. While Schefold noted that this scheme was located in this House d’Amelio followed by Noack and Lehmann-Hartleben dispute this provenance; the latter locate the scheme in the House of the Dioscuri (VI 9,6-7). The wall scheme has been identified as Fourth Style by Mau, Curtius and
Beyen but can be more specifically attributed to the Neronian phase
of the Style (see appendix 1).

**Loc:** r. lateral panel.

**Co:** destroyed.

**Dm:**

**Gr:** light blue (d'Amelio's etching) or dark red (Zahn's etching).

**Pr:** red-brown band (etchings).

**De:** Busts of a female figure and a beardless male figure, maenad and
satyr (?). To the l. the bust of a female figure, depicted from mid-
breast zone and turning slightly to her l. She wears a sleeveless
garment (blue (d'Amelio), pink-red (Zahn)) and her short brown
hair is decorated with a gold ornament. She gazes out of the
medallion to her l. Behind her l. shoulder and slightly lower is
the bust of a nude beardless male of a dark brown flesh colour
(d'Amelio's etching and DAI photo); in Zahn's etching this figure
is a female and is the same light pink-white colour as her
companion. He turns to his r. so that he gazes at his companion
by turning his head with its short brown hair, back to his l.;
in Zahn's etching the nude female figure has the same pose and
orientation.

**Bi:** Zahn 1, Pl.89 (coloured etching, wall); d'Amelio 9, ("female
figures"), Pl.9 (coloured etching, wall); Mau P, 459 fig.254
(photo = d'Amelio Pl.9, "satyr and maenad"); Curtius, 171-172.184.
175 fig.108 (photo = d'Amelio Pl.9); F. Noack, K. Lehmann-Hartleben,
Baugeschichtliche Untersuchungen am Stadtrand von Pompeji, Berlin-
Leipzig, 1936, 28; H.G. Beyen, Antiquity and Survival 2 no.4, 1958,
356.fig.10 (photo = d'Amelio Pl.9); Schefold WP, 219 ("loving
couples"); DAI neg.no.77.263 (etching, wall).

Pl.51 figs.1-2
Loc: 1. lateral panel.
Co, Dm, Gr and Fr as above.
De: Busts of a beardless male figure and a female figure, satyr and maenad (?). To the r. the frontal bust of a beardless male figure of a dark flesh colour (d'Amelio's etching and DAI photo); in Zahn's etching this figure is female and is of the same light pink-white colour as her companion. Seen from mid-chest zone he wears a faun skin that covers his r. arm and shoulder. He raises his r. hand before his chest to place his index finger below his chin. His short hair is girded by a band and two horns emerge from his head (save in Zahn's etching). His head turns to his r. and he gazes back over his shoulder towards the bust of a female figure; the female figure in Zahn's etching has the same pose and orientation. She appears behind his r. shoulder and is depicted frontally from mid-breast zone. She wears a blue garment and a gold band (Zahn) or diadem (d'Amelio and DAI photo) in her short hair. She gazes forward out of the medallion.

Bi: d'Amelio, 9 ("satyr and nymph"); otherwise as above.

Pl. as above.

VIII 3,13–16: House of Adonis or House of Queen Caroline
Schefold WP, 220–221.

The W(l.) ala was decorated with two bust medallions.

= 165 (H no. 557)

Loc: ———
Co: destroyed.
Dm: 33 (Helbig); ———
Gr and Fr no evidence.
De: Busts of a young female figure, maenad (?) and a pan. The bust of a young female figure who was possibly crowned with ivy.
Over her l. shoulder one saw the head of a young pan who placed
De: his r. hand on his chin.

Bi: Ἡ, loc.cit., ("maiden and pan"); Fiorelli Descr, 325 ("maenad and pan"); Schefold WP, 221 ("maiden and pan").

Dm: 26 (Helbig); —
Loc, Co, Gr and Fr as above.

De: Bust of a female figure. The bust of a young female figure described as similar to the subject of medallion no.79 (Antiq. 1202.4) by Helbig. She appeared with a leaf-shaped flabellum (Fiorelli).

Bi: as above.

VIII 4,4: House of M. Holconius Rufus or the Domus Postumiorum
Schefold WP, 222-224.
Plan: Overbeck-Mau, 290 fig.162.

Triclinium (oecus, Fiorelli) 29 was decorated with six bust medallions on its red and yellow panels; only five of the examples have been recorded. Schefold attributed the decoration in this room to the Vespasianic phase of the Fourth Style. Earlier Maiuri had identified the entire House's decoration as belonging to the last Style in the period after the earthquake of 62/63 AD.

Loc: ——; opposite following example (Helbig).
Co: destroyed.
Dm: 27 (Helbig); —
Gr: white (Helbig).
Fr: ———
De: Busts of a female figure and a boy, maenad/nymph and Bacchus (?).
De: The bust of a female figure who held a boy in her arms (Fiorelli) and offered him her naked (Minervini) l. breast while pulling his head towards her with the r. hand (Helbig). She wore a green tunic and a diadem (Minervini).

Bi: G. Fiorelli, **GGS** nos.3-4, 1861, 89 ("female protomes and boys"); G. Minervini, **Bullettino Archeologico Italiano** no.18, 1862, 139-140 ("scenes from childhood and education of Bacchus, maenad and Dionysos"); Fiorelli, 146 no.405 ("woman and boy"); Fiorelli **Descr.** 336 ("female busts"); Overbeck-Mau, 296 ("scenes from childhood of Dionysos"); Mairuri, 181.186-187; Schefold **WP** 224 ("busts of women and Bacchus child").

**= 168 (II no.1413) = = =**

Loc: as above; opposite preceding and following examples (Helbig).

Co, Dm, Gr and Fr as above.

De: **Busts of a female figure and a boy, maenad/nymph and Bacchus (?).** The bust of a young female figure who wore a green (Minervini) or bluish (Helbig) tunic, a gold coloured hair band and an armlet on her upper arm (Helbig). In the l. hand she held a small plate (Minervini), a **patera** (Fiorelli) or a cup (Helbig) from which a boy drank.

Bi: Minervini, **loc.cit.**, ("nymph and Dionysos"); Fiorelli, 146 no.406; otherwise as above.

**= 169 (II no.1413) = = =**

Loc: as above; opposite preceding example (Helbig).

Co, Dm, Gr and Fr as above.

De: **Busts of a female figure and a boy, maenad/nymph and Bacchus (?).** The bust of a female figure described by Helbig as similar to the subject of the preceding tondo. She held a **kantharos** out to a boy.
Bi: Fiorelli, 146 no.407; otherwise as above.

Loc: as above; pendant to the preceding three examples (Helbig).

Co, Dm, Gr and Fr as above.

De: Busts of a young female figure and a boy, maenad and eros (?).

The bust of a young female figure who was nude (Minervini) or wore a transparent chiton (Helbig) and a diadem (Minervini) or a gold coloured band (Helbig). She raised her r. hand to her head and an eros appeared over the corresponding shoulder (Helbig) or a boy appeared near her l. shoulder (Minervini).

Bi: Minervini, loc.cit., ("maenad and boy"); H, loc.cit., ("woman and eros"); Fiorelli, 146 no.412; otherwise as above.

Loc, Co, Dm, Gr and Fr as above.

De: Busts of a young female figure and a boy, maenad and eros (?).

The bust of a young female figure who wore a green tunic. She held a plectrum in her l. hand and played a lyre (tortoise shell, Helbig) with the r. hand. Over her shoulder appeared the head of a boy (eros, Fiorelli and Helbig).

Bi: Minervini, loc.cit., ("maenad"); H, loc.cit., ("woman and eros"); Fiorelli, 146 no.413; Schefold WP, 224 ("woman"); otherwise as above.

VIII 5,39: House of Acceptus and Euhodia

Schefold WP, 229-230.

Plan: Mau P, 335 fig.165.
The triclinium (not oecus as Fitz-Gerald Marriott noted) was decorated with four bust medallions on the yellow ground panels of the W(back) wall and the lateral walls. Schefold identified the bipartite schemes on the lateral walls as Vespasianic Fourth Style.

Loc: N(r.) wall, central panel.
Co: destroyed.
Dm: 34 (Mau).
Gr: —
Fr: garland of leaves (Mau).
De: Bust (head, Mau (?)) of a female (?) figure.

Bi: A. Mau, Bdl 1884, 130; Schefold WP, 229 ("female heads").

Loc: W(back) wall, S(l.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust (head, Mau (?)) of a female (?) figure.

Bi: as above.

Loc: W(back) wall, N(r.) lateral panel.
Co: as above; a sketch and a reproduction of a water colour by Gusman were used as the basis for the following description.
Dm: as above.
Gr: yellowish or toned (Fitz-Gerald Marriott); mottled yellow and black (damage, Gusman's reproduction).
Fr: as above; a series of arrow shaped elements composed of black strokes run around the toondo to simulate a wreath (Gusman's illustration; according to Fitz-Gerald Marriott box leaves).
De: Bust of a female figure. The bust of a female figure who turns slightly to her r. so that her shoulder recedes into the
De: medallion and shown from mid-chest zone (illustrations). She wears a sleeveless pink (illustrations) garment with a deep neckline fastened on her shoulder by a silver buckle (Fitz-Gerald Marriott). Her head is frontal and she gazes upwards out of the tondo. Her oval shaped face is characterised (in the illustrations) by a full lipped closed mouth, a long straight nose, prominent cheek-bones and deep set brown eyes. Her black (Gusman's reproduction) hair is parted at the centre and falls in long flowing strands along the sides of her neck and over her shoulders. It is also brushed off her forehead to form a full high mass of loose curls.

Bi: G. Fiorelli, NSC 1882, 280 ("seems to be a portrait of a woman");
FGM Facts, 17 ("portrait"); FGM, 22-23 ("portrait, sister of the subject of the following example"); Gusman, 345 fig.5 (sketch).348;
Gusman P, Pl.6,2 (water colour reproduction); otherwise as above.

Pl.52 fig.1

Loc: S(1.) wall, central panel.
Co: as above; a sketch of this medallion published by Fitz-Gerald Marriott and Gusman was used as the basis for the following description.

Dm, Cr and Fr as above.

De: Bust of a female figure. The bust of a female figure shown from just above breast zone (sketch) turns slightly to her r. so that her l. shoulder recedes into the ground and is cut off by the frame. She wears a light green garment (Fitz-Gerald Marriott) covering both her shoulders and with a deep neckline (illustration). Through her hair runs a gold band (Fitz-Gerald Marriott) or a light coloured ribbon (Mau) and in her r. ear she wears a round gold (Fitz-Gerald Marriott) pendant earring. Her head is frontal and she gazes forward out of the medallion to her l. (illustration). Her oval shaped face is characterised (in the illustrations) by a prominent chin, a full lipped closed mouth (placed slightly off
De: Centre) and deep set eyes framed by arched eyebrows. Her dark hair forms a full mass on the crown of her head and a series of small curls run over her forehead either side of a central part. Loose clusters of curls fall along her temples and around the sides of her face while a few curled strands descend onto her shoulders (illustrations).

Bi: Fiorelli, loc.cit., ("portrait of a young woman"); PGM, 22 fig. (sketch, "portrait, elder sister of subject in preceding tondo"); Gusman, 344 fig. 4 (sketch); otherwise as above.

VIII 8,28: Temple of Isis
Schefold WP, 231-234.
GAP, 159-164.
Plan: O. Elia, MDP 3, Pompei fasc. 3-4, 2 fig. 2.

Two bust medallions decorated the red ground panels of an unknown wall of the triclinium (VIII, Schefold) or the cubiculum (VII, Elia). The complete reconstruction and refurbishing of the Temple after the earthquake of 62/63 AD by Numerius Popidius Celsinus provides a Fourth Style attribution for its painted decoration.

Loc: ——; lateral panel.

Co: well preserved; small areas of damage where the paintwork has flaked off (above all on the inner band of the frame and from the figure's chest) and paled (especially on the figure's face and the head of the eros).

Dm: 26; 30.

Gr: white; areas of faded pale green in the ground behind and around the main figure's shoulders.

Fr: dark brown-black band with an outer white beaded line.

De: Bust of Paris (?) and an eros. In the lower area of the tondo the bust of a beardless male figure of a feminine character (face and breasts ?) depicted frontally from just below his breast zone. He wears a full light green garment with a dark red-brown edge that
De: is tied on his r. shoulder and falls onto his upper arm from his l. shoulder (none of the illustrations or the medallion itself suggest that the identification of this garment as a leopard skin (Elia and Helbig) is correct). The area of his upper arm is not clear but it appears to be covered by another garment; Ternite's etching indicates this as a shaded area. He wears a light green Phrygian beret with a white edge (?) and large circular gold earrings (not indicated in Ternite's etching). His head turns slightly so that he gazes out of the tondo to his l. His long oval shaped face rests slightly off centre on his neck and is characterised by a fleshy under-chin, a small closed mouth, a long nose and small dark brown eyes framed above by high arched eyebrows. His red-brown hair forms a short irregular fringe of fine strands on his forehead and a series of fine loose curls around the sides of his face. To the r., from behind and resting on the youth's l. shoulder appears the figure of an eros who leans out to his l. The eros is nude and has a pair of white-grey wings. He extends his r. hand to touch the youth's ear. His characteristically boyish face is framed by short dark brown hair and has rounded cheeks, a small closed mouth and small eyes. His head is turned to his r. to gaze up at the youth. The youth has light white-pink coloured flesh while the eros has a warmer pink flesh. The shadows on both figures are dark brown and a line of the same colour is used to outline the contours of the eros. The background of the medallion behind the figure holds traces of a large tree surrounded by low foliage to the l. and behind the eros to the r. some brush (now paled); these details are recorded in most of the illustrated sources and written texts.

Bib: PdE 5, 25-27 ("Venus, Season (spring)"), Pl.5 (etching, tondi nos.176-177); Ternite 3, 4 188, Pl.30 (etching); Th. Panofka, Archäologische Zeitung 15, 1857, cols.45-48 ("identification of the Indian rivers Cama, Maya and Ganges"), Pl.102 (etching); Fiorelli, Pah 1, 190-191 ("woman and eros"); H, loc.cit., ("Paris and eros"); RO 5, 110-111 ("Venus and eros"), Pl.60 (etching, tondi nos.176-177); Overbeck-Mau, 104; Mau P, 164; RE 334, 15 (drawing, "Paris and eros"); Elia, op.cit., 2.38; Schefold WP, 333.

Pls.53 fig.1.54 fig.1
Co: almost fully preserved; minor areas of damage including a chip on the r. side of the boy's face and small areas where the paintwork has flaked (above all on the ground and frame) or faded.

Gr: as above; no traces of light green and small areas of black-brown discoloration.

Loc, Dm and Fr as above.

De: Bust of a boy, fluvial deity. In the lower area of the medallion the bust of a boy depicted frontally from just below his chest zone. He wears a full sea-green garment that covers both his shoulders and arms (in Roux's etching his garment is mistakenly shown as leaving his r. shoulder bare; none of the illustrations nor the tondo suggest that Panofka's identification of the garment as made of parrot feathers is correct). The sides of his head are wreathed with tendrils of a long, light green plant that is undoubtedly reed. Resting before his l. shoulder he has a yellow square topped object turned to one side (a rudder or more possibly an oar as Panofka noted). His bare r. arm enters from the base of the tondo and is raised to hold a light grey-white (silver, not glass coloured as Helbig described) globular cup with two high handles and a round base before his mouth. His head is frontal and bent slightly forward as if he is drinking or gazing into the cup. His small oval shaped face has a long straight nose, small brown eyes and is framed by short brown hair that forms a fringe of long fine strands on his forehead. He has light white-pink coloured flesh with a dark brown used to indicate the shadows and to outline the contour of his arm. The background foliage in this medallion that is recorded in the illustrative and written sources appears to have been overpainted.

Bi: Pd'E 5, 25-26 ("season, summer"); Panofka, loc. cit., pl. 101 (etching); N, loc. cit., ("fluvial deity, Sarmus-?"); Rb 5, 110-111 ("god of the countryside, season (summer)"); Daremberg-Saglio, 2, s.v. "Flumina", 1193 n.15 ("river deity, Sarmus ?") (J.A. Hild); Rb 334,16 (drawing, "river"); Elia, loc. cit., ("fluvial deity"); Schefold WP, 330; otherwise as above.

Pls. 53 fig. 2.54 fig.1
IX 17
Schefold WP, 235-236.
Plan: Fiorelli, Pl.11.

Two bust tondi decorated the dark blue lateral panels of the W(back) wall of the triclinium e opening to the N off the peristyle. Fitz-Gerald Marriott identified this room's scheme as late Fourth Style while Schefold attributed it to his "sub-Neronian" phase of the Style (ca., 70 AD). However, the scheme on the W(back) wall belongs to the Vespasianic Fourth Style (see appendix 1).

Loc: W(back) wall, N(r.) lateral panel.
Co: poorly preserved; the upper l. area of the frame, the l. side and the upper r. quadrant of the medallion are destroyed. The remainder of the paintwork has flaked off in areas (above all on the l. side of the ground, the male figure's garment and neck) and paled slightly overall. Gusman's illustrations were used in the formulation of the following description.

Dm: 25 (24, Helbig);31.
Gr: white; light pink wash (damage ?, Gusman's reproduction).
Fr: broad light red-brown band and an outer yellow band with a serrated edge to simulate a wreath.

De: **Busts of Hercules (?) and a young female figure.** To the l. of the tondo the bust of a mature male figure turned slightly to his r. He is nude save for a lion skin (now faded, of a light yellow-white colour with light brown dots and outline) that is tied at the centre of his chest and a fringe of which appears on the edge of his r. shoulder; Gusman's illustration incorrectly depicts the figure wearing a full white mantle. Before his l. shoulder is an unclear area (now pale) that is possibly an object held by the figure or part of his lion skin. He is crowned with ivy and running along his l. shoulder is a club (light brown); not shown in Gusman's illustrations. His head turns to gaze up out of the medallion to his l. His oval shaped face is characterised (in Gusman's sketch) by a full lipped closed mouth, a broad nose, deep set eyes and is framed by a full beard. His flesh is of a warm light red-brown colour. To his l. appeared the bust of a young crowned
De: female figure.

Bi: H, loc.cit., ("Hercules and a young woman"); Fiorelli, 133 no.316; Fiorelli Descr, 368 ("Hercules and Omphale"); FGM, 27; Gusman, 348 fig.11 (sketch, male figure only).349 ("orator or grand priest"); Gusman F, 370 ("portrait").Pl.7,1 (water colour reproduction, male figure only).

Pls.52 fig.2.55 figs.1-2

Loc: W(back) wall, S(1.) lateral panel.

Co: almost completely destroyed; only the upper l. area of the medallion remains and is badly damaged. The paintwork has paled and flaked off so that the figures are no longer visible. A reproduction of a Gusman water colour was used in the formulation of the following description. This shows the tondo in a poor state of preservation; the upper r. of the form was destroyed and the second figure had almost completely faded.

Dm: 25;31.

Gr and Fr as above.

De: Busts of a silen (?) and a young female figure, maenad (?). To the r. of the medallion the bust of a mature male figure seen from just below chest zone. The bust enters the medallion (in the illustration) at an angle so that his shoulder-line slopes sharply l. to r. of the observer. He wears a white mantle covering both his shoulders that leaves the upper l. area of his chest and his l. arm bare and a wreath of ivy (Helbig) or vine (Fitz-Gerald Marriott). He raises his l. arm to hold a thyrsos upright before his shoulder; in the illustration his elbow extends over the inner band of the frame. Before his r. arm the figure has a broad mouthed vessel (possibly a cup as the sources describe; in the reproduction lower half cut off by the frame). His head turns slightly so that he gazes to his r. down and out of the tondo. His face is characterised (in the reproduction) by small deep set eyes, a smub nose, full closed lips and is framed by short hair and a full white beard. Behind his r. shoulder appears the crowned head of a young female figure.
De: In the sketch she was placed slightly lower than her companion and inclined her head to the r. to look over his shoulder.

Bi: H, loc. cit., ("Silen and a young female"); Fiorelli, 118 no.120 ("silen and maenad"); PGM, 27 ("portrait of an old man"), 26 fig. (water colour reproduction, male figure only); otherwise as above.

IX 2,5
Schefold WP, 239-240.
Plan: Fiorelli, Pl.11.

The triclinium (all sources)/tablinum c was decorated with four bust medallions. Schefold noted the presence of a Vespasianic plant socle in this room scheme.

Loc: ———
Co: destroyed.
Dn: 17 (Sogliano).
Gr and Fr no evidence.
De: Busts of Paris and an eros (?). The bust of Paris who wore a green beret, a dark red chlamys and large circular earrings (Sogliano). The figure had a pedum resting on the l. shoulder while an eros appeared on the r. shoulder and stroked his chin.

Bi: Fiorelli, 139 no.358 ("Paris with eros"); Fiorelli Descr, 379.

Loc: ———; counterpart to preceding example.
Co, Dm, Gr and Fr as above.
De: Bust of Helen (?). The bust of Helen who turned to the l. and who wore a veil (Fiorelli 1875) or was unveiled (Sogliano and Fiorelli 1873).

Bi: Fiorelli, 140 no.365 ("possibly Helen"); Fiorelli, loc. cit.,
Bi: ("Helen"); otherwise as above.

De: Bust of a youth (?). The bust of a crowned youth who held a volumen under his chin.

Bi: Fiorelli, 147 no.415; Fiorelli, loc.cit., ("poet"); otherwise as above.

De: Bust of a female figure. The bust of a female figure who held a dyptichon in the l. hand and a stylus that she raised to her mouth.

Bi: Fiorelli, 146 no.410; Fiorelli, loc.cit., ("writer"); otherwise as above.

IX 3,5: House of Marcus Lucretius or House of the Players
Scheffold WP, 246-250.
GAP, 292.
Plan: Overbeck-Mau, 314 fig.170.

Cubiculum 7 is decorated with four bust medallions on the white ground lateral panels of the W(back) wall and the panels either side of the door in the E wall. Coloured illustrations of the N(back) wall published by Zahn, Niccolini, d'Amelio and an unpublished lithograph in the Victoria and Albert Museum were used in the formulation of the first two entries. Overbeck-Mau and Maiuri identified all of the painted decoration in this House as Fourth Style belonging to the period after the earthquake of 62/63 AD. Scheffold attributed the entire House's decoration to the Vespasianic phase of the same Style.
Loc: W(back) wall, S(1.) lateral panel.

Co: poorly preserved; large areas of the paintwork have faded and flaked off (above all from the frame, the lower area of the medallion, the figure's torso, face and hair).

Dm: 27;31.

Gr: traces of dark pink-grey on l. side (soiled and faded); light violet (Zahn), grey (Helbig) or pink (d'Amelio).

Fr: dark red-brown band followed by a narrow yellow band and a fine outer red line (the latter not indicated in the illustrations).

De: Bust of a beardless male figure, Mars (?). The frontal bust of a beardless male figure depicted from just below his clavicle and with both shoulders cut off by the frame. He wears a red tunic and a greenish breast-plate (now faded). He wears a crested helmet (red, Helbig; blue with red crest, illustrations) and not a head band with a crescent shaped ornament as Gusman's sketch indicates. Before his l. shoulder he has a golden (Helbig, yellow-brown with white details in illustrations) shield (faded, lower half cut off by the frame). His head turns slightly so that he gazes out of the medallion to his l. His long narrow oval shaped face is characterised by full closed lips, a long nose and large deep set dark brown eyes. He has dark red-brown hair (incorrectly depicted in the illustrations) that forms a short dishevelled mass of fine long strands falling either side of his face to obscure his ears and stopping just above his shoulders. The details of his hair and features are indicated in a dark red-brown while (in the illustrations) his flesh is a light pink-brown.

Bi: Th. Panofka, BdI 1847, 131 ("Mars"); F.M. Avellino, Bullettino Archeologico Napoletano no. 93, 1848, 35-36; Zahn 3, Pl.36 (coloured etching, wall); Niccolini 1,2 9.Pl.3 (coloured etching, wall); Fiorelli Descr., 382 ("busts of deities"); Overbeck-Mau, 314; d'Amelio, 6 ("warrior").Pl.6 (coloured etching, wall); Gusman P, 368 (sketch); de Grünheisen, 58 n.4 ("ideal portraits"); RP 335,5 (drawing, "Athena"); Maiuri, 128.181.187; Schefold WP, 247 ("Mars").

Pls.42 fig.2.43 fig.4.56 figs.1-2
= 185 (H no. 277) = = = = =

Loc: W(back) wall, N(r.) lateral panel.
Co: almost completely destroyed; a diagonal crack runs over the
medallion and large areas of the paintwork have flaked off and
faded so that only traces of the figure, ground and the frame
remain.
Dm: 28;31.
Gr: as above; light violet (Helbig).
Pr: as above.
De: Bust of a female (Venus ?) figure and an eros. The frontal bust of
a female figure depicted from mid-chest zone and described by
Helbig as similar to the subject of pinax H no.276. She wears a
light violet (Helbig) or light blue (illustrations) garment and
an elaborate gold crown from the back of which falls a white veil.
Her head turns slightly to gaze out of the tondo to her r. and
her oval shaped face is characterised (in the illustrations) by a
closed mouth, a long nose and deep set eyes. Her hair (light brown-
blond (d'Amelio) or red-brown (all other sources)) is parted at
the centre and pulled to either side of her forehead. The remainder
falls in long flowing strands along the sides of her neck. To the
r. before her l. shoulder is an eros who turns towards his companion
and gazes up into her face. He wears a blue-green (illustrations)
mantle and extends his bare l. arm across the front of the female’s
chest to hold a blue-white (illustrations) leaf shaped flabellum
before her r. shoulder.

Bi: Panofka, loc.cit., ("Venus and eros"); Niccolini, I,2 9 ("Venus
Venticordia and eros"); Overbeck-Mau, 316 ("Venus and eros"); d’Amelio,
6 ("woman and eros"); Gusman P, 309 (sketch); RP 335,6 (drawing,
"Aphrodite and eros"); otherwise as above.

Pl.56 figs.1-2

= 186 (H no. 99) = = = = = =

Loc: E( door) wall, N(r.) lateral panel.
Co: almost completely destroyed; only traces of the figure,
ground and the frame remain.
Dm: 27:31.
Gr: grey-white.
Fr: as above.
De: **Bust of Jupiter (?).** The bust of Jupiter who was bearded and
crowned (Minervini). Helbig described this figure as similar to
the subjects of tondi nos.121 and 142.

Bi: Panofka, _loc.cit._, ("Giove"); otherwise as above.

**IX 3,19**
Schefold _WP_, 251.
Plan: Fiorelli, Pl.11 (9-10).

A single bust medallion is known to have decorated this structure but
its room location and attribution are uncertain. Fiorelli located the
tondo in _triclinium_ b. Sogliano and Schefold noted the same room
identification for the tondo but did not refer to a specific room;
according to Schefold the W wall of the room scheme in which the tondo
appeared belonged to the late Third Style. In 1875 Fiorelli indicated
that the tondo was found in one of two _triclinia_ at the back behind the
shop area along with representations of maenads. Schefold and Sogliano
provide a similar room location for the latter paintings. However, in
this case Schefold identified a Vespasianic plant socle in the room
concerned.
Loc:  
Co: destroyed.  
Dm: 26 (Sogliano).  
Gr and Fr: no evidence.  
De: **Bust of Diana (?).** The frontal bust of Diana with a quiver on the
   1. (Sogliano) shoulder.

Bi: Fiorelli, appendix 20 no. 77b ("Diana"); Fiorelli Descr, 397;  

**IX 5,6**  
Schefold WP, 253–255.
Plan: Overbeck-Mau, 289 fig.161.

The red ground lateral panels of the W(back) wall of the W(r.) **ala 3** were decorated with two bust medallions. Overbeck-Mau identified all of the House's decoration as the Style of the last period at Pompeii. 
Mau and Knapp identified the scheme in the **ala** as last Style and 
Schefold attributed it to his "sub-Neronian" phase (post 70 AD).

Loc: W(back) wall, lateral panel.  
Co: destroyed; only the position of the medallion, traces of the ground and the frame remain.  
Dm: 23; 25.  
Gr: dark red-brown.  
Fr: broad band.  
De: **Bust of a Maenad (?).** The bust of a maenad crowned with leaves and with a **thyrso** that rested on her shoulder.

Bi: G. Fiorelli, NSc 1877–78, 160–161 ("maenads"); A. Mau, P. Knapp,  
   BDJ 1879, 100; Overbeck-Mau, 289; Schefold WP, 5.
= 190 (Seg. no. 205) = = =

Loc: W(back) wall, lateral panel.
Co, Dm, Gr and Fr as above.
De : Bust of a maenad (?) . The bust of a maenad crowned with leaves and
with a thrysos that rested on her shoulder.
Bi : as above.

The third room behind the tablinum, cubiculum (?) 14 was decorated with
a single bust medallion on the central white ground panel of the W(facing)
wall. The attribution for this room scheme is the same as above save for
the fact that Scheffold identified Vespasianic Fourth Style here.

= 191 = = = = = = = = =

Loc: W(facing) wall, central panel.
Co : almost completely destroyed; only traces of the frame and the
figure remain.
Dm : 10;11.
Gr : white.
Fr : red band.
De : Bust (head, Mau and Knapp) of a figure, maenad (?) . The bust of a
figure who wore a yellowish to white cap and with a thrysos that
rested on the l. shoulder.
Bi : Mau-Knapp, op.cit., 116; Scheffold WP, 255 ("maenad head"); otherwise
as above.

IX 5,11
Scheffold WP, 257-259.
Plan: GAP, 305 fig.11.

Six bust medallions originally decorated the lateral W(r.) and E(l.)
walls of the S(r.) ala. The walls were divided into red and yellow
ground panels, three on each wall, at the centre of each panel was a
medallion. The medallion on the E(l.) wall that decorated the S(r.)
panel was destroyed at the time the House was recorded. Beyen attributed
the decoration in this House to one of his Fourth Style workshops while
Fiorelli associated the scheme in the room under discussion with the last
period of the site. Schefold attributed all the House's decoration to
the Vespasianic Fourth Style and recognised a typical socle of that
phase in this room. He also discussed the tondi from this room as
Vespasianic motifs.

= 192 (Sog_no.206) = =

Loc: W(r.) wall, N(r.) panel.
Co: destroyed; only the position of the medallion remains.
Dm: 21.5 (Mau)/22 (Sogliano).
Gr and Fr no evidence.
De: Bust of a maenad (?). The bust of a maenad wearing earrings, crowned
with ivy and holding a thyrsos.

Bi: G. Fiorelli, NSc 1877, 58-59.247-249 ("maenad"); Presuhn 1878, 7, 4;
A. Mau, BDI 1879, 205-206; Presuhn 1882, 8, 3; Niccolini 4,1
"Appendice. Nuovi scavi dal 1874 a tutto il 1882", 14; FGM Facts, 18
("portraits"); FGM, 24-25; Beyen Studia, 44-45.62; Schefold WP,
5-6.259 ("maenad"); Schefold VP, 137-138.

= 193 (Sog_no.681) = =

Loc: W(r.) wall, central panel.
Co: as above; illustrations by Gusman were used as the basis for the
following description.
Dm: 21.5 (Mau)/32 (Sogliano ?).
Gr: dark grey; mottled light grey on l. side (Gusman's illustrations).
Fr: beaded white band (Gusman's illustrations).
De: Busts of two male figures. The bust of a beardless male figure
depicted frontally from just above his chest zone. He wears a full
white garment (a toga and not a tunic as Fiorelli described) that
covers his l. shoulder and is fastened on the edge of his r.
shoulder to leave his arm bare. His head is wreathed with laurel
leaves and small red flowers (Mau, not visible in Gusman's
illustrations). With his r. hand he holds a rolled white volumen
De : to just below his chin; the hand is seen from just above the wrist and enters from the base of the tondo. His long oval shaped face is characterised (in the illustrations) by a full lipped closed mouth, prominent cheek bones, a long broad bridged nose and dark brown eyes. To the l. behind his r. shoulder appears a smaller male head depicted in profile and turned to his l. He is of a dark brown flesh colour and has short dark brown hair (Gusman's illustrations) wreathed with laurel leaves. He has (in the illustrations) a protruding chin, closed lips, a large nose, a prominent brow and deep set eyes that gaze up at his companion.


Pl.52 fig.3

= 194 = = = = = = = = =

Loc: W(r.) wall, S(l.) panel.
Gr and Fr no evidence.
Co and Dm as above.
De : Bust of a satyr (?). The bust of a satyr crowned with leaves, possibly wearing earrings and with a thyrsoς resting on the r. shoulder.

Bi : Mau, loc.cit., ("Satyr"); otherwise as above.

= 195 (Sgg. no.540) = = =

Loc: E(l.) wall, N(l.) red ground panel.
Co : as above; various illustrations were used in the formulation of the following two descriptions.
Dm : 21.5 (Mau)/22 (Sogliano).
Gr: light grey-green (Presuhn's illustration).
Fr: beaded white band.
De: **Busts of a male and female figure.** Slightly to the l. of the tondo the bust of a young beardless male figure who is depicted frontally. He wears a red-purple mantle (with blue edging, Presuhn) fastened on his r. shoulder by a circular (gold, Presuhn) buckle or a green ribbon (Mau) to leave his corresponding arm bare. He has a lance (light brown, Presuhn) that rests before his chest and passes before his l. shoulder as well as his companion so that the end is cut off by the frame. His head turns almost three-quarters and inclines to his l. His youthful face is characterised by a small closed mouth, deep set eyes and is framed by short (red-brown, Presuhn) hair that reveals his protruding r. ear. His hair forms a loose mass of locks on the crown of his head and a short fringe of strands swept to one side of his brow. He gazes down to his l. towards the bust of a female figure who appears to the r. partially behind his l. shoulder. She is depicted in profile and wears a yellow mantle (turquoise tunic, Presuhn) or veil (Sogliano) pulled over her head. Her long face is characterised by a prominent rounded chin, a small closed mouth, a long nose with an indentation at the brow and large deep set eyes directed at her companion. Her hair (light brown, Presuhn) appears from beneath her mantle to form a series of waves which end in a row of small curls on her forehead that descend to her l. temple.

Bi: Fiorelli, loc.cit., 248 ("probably Hippolytus and Phaedra"); Presuhn 1878, 7, Pl.2 (coloured etching); Mau, loc.cit., ("Hippolytus and Phaedra"); Presuhn 1882, 8, Pl.2 (coloured etching); Gusman P, 367 (sketch, not House of Holiconius as Gusman noted).368 ("betrothed couple"); de Grünneisen, 53 n.4 ("portraits").55 n.2.65 fig.75 (photo); RF 335,9 (drawing, "Ares and Aphrodite"); Schefold WF, 259 ("Hippolytus and Phaedra"); Schefold VP, Pl.132,3 (photo, wall = DAI neg.no.32.1699); DAI neg.no.78.1193 (sketch); otherwise as above.

Pls.57 fig.2.58 fig.1
Loc: E(1.) wall, central yellow ground panel.
Gr: light grey-green (Presuhn's illustration) or light grey-blue (mottled, Gusman's illustration).
Co, Dm and Fr as above.
De: **Busts of a young female and a male figure.** Slightly to the l. of the tondo the bust of a young female figure depicted almost frontally, turned slightly to her r. She wears a white (Gusman's sketch) or green tunic and a dark green mantle covering both shoulders. She wears a soft cap (dark red-brown, Presuhn) and not a gold diadem as Gusman depicts or a ribbon as Mau and the other sources have identified. She also wears a pair of long white rotund (pearl ?) pendant earrings. Her face is depicted almost frontally turned slightly to her r. so that she gazes forward out of the medallion. Her rounded oval shaped face is characterised by a full lipped closed mouth, a broad nose and deep set dark brown eyes. Her short dark brown hair emerges from beneath the cap on her forehead and is parted at the centre either side of which it waves to before her ears where it forms short curl clusters. To the r. partially behind her l. shoulder appears the bust of a young beardless male (?) figure of a feminine aspect who turns slightly to his r. He wears a yellowish garment and his head turns to gaze at his companion. His youthful face is characterised by a prominent rounded chin, a full lipped closed mouth, a long straight nose and deep set dark brown eyes. His dark brown hair forms a short dishevelled mass of curled strands that obscure his ears. At the front his hair is parted at the centre with wispy locks swept to either side of his brow.

**Re:** Presuhn 1878, 7, Pl.1.3 (coloured etching); Presuhn 1882, 8, Pl.1.3 (coloured etching); _FGM Facts_, Pl.6 (photo, "portraits of a brother and sister"); Gusman, 346 fig.6 (sketch).348; Gusman _F_, Pl.7.6 (water colour reproduction).368; _de Grønneisen_, Pl.5.4 (photo); Schefold _VP_, 259 ("loving couple"); Schefold _VP_, 137-138 ("Aphrodite and Ares", not House IX 6,6 side 7 as Schefold noted).P1.180,1 (photo = DAI neg.no.32.1690); DAI neg. nos.W379 (photo).78.1194 (sketch); otherwise as above.

Pls.52 fig.4.57 figs.1-2.58 fig.2
IX 5,18: House of Jason
Schefold WP, 262-265.
Plan: Zevi, 6 fig.1.

The white ground lateral panels of the W(l.) and N(back) walls of room 1 are decorated with three bust medallions. Mau identified the decoration in this room as last Style while Schefold, followed by Zevi, attributed it to the Vespasianic phase of the Fourth Style.

Loc: W(l.) wall, N(r.) lateral panel.
Co: destroyed; only the position of the medallion remains. A drawing held in the DAI was used in conjunction with a photograph published by Zevi as the basis for the following description.
Dm: 23.
Gr: ———; hatched and shaded (drawing).
Fr: ———

De: Bust of a female figure, Diana (?). The bust of a female figure depicted frontally from just above her breast zone. She wears a V necked garment with deep folds covering both her shoulders and a denticulated crown (scrolled dentils, drawing). Behind her r. shoulder appears the top of a quiver (not visible in photo). Her head is seen almost frontally and turns slightly to her r. so that she gazes out of the medallion in that direction. Her oval shaped face is characterised (in the drawing) by a prominent rounded chin, a long nose, full closed lips and large eyes. In the drawing her hair waves across her forehead from a central part to join a full mass of loosely curled locks around the sides of her face (obscuring her ears). Longer strands run down her neck and behind her shoulders. In the drawing the shadow cast by the figure's head is shown as an oval shaped area above her l. shoulder in the r. of the ground.

Bi: G. Fiorelli, *NSc* 1877-78, 740 ("Diana"); A. Mau, *BDI* 1880, 183-185; Zevi, 21.26-27.32.Pl.5,3 (photo).5,6 (photo, NW corner walls with tondi nos.197-198); DAI neg.no.78.1196 (drawing).
Pl. 59 fig. 1

Loc: N(back) wall, lateral panel W(l.) of the door opening into room o behind.

Co: destroyed; a drawing held in the DAI was used as the basis for the following description.

Dm, Gr and Fr as above.

De: Bust of a beardless youth, Apollo (?). Slightly to the r. the bust of a beardless youth depicted from just below his clavicle and entering the medallion at an angle so that his shoulders are cut off by the frame (drawing). A band (red, Helbig) passes across his chest and over his r. shoulder, behind which appears the upper section of a quiver. His head turns slightly to his l. (frontal, Helbig) and he gazes out of the tondo in that direction (drawing). In the drawing he has an oval shaped face characterised by full closed lips, a long nose and large eyes. His short curled hair fall in loose clusters around the sides of his face obscuring his ears and forms a short fringe on his forehead (drawing). His head is circled by a red (Helbig) band with laurel leaves at the sides. In the drawing the shadow cast by the figure’s head and shoulders is shown as a shaped area above his r. shoulder and in the l. of the ground.

Bi: Fiorelli, loc.cit., ("Apollo"); Zevi, Pl. 5.4 (photo); DAI neg.no. 78.1195 (drawing); otherwise as above.

Pl. 59 fig. 2

Loc: N(back) wall, lateral panel E(r.) of the door opening into room o behind.
Dm : 24.
Co, Gr and Fr as above.

De : Busts of a satyr and an eros (?). The bust of a satyr who was
crowned with ivy and who looked down to the l. (Mau). Over his
r. shoulder appeared the head of an eros who looked up into the
satyr's face.

Bi : Fiorelli, loc.cit., ("satyr and eros"); otherwise as above.

IX 6, S side, seventh House from the W
Schefold WP, 265-266.
Plan: A. Mau, BdI 1880, 194.

The room (cubiculum ?) W(l.) of the tablinum was decorated with two
bust medallions on the central white ground panels of the W(l.) and
E(r.) walls. Mau identified the decoration in this room as last Style
while Schefold noted the presence of a Vespasianic bipartite scheme
on the S(doors) wall.

Loc: W(l.) wall, central panel.
Co : destroyed.
Dm : 27.
Gr and Fr no evidence.

De : Busts of a female figure and a boy (eros ?). The bust of a female
figure who turned to the l. (Mau) and who wore a veil (Fiorelli).
Over her r. shoulder appeared the head of a boy (possibly an eros ?,
Fiorelli and Mau) who gazed in the same direction as his companion.

Bi : G. Fiorelli, NSc 1878-79, 238-239 ("female figure and boy (eros");
Mau, op.cit., 268; Schefold WP, 266 ("heads of a woman and youth").
Loc: E(r.) wall, central panel.
Co, Dm, Gr and Fr as above.
De: Bust (head, Mau) of a figure, Bacchus (?). The bust of a figure crowned with leaves.
Bi: Fiorelli, loc.cit., ("seems to be a female figure"); Mau, loc.cit., ("Bacchus?"); otherwise as above.

IX 7,19
Scheffold WP, 270.
Plan: Spin 1, Pl.10.

The white ground lateral panels of the N(back) wall of the ala (Sogliano and Mau)/ exedra (Scheffold ?) c were decorated with two bust tondi. While Fitz-Gerald Marriott and Mau attributed the decoration in this room to the Fourth Style the latter associated it with the period prior to the earthquake of 62/63 AD. Scheffold has attributed this scheme to the Vespasianic Fourth Style.

Loc: N(back) wall, W(l.) lateral panel.
Co: almost completely destroyed; only the flesh areas and the garment of the figure remain. The paintwork has flaked off or paled (above all on the figure's face, attributes and from the frame).
Dm: 19;20.
Gr: white.
Fr: garland band (Mau); border of blue and green vine leaves with a coronet in yellow at the top (Fitz-Gerald Marriott).
De: Bust of Diana (?). The frontal bust of Diana, her shoulders cut off by the frame. She wears a sleeveless red garment fastened on both shoulders by gold coloured buckles (no longer visible) and a narrow necklace around her neck (faded). Resting before her r. shoulder are two spears (pale). Her head turns slightly to her r. and her dark brown hair is crowned with vine leaves and a gold fillet (Fitz-Gerald Marriott, no longer visible). Her flesh is a light pink colour.
Bi: A. Sogliano, *NSC* 1880, 492 ("Artemis?"); A. Mau, *BDI* 1883, 79 ("Diana"); *FOM*, 16-17 ("portraits").

Loc: **N(back) wall, E(r.) lateral panel.**

Co: destroyed.

Dm, Gr and Fr as above.

De: **Bust of Sol (?).** The bust of Sol wearing a garment similar to that of the figure in the preceding example (Mau) and a radiate nimbus with sky blue rays. A whip rested on his r. shoulder and he had long blond hair.

Bi: Sogliano, *loc.cit.*, ("Helios"); otherwise as above.

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**IX 7,20**

Schefold *WP*, 270-271.

Plan: *Spin* 1, Pl.10.

The central panels of the N(back), E(r.) and W(l.) walls of **triclinium (?)** e were decorated with medallions but only one is known to have held a bust. Mau identified the decoration in this room as last Style and Schefold has attributed it to his Vespasianic phase of the Style.

Loc: **E(r.) wall, central panel.**

Co: destroyed.

Dm, Gr and Fr no evidence.

De: **Bust of a figure.** The bust of a figure of a dark brown flesh colour.

Bi: A. Mau, *BDI* 1882, 218,
IX.9.18(13): House of Sulpicius Rufus or House of the Pig

Schefold WP, 284-286.

Plan: A. Mau, RM 4, 1889, Pl.1.

Four bust medallions decorated the lateral red ground panels of the W(r.) and E(l.) walls of the cubiculum. An etching published by Niccolini
of the W(r.) wall was used in the formulation of the following two
descriptions. However, the etching was unclear for the facial details of
the figures. Mau originally identified this room scheme as Third Style.
Schefold has attributed it to his Tiberian phase of that Style
while Bastet-de Vos identified the scheme as late Third Style, phase IIb
(see appendix 1).

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Loc: W(r.) wall, N(r.) lateral panel.
Co: almost completely destroyed; only the outline of the frame remains.
Dm: 12.5; ---
Gr: dark pink (etching).
Fr: white band (etching).
De: Bust of a female figure. The bust of a female figure depicted from
just below her breast zone and turning slightly to her l. (etching).
She wears a white tunic and a green mantle covers both her shoulders
(etching). A band runs through her brown hair that forms short
clusters of curls around her face which cover her ears; the
remainder stops mid-way along her neck (etching).

Bi: Niccolini 4,2 Pl.10 (coloured etching, wall); Mau, op.cit., 114-115
("heads"); Schefold WP, 286; Bastet-de Vos, 89-90,Pl.49,87
(photo = Niccolini 4,2 Pl.10).

Pl.60 fig.1

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Loc: W(r.) wall, S(l.) lateral panel.
Co, Dm, Gr and Fr as above.
De: Bust of a male figure. The bust of a beardless male figure depicted
De : from just below his clavicle and turning slightly to his r. (etching).
He wears a pink tunic and a green mantle over both shoulders while
his short brown hair is wreathed with leaves (etching).

Bi : as above.

Pl. as above.

Loc: E(l.) wall, N(l.) lateral panel.
Co and Dm as above.
Gr and Fr no evidence.
De : Bust of a figure.
Bi : as above.

Loc: E(l.) wall, S(r.) lateral panel.
Co, Dm, Gr and Fr as above.
De : Bust of a figure.
Bi : as above.

IX 10,1-4: House of M. Obellius Firmus or House of the Count of
Turin
Scheffold WP, 286-288.
GAP, 321-322.
Plan: G. Spano, NSc 1910, 332 fig.1.

The eastern cubiculum E was decorated with three medallions on the
central white ground panels of the N(l.), S(r.) and E(facing) walls;
only the latter is known to have contained busts. Spinazzola identified
the decoration in this room as simple Fourth Style while Maiuri recognised the very latest variety of that Style here and attributed it to the period after the earthquake of 62/63 AD. Schefold has more specifically identified this room as Vespasianic Fourth Style.

= 209 = = = = = = = =

Loc: E(facing) wall, central panel.

Co: almost completely destroyed; only the position of the frame and traces of the figures remain. A photograph published by Spinazzola was used as the basis for the following description.

Dm: 21 (Sogliano); 28.

Gr: dark blue.

Fr: inner dark red-brown band surrounded by a broad area of the wall ground and inscribed within an outer green wreath band. The wreath is decorated with eight small clusters of leaves, yellow and purple flowers (Sogliano).

De: Busts of a female and a male figure. Slightly to the r. is the bust of a mature female figure depicted from just above her breasts. She turns to her l. so that her shoulder recedes into the ground and is cut off by the frame; her l. side is deeply shaded. She appears to wear a garment that covers her l. shoulder and that passes across her chest leaving her other shoulder bare. Her head inclines to her l. and is half turned towards the observer as she gazes forward out of the tondo. Her short wispy hair curls loosely around the sides of her face obscuring her ears. Above a deeply lined neck her face is characterised by fleshy features including a large chin, thick slightly open and downturned lips as well as a broad nose. Behind her r. shoulder to the l. appears the bust of a mature male figure. He is placed slightly higher and is disposed in a more frontal direction than his companion. He appears to be nude and of a much darker flesh colour than the female figure. His head is depicted almost frontally and is turned only slightly so that he gazes out of the medallion to his l. His face is framed on his r. side by a series of thick loose curls that almost obscure his ear as they fall along the side of his neck to stop just above his shoulder. He has a thick muscular neck and his fleshy face is characterised by expressive features; including deep lines, a rounded chin, full closed downturned lips and thick eyebrows.
De: that frame exceptionally large eyes with deep depressions below. He wears a light coloured helmet with a plume falling to either side of the crown.

Bi: A. Sogliano, _NSc_ 1905, 251 fig.5 (photo).253 ("probably Mars and Venus"); Maluri, 132.181.188; _Spin_ 1, 344-345 ("portrait of "Obellius Junior" and his young companion”).365 fig.413 (photo, "portraits of "Obellius Junior" and wife”); Schefold _WP_, 286-287 ("Obellius Junior and Wife or Mars and Venus”).

Section 2:

= 210 (_H_no.1268_/ _NM_inv.no.8981_)

Schefold proposed a Vespasianic attribution for this medallion.

Loc: white ground panel.

Co: fair state of preservation; the lower 1. of the frame and a small adjacent area of the ground are destroyed. Moreover, there are some minor scratches and areas where the paintwork has chipped or flaked off across the entire surface of the fragment (above all on the figure’s face, neck, beret, quiver and areas of the ground and frame).

Dm: 23 (Helbig); —

Gr: light grey-blue.

Pr: broad dark red-brown band of irregular width.

De: _Bust of a boy, Paris_ (?). The bust of a boy (feminine features, Helbig?) depicted from just below his clavicle. The bust enters from the base of the frame at an angle so that his shoulder-line slopes slightly r. to l. of the observer and both his shoulders are cut off by the frame. He wears a light red-pink garment (not a _chiton_ as Helbig noted) that passes over his l. shoulder only and a light green Phrygian beret. Behind his l. shoulder appears a quiver (Light purple with dark red-brown shadows and details) that is held on his shoulder by a light brown strap that follows the inner line of his garment. His full, rounded boyish face is depicted almost frontally and turned only slightly so that he gazes out of the medallion to his r. His face is characterised by a full
De: lipped closed mouth, a long broad nose and large dark brown eyes framed above by thick red-brown eyebrows. His face is framed by short red-brown hair that forms a mass of dishevelled curls and loose strands that cluster around the sides of his face. The curls obscure his ears and form a short fringe across his forehead. His flesh is of a warm yellowish pink-brown colour with added white highlights and dark pink-brown shadows. A light brown line is used to outline the contours of his flesh areas.


Pl.60 fig.2

Loc: light blue ground panel.
Co: well preserved; a large vertical crack runs down the centre of the tondo and minor diagonal cracks run across the medallion over the figures (especially across the male's face). There are small areas where the paintwork has chipped off and faded slightly (above all from the frame, the female figure's head and hair).

Dm: 33; —
Gr: light grey-blue.
Fr: dark red-brown band with an outer white beaded line.
De: Busts of a female and a male figure, Omphale and Hercules. To the l. of the tondo is the bust of a mature female figure depicted from mid-breast zone and turned to her l. She wears a red garment with long sleeves (with dark red folds and light blue edging around her r. wrist, not a chiton as Helbig noted) and a pair of gold circular earrings. She also wears her companion's lion skin (light pink-brown); the head of the animal is worn as a cap while the paws are draped over her shoulders. She passes her r. arm across to the r. side of the medallion (so that the tips of her fingers extend over the edge of the frame) and in her l. hand (placed before her breast with the tips of the fingers extending over the frame) she
De: holds the end of a club (light brown) that rests before her l. shoulder and that appears behind her head. Her long oval shaped face rests on a short neck and is turned almost three-quarters to gaze out of the medallion to her l. Her face is characterised by a fleshy under-chin, a rounded sloping chin, a small mouth with full closed lips, broad cheeks (with a pink tinge), a shallow nose and large heavy lidded, dark brown eyes framed above by thick eyebrows of the same colour. Her face is framed by dark red-brown hair that forms a series of loose curls around the sides of her face that almost obscure her ears and fall along the sides of her neck to over her shoulder in long curled or straight strands. On her forehead her hair forms a series of small curls to either side of a central part. Her flesh is a light white-pink colour with a red-brown used to indicate the shadows, her hair, her features and to outline her flesh areas. To the r. and partially behind her l. shoulder appears the bust of a mature bearded male figure. He turns to his r. so that his l. shoulder is placed at a high angle and wears a light blue-grey garment. His head is wreathed by a fine brown band with laurel (?) leaves and clusters of berries or flowers (at the front, white) the end of which appear as two fluttering ribbons either side of his neck. His r. arm passes behind his companion so that his hand rests on her r. shoulder while his head (resting on a thick neck) turns three-quarters to his r. to gaze at her. His broad squared face (the r. side flattened in three-quarter view) is characterised by full, slightly open lips, which reveal his upper teeth, a large hooked nose, a marked crease on his cheek and large dark brown eyes (set at an oblique angle, his r. eye lower than his l. in three-quarter view) framed by fine straight eyebrows of the same colour. His face is framed by short red-brown hair (grey-white highlights) and a short stranded bushy beard. His flesh is a warm red-brown colour with a darker red-brown used to indicate the details of his hair, beard, features and the shadows on his flesh areas.

Bi: H, loc.cit., ("Hercules and Omphale"); Elia, 110 no.301 ("portraits of Hercules and Omphale"); Hr, series 2, text 18-19.Pl.207 (photo); Schefold WP, 333.
Curtius discussed the medallion as mature Fourth Style while Schefold identified it as Neronian.

Loc: red ground panel.
Co: almost fully preserved; save for the destroyed upper third (from above the figure's head) and areas of minor damage; two vertical cracks run down each side of the tondo, minor cracks run over the figure's face and r. ear. Portions of the paintwork have flaked off (above all from the inner frame band, the figure's garment on his l. shoulder, the wreath and areas on his face) and faded (especially on the outer band of the frame and the subject's wreath). The traces of red paint above the figure's wreath and on the l. edge of the frame which seem to be sections of the frame that have been incorrectly placed when the painting was restored are in fact areas where the surface has fallen or flaked to reveal the ground of the panel.
Dm: 31;36.
Gr: light grey; running along the inner l. edge of the frame is an area of light green.
Fr: broad dark red-brown band with an outer white beaded line.
De: Bust of an elderly male figure. The frontal bust of an elderly man enters the r. side of the tondo at an angle so that his shoulder-line slopes sharply r. to l. of the observer. He is shown from just above his chest zone with his shoulders cut off by the frame. He wears a red mantle (with darker red-brown folds and white highlights) that forms a thick bunch of folds against the l. side of his neck and his head is wreathed with large ivy leaves (light green with white details). Above a long neck his head turns slightly so that he gazes down out of the tondo to his l. His long oval shaped face exhibits plastically modelled features; his narrow yet full lipped mouth seems to be slightly open and assumes an almost pouting expression. He has a short broad nose and large deep set dark brown eyes with deep creases marking the heavy lids (his
De: r. eye is placed at an angle) that are framed by thick eyebrows of the same colour (these slope inwards towards the bridge of his nose where the ends curve round and back onto his brow). His short white-light grey hair is brushed high off his forehead and is obscured by his wreath. While his l. ear is seen close to the side of his head his r. protrudes. A full, white long stranded moustache covers his upper lip and meets a beard of short wiry strands; occasional light brown hairs. His flesh is a very light pink-brown colour with added white highlights and dark brown shadows; the l. side of his face is deeply shaded.

Bi: H, loc.cit., ("portrait"); FGM Facts 17 n.; FGM 13; Curtius, 381 fig. 206 (photo, "portrait of a Greek poet"). 382; Marconi, 54 ("portrait of an old man"). fig. 64 (photo); Elia, 113-114 no. 313 ("poet"); Ducati, 26. Pl. 98 (photo); Borda, 219; Schefold WP, 336; Thompson, 82 ("portrait of a Greek poet"). fig. 17 (photo).

Pl. 61 fig. 2

Schefold attributed this tondo to the Vespasianic Fourth Style.

Loc: light blue ground panel.
Co: fairly well preserved; a series of large cracks run over the frame all around the tondo and there are scratches on the figure (running over her face, chin and r. shoulder). The colour has faded (above all on the figure's face and hair) and has altered to a blackish tone in areas (especially on the ground, the figure's flesh areas and mantle).

Dm: 20; 23.
Gr: light grey.
Fr: black band.

De: Bust of a female figure. Slightly to the l. of the medallion the frontal bust of a female figure depicted from mid-breast zone and set at an angle so that her shoulder-line slopes slightly l. to r. of the observer. She wears a red tunic (dark red folds) and a light yellow-brown mantle (dark brown folds) covering both shoulders. A gold band or ribbon runs through her hair and in her r. ear
De: she has a dark brown rotund pendant earring. Her oval shaped head inlines and turns slightly to her l. while her eyeballs are turned upwards to gaze out of the medallion. Her face is characterised by a prominent rounded chin, a wide, full lipped slightly open mouth, a narrow nose with a broad base and deep set, bulbous dark brown eyes. Her face is framed by dark brown hair (not blond as Helbig noted) that forms a waved mass on the crown of her head and across her forehead as well as a row of short tight curls across her brow. Loose curls appear along the temples and sides of her face which almost obscure her ears while the remainder falls along the sides of her neck and over her shoulders in long curled strands. Her flesh is a light white-pink colour with a light brown used to indicate the details of her features and all the shadows. The figure is bathed in a strong white light.

Bi: Ternite 2,1 Pl.6b (etching); FGM Facts, 17 n. ("portrait"); FGM, 13; RP 335,13 (drawing, "maenad ?"); Schefold WP, 336 ("maiden").

Pl.62 fig.1

This tondo and the following example are known to have decorated the lateral white ground panels of the same wall in an unknown house. On the basis of the initial indication in the Pitture series it has often been suggested that these tondi were found in the so-called Masseria di Cunno (VI Insula Occidentalis). Unfortunately this provenance cannot be substantiated. Swindler identified tondo no.214 as Fourth Style while Rumpf and Borda have attributed it to the Flavian period. Alternatively, Curtius followed by Hanfmann, Kraus and Thompson associated the subject of this medallion with the Claudian-Neronian period (ca., 40-50 AD).

Loc: white ground lateral panel.
Co: almost fully preserved; a small vertical crack runs across the r. side of the ground as well as over the dyptchon and there are small areas where the paintwork has chipped off the surface (above
Co: all on the figure's face, hands, garments and dyptchon or faded
(above all from the frame). Small dotted areas of colour all over
the figure and ground have altered to a dark brown-black.

Dn: 29.31 (32, Thompson).
Gr: light blue-green (not grey as Halbig noted); slight areas of black
discoloration.
Fr: narrow serrated dark green band to simulate a wreath of leaves.
De: Bust of a female figure. Slightly to the l. of the tondo the bust
of a young female figure depicted almost frontally and turned only
slightly to her l. so that her r. shoulder is partially higher.
She wears a dark green tunic and a mantle covering both her
shoulders and rising up the r. side of her neck (light purple-
red with darker folds of the same colour, on her r. shoulder this
is overlaid by a bluish-white tinge that is possibly highlighting).
An open gold net covers the crown of her head and she wears a pair
of gold circular earrings. Before her shoulder in her l. hand (ring
on her finger) she holds a closed dyptchon (dark red-brown with
yellow edging) tied with a black ribbon at the upper end of the
binding. Her r. hand (from wrist) emerges from a sleeve of her
mantle to hold a stylus (black) the end of which she rests on her
lower lip. Her small oval shaped face rests awkwardly on her long
slender neck and is depicted almost frontally so that she gazes
forward out of the medallion. Her face narrows to a small chin and
is characterised by full closed lips, a small shallow nose with
prominent nostrils and large, deep set heavy lidded dark brown
eyes. Her l. eye which is smaller and is bathed in deeper shadows
than her r. and her flattened l. cheek both imply that the l. side
of her face was intended to be seen in almost three-quarter view.
However, this representation was not successfully achieved. She has
dark brown hair that appears from beneath the net to form short
clusters of curls at the sides of her face almost obscuring her
ears, while a series of short small curls run across her forehead
to the sides of her face and temples (indicated in a light brown
colour). Her flesh is a light white-pink colour with darker pink
shadows and added white highlights.

Bi: Pi'E 3, 233-237 ("portraits").Pl.45 (etching, tondi nos.214-215);
Ternite 2,1 50 ("poetess and poet").Pl.1 (coloured etching); ME 14,
Bi: 1-5. Pl. 31 (etching); A. Mau, RM 8, 1893, 20; FCM Facts, 17 ("portrait"). Pl. 14 (photo); FCM, 13; Gusman, 343.347 ("portraits"); Mau, P, 476-477 ("genre images"); Gusman, P, 370 (sketch, "portrait"); Ch. Waldenstein, L. Shoorbridge, Herculaneum. Past, Present and Future, London, 1908, Pl. 35 (photo, "Muse or Sappho?"); de Grüneisen, 58 n.4.66.66 n.4 ("ideal portrait"). Pl. 5.3 (photo, "Sappho"); Cagnat-Chapot, vol. 2, 109; RP 260,10 (drawing, "poetess"); Spin Arti, Pl. 153 (photo, "portrait"); Curtius, 378-380. Pl. 11 (colour photo); Marconi, 54,54 fig.63 (photo); Rizzo, 84 ("type portraits"). Pl. 193 (photo, "portrait"); Swindler, 373-374; Elia, 112 no.309.fig.41 (photo); G.E. Rizzo, MAF 3, Centuripeae fasc.1, 32-33.32 fig.25; Ducati, 26 Pl. 97 (photo, "poetess"); A. Rumpf, Malerei und Zeichnung, Handbuch der Archäologie, 4,1, Munich, 1953, 182 ("portrait"). Pl. 64 fig. 10 (photo); Maiuri, PR, 100-103 ("idealised portrait"). 100 (colour photo, "portrait"); B. Maiuri, 129 ("genre type, idealised portrait"). 129 fig. (photo); Schefold VP, 336; Borda, 206 ("portraits"). 264 (photo); Schefold VP, 137; Ragghianti, Pls. G fig. 172 (photo, "poetess"). I fig. 188 (photo); Hansmann, text to Pl. 41. Pl. 41 (colour photo, "portrait of a young girl of the Claudian era"); Th. Kraus, L. von Matt, Lebendiges Pompeji. Pompeji und Herculaneum Antiliz und Schnickel zweier antiker Städte, Cologne, 1973, 166 ("portrait"). 166 Pl. 213 (colour photo); Anon., Pompeji. Leben und Kunst in der Vesuvstädten (Catalogue, Zurich Exhibition), Zurich, 1974, 208 no. 357. Pl. 63 (colour photo); A. Allroggen-Bedel, NFIP, 118-119.119 fig. 95b (drawing, reconstruction wall scheme with tondi nos.214-215); Thompson, 81 ("portraits"). fig. 8 (= A. Allroggen-Bedel, NFIP, 119 fig. 95b).

Pl. 62 fig.2

Loc: as above, pendant to the preceding example.
Co: almost fully preserved; minor areas of damage, including a diagonal crack across the r. area of the ground and a series of vertical scratches on the r. side of the youth's face as well as his garment, shoulder and above his r. shoulder. The paintwork has faded on the frame.
Gr: light grey; area of pink discoloration to l. side of the ground and
Gr: above the figure's r. shoulder.
Dm and Fr as above.
De: Bust of a beardless youth. Slightly to the r. of the tondo the bust of a youth shown from mid-chest zone. He turns slightly to his r. and is set at an angle so that his shoulder-line slopes r. to l. of the observer while his r. shoulder recedes into the ground. He is nude save for a yellow mantle with dark red-brown and light yellow folds that covers his l. shoulder and that is pulled across his chest to cover his arm. His head is wreathed with light green ivy leaves. His r. hand emerges from the base of the tondo to grasp the lower end of a rolled white volumen while his l. hand emerges from a sleeve of his garment to hold the upper end just below his chin; near the dark green index that extends from the upper end of the scroll he places his index finger so that it intercedes between the volumen and his chin. His head turns three-quarters to gaze out of the medallion to his r. His narrow elongated oval shaped face is characterised by thick, closed pouting lips, a long shallow nose with a flat bridge and prominent nostrils, long cheeks, narrow deep set and heavy lidded dark brown eyes. His short dark brown hair forms a mass of fine strands on the crown of his head (to reveal his large, protruding l. ear) and a short fringe of fine strands that are swept to one side of his forehead. The youth's flesh is a light pink-brown colour with added white highlights. His l. ear is shaded in a strong pink colour while the shadows around his features and areas of his flesh are indicated and/or outlined in a dark pink-brown.

Bi: MB 6, 1-3 ("poet"). Pl.35 (etching); Birt, 115 fig.64 (drawing).118; de Grüneisen, 58 ("portrait"); Cagnat-Chapot, loc.cit., n.2; RP 335,10 (drawing, "poet?"); Rizzo, Pl.193b (photo); Rizzo, op.cit., 33-34 ("conventional portrait of a poet").33 fig.26 (photo); B. Maiuri, 128 ("portrait of a poet").128 fig. (photo); Ragghianti, 81 ("portrait").131 (photo); otherwise as above.

Pl.63 fig.1

Schefold proposed a Vespasianic attribution for this tondo.

Loc: white ground panel.
Co: almost fully preserved; except for a fine crack running across the lower third of the medallion and small areas where the paintwork has flaked (above all on the youth's face, the ground and frame) or faded slightly (especially on the upper and l. side of the ground as well as the youth's head, hair band and petasos).

Dm: 20.5 (22, Helbig); 21.

Gr: light blue-grey.

Fr: dark red-brown band of irregular width.

De: **Bust of a beardless male figure.** To the r. the bust of a beardless male figure depicted from above his chest zone. He is shown in profile turned to his r. and entering the tondo at a sharp angle so that his shoulder-line is not included. He wears a dark red (not brown as Helbig noted) garment with darker red folds fastened on his r. shoulder to leave his arm bare and his head is possibly encircled by a narrow, green wreath band (?, now faded). This unfortunate youth is distinguished by his long, narrow oval shaped head with its unusually flat occipital region. His face is characterised by angular features depicted disproportionately in comparison with the width of his thick neck and the size of his head. Hence, his small compressed features, especially his sloping chin and taut jaw-line appear unnaturally long. His narrow lips are drawn together and curve down at the edges while his almost non-existent upper lip protrudes as it merges into his large, thick nose. His countenance is further enhanced by his small cauliflower l. ear, his prominent flat cheek marked by a distinct crease line and a bulbous, glaring dark brown eye with a sloping outer edge and thick lid that is framed by a long bushy eyebrow. His wiry red-brown hair forms a short fringe on his broad forehead and rises in short, dishevelled bushy strands on the crown of his head. His hair is clipped closely along the back of his neck and stops just below his ear, but a few stray locks are brushed forward. His head is bent slightly forward so that he gazes down to his r. towards a light grey (silver) petasos with a pair of wings (light grey-green) which appears in the lower l. of the ground and in which he mirrors himself; this object is not a mirror as Helbig and Schefold describe. His flesh is a light pink-brown with white highlights. The shadows around his features and along the profile line of his face and torso.
De: are indicated in a warm brown.

Bi: FGM Facts, 17 n.; FGM, 13 ("portrait"); Schefold WF, 336 ("youth with mirror").

Pl. 63 fig. 2

This medallion can be attributed to the Third Style phase IIb (B/DV) or Schefold's Claudian-Neronian phases (see appendix 1); Schefold identified this medallion as Vespasianic and Herbig attributed it to the Third Style.

Loc: turquoise ground panel (Herbig); the tondo appears before a vertical support and would have been located in the upper section of a central wall zone (see p. 141 chap. 2).

Co: the tondo was not available for study purposes and the following description was based on a photograph held in the DAI and reproduced by Herbig. This indicates that in 1960 the medallion was fairly well preserved except for some minor damage; a large diagonal scratch runs across the tondo from the l., smaller scratches mark the child's face and the area above the figures' heads, a further crack appears in the lower r. area of the frame. Small chips of paint were lost from the figures and the paint on the outer edges of the frame had flaked.

Dm: 21 (Herbig); ----

Gr: grey (Herbig) or dark pink (Herbig).

Fr: dark broad band with an outer white (Herbig) beaded line.

De: Busts of a male and a female figure with a male child, satyr, maenad and Bacchus child (?). To the r. is the bust of a beardless youth shown from just below his chest zone. He is shown in profile, turned to his r. and a red (Herbig) mantle covers his l. shoulder while leaving his chest bare. His short hair, crowned with wreath of pine, forms a flat mass on the crown of his head and continues along the back of his neck while it forms a short fringe of curving strands on his forehead. The youth's face has a squared chin, a small closed mouth, a pointed nose and a small indentation
De: in the brow at the root of his nose. He has deep set heavy lidded eyes and his l. eye is framed by a long narrow eyebrow indicated by short oblique strokes; his corresponding ear is characteristically pointed. To the l. is the bust of a female figure shown from just below her breast zone and half turned to her l. to face the youth, whose gaze she returns. She wears a red and iridescent blue (Herbig) tunic fastened on her r. shoulder by a circular clasp or buckle; her r. ear is adorned with a circular earring. Her short hair is shown as a flat mass on the crown of her head and forms a central part from which it is pulled to either side of her forehead in a few long straight strands that are then pushed behind her ears.

A wreath of ivy (not vine as Herbig suggested as an alternative) encircles her head which is turned almost three-quarters to her l.; the corresponding side of her face and neck is bathed in shadow. Her face is characterised by a large rounded chin with a marked central crease, a closed downturned mouth, a large pointed nose and deep set heavy lidded eyes. Before the two figures the youth holds the half reclined figure of a child in the palm of his raised l. hand. The child turns to his r. and is nude save for a pair of purple (Herbig) boots and a red cloak draped over his bent l. arm and his corresponding leg; the figure is of much smaller proportions than his two companions. In his l. hand he holds a thrysos that rests at an oblique angle before the group. His r. arm is extended to the l. where he holds a kantharos. His boyish head is crowned with ivy and turns slightly to gaze down and out of the tondo to his r.

Bi: II loc.cit., ("satyr, maenad and Dionysos child"); FGM Facts, 17 n. ("portraits"); FGM, 13; Elia, 111 no.305 ("Roman family"); Schefold WP, 342 ("Bacchic busts"); Herbig, 12-13 ("Bacchic family or mortals in the guise of a Bacchic family"). Pl.18 (photo = DAI neg.no.60.440).

Pl.64 fig.1

Loc: white ground panel.
Co: good, but slightly soiled; small cracks run across the medallion (from upper r. of the frame across to the figure's hair, down r. side of the frame and from the upper l. of the frame down to the subject's head and r. eye (a deep gouge marks this eye)). Areas of paint have flaked (including a series of small chips, large circular pieces from the r. side of the figure's chin and ground just above her r. ear) or faded (above all on the frame and the figure's garment).

Dm: 29;33.5.
Gr: light grey.
Fr: broad black-brown band with inner and outer strokes and rounded protrusions irregularly sized as well as spaced to simulate the leaves of a wreath.

De: Bust of a young female figure. The frontal bust of a female figure seen from just above her breast zone with both shoulders cut off by the frame. Her shoulders are sloped so that her r. is slightly higher; her small upper torso and narrow shoulders are out of proportion with her large head. She wears a white-light grey garment with a round neckline covering both shoulders. Around the base of her neck is a thick gold band with a dark green rounded stone placed at the nape. She wears a pair of white (pearl ?) pendant earrings; one pendant hangs from her r. ear and two from her l. A yellow (white highlights, gold ?) ribbon or band encircles her hair and from this extend ivy leaves; dark-light green, paler white leaves to the r. side. Her head turns slightly to her r. and she gazes out of the tondo in that direction; only from her l. eye, as the gaze of her r. eye is frontal. Her long oval shaped face merges into a short, broad neck and fleshy under-chin. Her face is characterised by a prominent, rounded chin with an indentation below her protruding lower lip. She has a small, downturned mouth with full (light pink) lips, a short nose with a flat bridge and shallow nostrils as well as broad cheeks. Her long, shaped dark brown eyebrows frame small, deep set eyes of the same colour; her eyes have well marked crease lines. The figure's long dark red-brown hair waves across the top of her head to either side of a central part while a series of small curls run around her forehead and temples. The remainder is brushed (behind her l. ear but covers her r. ear) to form a short cluster of locks around her head, with loose strands
De: running along the sides of her neck and onto the top of her shoulders; a thick strand flies out from the l. side of her neck. The figure has a yellowish-pink flesh colour with subtle white highlights and a rose-brown tone is used on her cheek areas. Her facial features and all details are indicated in a fine dark brown line while all shading is executed in a similar colour.

Bi: —

Pl. 65 fig. 1

Hanfmann attributed this tondo to the Fourth Pompeian Style ca., 60-79 AD.

Loc: white ground panel.

Co: the following description was based on photographs of this medallion published by Hinks and Hanfmann. These show a large and fairly well preserved fragment of a tondo. The upper and lower sections (from above the figures' heads and from below their chest zones) as well as the l. side (from along the male figure's r. side) are destroyed. A series of fine cracks extending from the r. run across the centre and l. side of the ground and pass over the area of the figures' faces; Hanfmann noted that the background had been partially restored. Small areas of paintwork have flaked off the male figure's neck, l. shoulder (Hanfmann noted incrustation here) and the l. side of the female subject, in the areas above and below her eyes; her l. eye is badly damaged.

Dm: height 14; width 17.5 (Hinks).

Gr: white.

Fr: dark turquoise band with unequally spaced and sized inner strokes to simulate a wreath (grey-green toothed ornament, Hinks?); preserved only on the upper r. side.

De: Busts of a young male and a female figure. To the l. is the bust of a beardless male figure depicted from just above mid-chest zone. He is placed at an angle and turns to his r. so that his l. shoulder
De : slopes down. He appears to be nude and hairs are shown on his chest.
He has a short neck and his head is turned three-quarters to his l., while he gazes up and out of the tondo to his l. His oval shaped face is characterised by a rounded jaw-line, full slightly open lips, a short flat bridged nose and large dark brown eyes framed by long eyebrows. His short unkempt hair is pushed high off his forehead to form a full mass with a few loose locks falling around the sides of his face; an area of flesh colour peeking through his hair at his r. temple may be a satyr's ear (Hanfmann ?). To the r. partially behind his l. shoulder appears the bust of a young female figure seen from just above mid-breast zone. She enters the medallion at an angle and turns only slightly to her l. so that her r. shoulder-line is higher and she is seen almost frontally; her shoulders do not appear in the painting. She wears a dark turquoise garment (with white folds and wash) with a rounded neckline that runs around the base of her neck and covering her shoulders. She wears a soft cloth cap of the same colour on the top of her head. Her head is held almost upright, inclining back and to the r. it turns almost three-quarters to her l. and she gazes up, out of the tondo in that direction. She has a broad, short neck and a heart shaped face. The latter is characterised by a prominent jaw-line, a pointed chin, full closed lips, a long straight nose and large dark brown eyes framed by thick eyebrows; her eyeballs like those of her companion are rolled upwards in their sockets. Her hair forms a flat yet full mass that is parted at the centre and then pulled to either side of her face to frame her forehead and temples. It then passes behind her ears (to reveal her r. ear) and is gathered into a small bun (light brown with darker details) that appears behind the r. side of her neck. Both figures have dark red-brown hair (yellowish-brown, Hinks ?) and are depicted in an impressionistic style. Their light pink-brown flesh colour is overpainted with strong white highlights and shaded zones which are graded from light to dark brown (brown-purple, Hanfmann). The details and facial features are indicated in summary dark brown strokes.
Bi: R.P. Hinks, *Catalogue of the Greek, Etruscan and Roman Paintings and Mosaics in the British Museum, London*, 1933, 20 no.37 ("bust portraits").21 fig.17 (photo); Hanfmann, text to Pl.44 ("mythological or semi-mythological couple"). Pl.44 (colour photo).

Pl.65 fig.2

= 220 (H no.1415) = = =

According to Ternite this tondo and/or his etching of it was held in the collection of antiquities in the Royal Museum (Berlin). While all the sources also noted Berlin as the painting's location it could not be located there.

Loc: yellow ground panel (Ternite's etching).
Co: ———; Ternite's etching of this tondo was used as the basis for the following description.
Dm: 22 (Helbig); ———
Gr: light grey-violet; darker areas in the lower section around and behind the figure (etching).
Fr: inner black-brown band surrounded by an outer white beaded line and a further dark brown band (etching).
De: Bust of a boy. The bust of a boy depicted frontally from mid-chest zone. He wears a red-brown mantle with deep folds covering his l. shoulder, draped across his chest and fastened on his r. shoulder to leave his r. arm bare; a band runs through his hair (etching). His head turns to gaze out of the medallion to his r. His boyish face is characterised (in the etching) by full closed lips, a short nose and large, dark brown deep set eyes. His brown hair forms a short curled fringe on his forehead and falls either side of his face in full curled locks that end just below his ears, with a few longer strands continuing along the sides of his neck (etching).

Bi: Ternite 2,3 84.Pl.17 (coloured etching); RP 335,14 (drawing); Schefold WP, 317.

Pl.66 fig.1
Section 3:

= 221 (H no. 1409, pot H no. 1009 as Reinach/ NM inv. no. 9081)

This medallion is the counterpart to the following three examples. Beyen attributed this series of four tondi to one of his Fourth Style workshops while Schefold attributed them to the Vespasianic phase of the same Style.

Loc: the position of this tondo on the light blue wall fragment suggests that it decorated the upper section of a central wall zone (see p.141 chap.2).

Co: almost fully preserved; vertical cracks run from the base of the frame to the middle of the figure and minor cracks run over the r. side of the frame and across the figure. There is a deep vertical scratch over the figure's r. eye and minor areas of damage where the paintwork has flaked off the surface (above all from the figure's hand, neck, forehead and the inner band of the frame). The paintwork has faded slightly (above all on the l. side of the tondo, the upper section of the outer band of the frame and small areas of the inner band of the frame).

Dm: 22;25.

Gr: light grey; faded pale green traces around and above the figure's shoulders.

Fr: dark black-brown band with an outer fine white beaded line.

De: Bust of a female figure, maenad. The bust of a female figure depicted from just below her breast zone and turned to her l. She wears a red garment that leaves her r. arm bare, a light blue-grey, soft cloth cap on her head and in her r. ear a small white rotund (pearl ?) pendant earring (indicated only in the Pitture etching). Before her l. shoulder she holds a patera (light blue with pink details; silver, Pitture ?) with a central projection and bearing what appears to be fruit; her r. arm emerges from the base of the tondo to hold the side of the dish while her l. hand supports its base. Her head rests on a broad neck and turns three-quarters so that she gazes to her l. out of the medallion. Her elongated oval shaped face is characterised by a fleshy under-chin, a small chin marked by a deep crease, a small yet full lipped closed mouth, a long flat
De: bridged nose and large, deep set dark brown eyes framed above by thick eyebrows of the same colour. Her face is framed by dark red-brown hair that is brushed across her forehead in waved strands to form loose curls either side of her head that almost obscure her ears. The remainder falls in long strands along the sides of her neck and behind her shoulders. Her flesh is of a light pink-brown colour with added white highlights. A dark red-brown is used to indicate the shadows, her features, her hair and to outline the contours of her flesh areas. The traces of green in the ground of the tondo indicate that the foliage recorded in the sources has not only faded but has been overpainted.

Bi: Pi'IE 4, 71-73.Pl.15 (etching, tondi nos.221-224); Ternite 1,2 Pl.6 (etching, "Bacchic figures"); H, loc.cit., ("maiden"); RB 5, 110-111.Pl.60 (etching, tondi nos.221-224); FGM Facts 17 n. ("portrait"); FGM, 13; RP 334,19 (drawing, "season"); Beyen Studia, 63 ("girl, season?").Pl.17 fig.8 (photo, not fig.18 as Beyen noted); Schefold WP, 336 ("maiden").

Pls.54 fig.2.66 fig.2

= 222 {H no.414/ NM inv.no.9129}=

The following three medallions are placed on the same light blue ground panel and are counterparts to the preceding example. The attributions for these tondi are noted in the preceding entry.

Loc: ______: presumably as preceding example. Medallion to the r. of the panel NM inv.no.9129.

Co: almost fully preserved; several fine cracks run across the upper section of the tondo and over the figure. There are small areas of damage where the paintwork has chipped or flaked off the surface (above all from the figure's mouth, hand, shoulder and mantle). The outer band of the frame has paled slightly.

Gr: as above; no traces of green paint but areas of slight greyish brown discoloration.

Dm and Fr as above.

De: Bust of a bearded male figure, silen. To the r. of the medallion the bust of a mature male figure. He is depicted frontally from
De: mid-chest zone while his head and upper torso incline to his r.
so that his l. shoulder is slightly higher. He is nude save for
a dark purple mantle that appears over the top of his shoulders
(with darker folds and outline in the same colour) while the sides
of his head are wreathed with light and dark green ivy leaves.
Before his chest in his raised r. hand he holds a silver (blue-
grey with white highlights) kantharos. His head is depicted almost
frontally and turns only slightly so that he gazes to his r. out
of the medallion. His oval shaped face is characterised by a small
yet full lipped closed mouth, a short, broad almost snub nose and
narrow, deep set dark brown eyes framed by high arched eyebrows.
The lower half of his face is covered by a full beard and moustache
of fine strands (grey-white with light purple shadows) and he has
a short mass of slightly dishevelled hair that appears across the
crown of his head (light purple wash with added details). His
flesh is a warm light pink-brown colour with dark brown shadows
and added white highlights. The shadows around his features are
indicated in a dark purplish red colour, a fine line of the same
colour is used to indicate the details of his hair, wreath and two
groups of three oblique lines that appear on both sides of his
forehead. The medallion exhibits no trace of the background
foliage that is indicated in the sources and which appears to have
been overpainted.

Bi: Ternite 1,2 30 ("silien").Pl.8 (etching, tondi nos.222-223); RP 334,24
(drawing); Elia, 109 no.297 ("idealised heads").111 fig.39 (photo,
tondi nos.222-224); Beyen, loc.cit., ("Bacchic figures"); Schefold RP,
337 ("Thiasos busts"); otherwise as above.

Pls.54 fig.2.67 fig.1

Loc: as above; medallion at the centre of the panel noted previously.
Co: fairly well preserved; a central crack, minor cracks and scratches
run across the medallion. There are areas of damage where the
Co: Paintwork has chipped or flaked off the surface (above all on the figure's hand, nose, upper torso, the frame and the ground); what appears to be a crack or band of damage running obliquely across the figure's upper torso is in fact the edge of her garment.

Gr: as above; areas of black-brown discoloration.

Dm and Fr as above.

De: Bust of a female figure, maenad. Slightly to the r. of the medallion the bust of a young female figure, depicted from just below her breast zone and turned to her l. She wears a light purple (with dark folds of the same colour and white highlights) garment, with a light grey band of edging, that has fallen onto her upper r. arm to leave her shoulder and adjacent chest zone bare. A dark red (not yellow-red as Helbig noted) cloth, with darker folds and white highlights is wound around her head; a gold circular earring appears in her r. ear. To the l. before her shoulder she has a tympanon (light grey details) which she appears to play with her raised r. hand; her arm appears from the base of the tondo and an edge of a long sleeve appears just below her wrist. Her head is depicted almost frontally and turns only slightly so that she gazes out of the medallion to her l. Her squared-oval shaped face is characterised by a large rounded chin. A small yet full lipped slightly open mouth, a short straight nose and narrow, deep set dark brown eyes framed by fine shaped long eyebrows of the same colour. Her face is framed by dark red-brown hair (purplish tinge) that is swept to either side of a central part on her forehead and forming short clusters of loose curls around the sides of her face that obscure her ears. Her flesh is of a light pink-brown with purplish brown shadows on her arm and neck while the shadows around her facial details are indicated in a dark purple. The latter is also used on her tympanon, to indicate the folds and sleeve of her garment and to outline the contour of her upper torso. The situation with regard to the background foliage in this medallion is as above.

Bi: Ternite 1,2 30 ("maiden"); RR 5,110-111 ("maenad"); RR 334,23 (drawing); otherwise as above.

Pl.67 fig.2
Loc: as above; medallion to the l. of the panel noted previously.
Co: fairly well preserved; two long vertical cracks run down and across the lower section of the tondo as well as the frame. The paintwork has smudged and paled in areas (above all on the frame, the figure's face, neck, hand and areas of the ground).
Dm: 23;25.
Gr: as above; slight traces of light green above the figure's r. shoulder.
Fr: as above.
De: Bust of a boy, satyr. Slightly to the r. of the medallion the bust of a boy depicted almost frontally from mid-chest zone and turned slightly to his r. He is nude and his head is wreathed with large olive green ivy (?) leaves. With his r. hand he touches or grasps the under-lip of a wide mouthed vessel possibly a cup (light pink-brown with a darker shaded region in and around the rim, the colours are the same as those utilised to indicate the figure's flesh areas), the lower half of which is cut off by the frame. His head is raised and turns slightly so that he gazes up out of the medallion to his r. His round boyish face is characterised by full almost pouting lips, a chin marked by a deep shaded crease, a small narrow nose and small, deep set dark brown eyes set at slight oblique angles that turn upwards. His face is framed by red-brown hair (purplish tinge) that forms a dishevelled mass of full strands around the sides of his face and a short fringe of locks swept to either side of a central part on his forehead; a few loose strands are brushed before his ears and wreath. The two flesh coloured pointed protrusions that appear either side of his face at eye level are satyr's ears. His flesh is a warm light pink-brown with dark brown shadows; dark brown is also used to outline the contours of his flesh areas. The traces of green in the ground of the tondo indicates that the foliage recorded in the sources has faded and been overpainted.
Bi: Tarnite 1,2 54 ("satyr"). Pl.3 (etching); RP 334,20 (drawing); otherwise as above.

Pl.68 fig.1
This tondo and the following two examples occurred in the same decorative context (Helbig).

Dn: 33 (Helbig); —
Gr: dark brown (Helbig).
Loc, Co and Fr no evidence.
De: **Busts of a maenad and a satyr (?).** The bust of a maenad figure who wore a greenish headcloth. In both her hands she held an object that was possibly a cup. Over her r. shoulder appeared the bust of a satyr (?) who was crowned with pine and who held a thrysos.

Bi: H, loc.cit., ("maenad and satyr"); Elia, 111 no.302 ("silen and young satyr" = NM inv.no.9280); Schefold WP, 306 (? in place of NM inv.no.).342 ("silen" = NM inv.no.9280).

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Loc: ———; counterpart to the preceding and following examples.
Co: ———; the illustrations cited below were used as the basis for the following description.
Dn: 32 (Helbig); —
Gr: as above.
Fr: beaded line (Ternite's etching).
De: **Busts of two male figures, Bacchus and a silen.** The frontal bust of a beardless male figure depicted from mid-chest zone. He wears a greenish (Helbig) mantle covering both shoulders and his chest, pendant earrings (in Ternite's etching) and a wreath of ivy leaves. Before his l. shoulder rests a thrysos tied with a ribbon and his r. hand emerges from a sleeve of his mantle to hold a patera. His long oval shaped face rests on a long neck and turns slightly so that he gazes out of the medallion to his l. His face is characterised by a pointed chin, full closed lips, small nose and narrow long eyes framed by fine arched eyebrows. His face is framed by short dishevelled hair that flows out along the sides of his neck to reveal pointed ears. Lower, behind his r. shoulder appears the
De: bust of a bearded mature male figure. He wears a mantle and places his l. hand on his companion's l. shoulder. His oval shaped face turns to gaze upwards at his companion and is framed by long flowing locks and a beard. He has pointed ears, a snub nose, full closed lips and large eyes framed by arched eyebrows while a single horn extends from his forehead.

Bi: Ternite 1,3 31 ("satyr and pan"). Pl.1 (etching); RP 335,10 (drawing, "maenad and silef" (not 304 as Ward-Perkins and Claridge noted; "satyr and pan"); Schefold WP, 342; J.B. Ward-Perkins, A. Claridge, Pompeii AD 79, London, 1976-77, no.146 ("Dionysos and satyr").

Pl.68 fig.2

Loc: red-brown panel; counterpart to the preceding two examples.
Co: fairly well preserved; areas of damage where the paintwork has faded or flaked off (above all from the lower l. area of the medallion including the frame, the figures' torsos, the youth's hand, face, neck and the l. side of the female figure's face).
Dm: 34 (32, Helbig);35.
Gr: dark red-brown (not brown as Ternite and Helbig indicated).
Fr: dark brown band with an outer white beaded line (not a single beaded line as Ternite's illustration indicated).
De: Busts of a male and female figure, Bacchus and maenad/Ariadne (?). To the l. of the tondo the bust of a beardless male figure depicted from mid-chest zone and turned to his r. so that his corresponding shoulder recedes into the ground. He wears a brownish mantle over his r. shoulder and appearing on his upper l. arm to leave his adjacent chest area bare. His head is wreathed with light green ivy and red flowers (roses, Helbig ?). Before his l. shoulder rests a thrysos (dark brown with green tip) tied with a (yellow) ribbon and before his chest he has a wide mouthed cup with two high handles (kantharos, Helbig and Ward-Perkins ?, the lower half cut off by the frame), the lip of which he touches with his r. hand.
227 (continued)

De: His head turns back so that he gazes out of the medallion to his
1. His oval shaped face is characterised by a squared fleshy under-
chin, full closed lips, a large nose and deep set eyes framed by
high arched eyebrows. His red-brown hair appears beneath his wreath
to fall along the sides of his head (revealing his pointed r. ear)
and over his l. shoulder where it mingles with a ribbon. Behind his
l. shoulder and lower appears a smaller bust of a female figure. She
wears a yellow-brown (not pink-red as Ternite's etching indicates)
garment covering her l. shoulder, long rotund white (pearl ?) earrings
and is crowned with small white flowers (primroses, Helbig and Ternite ?).
She places her r. hand on her companion's shoulder as she turns her
head to gaze at him. Her face is characterised by full closed lips and
depth set, heavy lidded dark brown eyes framed by high arched eyebrows
of the same colour. Her short dark brown hair is parted at the centre
and pulled to either side of her face to form a full mass around the
sides of her head. The remainder appears on the back l. side of her
head where the long flowing strands are fastened. Both figures have a
light pink-yellow flesh colour with a dark brown used to indicate
their facial features, details and shading.

Bi: Ternite 1,3 31 ("satyr and nymph"). Pl.2 (coloured etching); H, loc.
cit., ("satyr and maenad"); RP 335,8 (drawing, "satyr and maenad or
Dionysos and Ariadne"); Elia, lll no.304 ("idealised heads, Satyr and
maenad"); Scheidlof W.P, 342 ("busts, maenad"); Anon., Pompeji Leben
und Kunst in der Vesuvstädtten, Zurich, 1974, 190 no.325 ("Dionysos and
maenad"). fig.325 (photo); Ward-Perkins and Claridge, loc.cit., (photo).

Pl.69 fig.1

Section 4:

228 (H no.422)

Helbig and Scheidlof noted Herculaneum as the site provenance for this
example while Reinach recorded Pompeii.

Loc: ——
Co: ——; the following description was based on the illustrations
cited below.
Dm : 14 (Helbig); —
Gr : greenish (Helbig) or grey (Barrié).
Fr : beaded white line (illustrations).
De : Bust of a satyr. The bust of a beardless satyr depicted from midchest zone and shown almost frontally, turning slightly to his r. He is nude and a pedum rests before his r. shoulder. His head turns so that he gazes out of the tondo to his l. His oval shaped face is characterised by a fleshy under-chin, full closed lips, a snub nose, large pointed ears and deep set eyes framed by high arched eyebrows. A pair of small horns appear on the top of his head. His hair is swept up off his face and falls behind his ears to appear on the r. side of his neck in a dishevelled mass of long strands.

Bi : Pd'E 4, 100 (unnumbered etching); Termite l,2 25 ("satyr").Pl.6a (etching); Nb 5, Pl.37 (etching); RP 335,7 (drawing); Schefold Wg, 305 (? in place of NM inv.no.).

Pl.69 fig.2

229 (NM inv.no. 1117/29003)

The medallion has been provenanced to Pompeii (Helbig, Spinazzola and Hermann-Herbig) and Herculaneum (Schefold and museum panel). While Hermann-Herbig attributed the painting to the last years of Pompeii, Schefold dated it to "around 70".

Loc: light blue ground panel.
Co : fairly well preserved; two large cracks run down the l. side of the ground, the paintwork has faded slightly (especially on the frame and ground) and areas have flaked or chipped from the surface (above all from the figure, including his upper torso, face (especially his neck, chin, mouth, nose, forehead and hair) and club).

Dm : 31 (30, Helbig and Hermann-Herbig); 32 approximately.
Gr : light blue (not green as Helbig noted).
Fr: the elaborate frame consists of a double edged serrated wreath (of acanthus stalks ?) placed at the arcs of the four quadrants (the colour varies from olive green to grey-white and may be an attempt to render plasticity) and broken by twisted strands (light purple with darker shadows) which are decorated with clusters of oak leaves and acorns (lower sections) or laurel leaves and berries (upper section); the leaves are indicated in the same colour as the wreath while the berries and acorns are dark brown.

De: Bust of a young male figure, Hercules. The bust of a beardless youth depicted from mid-chest zone and shown almost frontally. He turns only slightly to his r. so that his corresponding shoulder recedes into the ground and is lower. He is nude and his head is encircled by a dark brown band with attached ivy leaves (these are white-grey along the front and dark olive green at the back) and two long ribbons (yellow-brown) that fall onto his shoulders. A club (dark purple-brown) rests before his l. shoulder. His head rests on a long neck and turns three-quarters to his l. so that he gazes out of the tondo in that direction. His long oval shaped face is characterised by a full lipped and downturned mouth which opens slightly to reveal his teeth, a straight nose as well as deep set dark brown eyes placed at an angle and ringed by shadow. His face is framed by short dark brown-black hair that falls across his high forehead in a long fringe of fine strands swept to one side and behind his ears; the end of his hair is visible below his r. ear. His flesh is a light warm pink-brown with white highlights and dark brown shadows; his l. side is bathed in shadow.

Bi: Ἰ., loc.cit., "youthful Hercules"; Spin Arti, p1.152 (photo); Elia, 110 no.300, "ideal head of Hercules"; ΗΒρ series 2,19 Pl.208 (photo); Schefold WP, 333.

Pl.70 fig.1
Schefold proposed a Vespasianic attribution for this medallion.

Loc: red ground panel.
Co: almost fully preserved; small scratches and chips mark the surface (largely on the figure's face and garment) while small areas of damage are visible where the paintwork has flaked (above all from the upper r. of the ground and around the frame) or faded (above all on the figure's hair, forehead, the ground and the frame).
Dm: 35;37 approximately.
Gr: white-light grey; light pink patches of discoloration above the figure's head and on the upper l. of the ground.
Pr: light green-blue (acqua) band with inner and outer serrations as well as pointed protrusions to simulate a wreath.
De: Bust of a male figure. To the l. of the tondo is the bust of a beardless male figure depicted from just below his chest zone. He is shown in profile, turned to his l. He wears a dark brown mantle (with darker folds and white highlights), that is thrown over his shoulders to leave his chest bare. Before his chest he holds in his raised hands an unrolled white scroll; his r. hand emerges from beneath his mantle and is shown from just above the wrist but is disproportionately large while only the thumb and edge of his other hand are visible on the far side of the scroll. His head, depicted in profile, inclines back a little so that he gazes upwards out of the medallion to his l. His square-oval shaped face is characterised by a straight under-chin, a small rounded chin with a marked crease below his lower lip, a small closed lipped yet downturned mouth and a large straight nose; there is a small indentation where his short, prominent rounded brow merges into his nose. His large, dark brown heavy lidded eye is framed by a thick eyebrow of the same colour. He has a short, full mass of dark brown hair that forms a high curved fringe over his forehead and descends along the back of his head to end just below his ear; his r. ear is placed at an oblique angle so that the lobe protrudes along the line of his cheek. His flesh colour varies; on his neck, arms and torso it is a warm dark pink-brown with dark brown shadows while his face is a lighter tone. His flesh areas are enlivened by white highlights which are of a stronger intensity on his face.
Bi : Birt, 164-165.165 fig.103 (sketch); de Grünneisen, 58 ("portrait"); Elia, 114 no.314; Schefold WP, 336.
Pl.70 fig.2

This medallion and the following example came from the same decorative context and Schefold attributed them to the Vespasianic Fourth Style. While Schefold provenanced these tondi to Herculaneum, Helbig noted Pompeii as the find spot of the first example.

Loc: yellow ground panel; counterpart to the following example.
Co : poorly preserved; a vertical crack runs along the l. side of the figure and large areas of the medallion are damaged where the paintwork has chipped or flaked off (above all from the figure's flesh areas, hair, garment, the frame and the ground). The paintwork has faded all over the area of the figure, the ground and the frame.
Dm : 19;22.
Gr : red; patches of light grey discoloration.
Fr : broad dark black-brown band of irregular width with an outer white beaded line.
De : Bust of a female figure. Almost filling the medallion the bust of a female figure (not a boy as Helbig noted) depicted frontally from just below the clavicle so that both her shoulders are cut off by the frame. She wears a light yellow-brown garment (not a chiton as Helbig described) covering both shoulders, with a broad red (violet, Helbig ?) band around the neckline. Her r. ear is adorned with an elaborate earring with a cluster of dark red (yellow details), rotund pendants (these appear to be berries). Her head rests on a short neck and is depicted almost frontally, turned only slightly to her l. while she gazes forward out of the medallion. She has a full rounded face characterised by a fleshy under-chin, a rounded chin, thick, closed pouting lips, a broad nose and deep set dark brown eyes framed above by a straight brow line
De: emphasised by horizontal light brown eyebrows. Her face is framed by short dark brown hair that is parted at the centre either side of which it is pulled tightly in straight strands across to the sides of her head where it forms loosely curled clusters that almost obscure her ears. Her flesh is a light pink-brown colour with darker shadows of the same colour and white highlights.

Bi: H, loc.cit., ("ideal bust of a boy"); FGM Facts, 17 n. ("portrait"); FGM, 13; de Gröneisen 58 n.4 ("ideal portrait"); Schefold WP, 336 ("boy").

Pl. 71 fig. 1

= 232 (NM inv. no. 9087) =

Loc: as above; counterpart to the preceding example.

Co: almost fully preserved; save for a series of cracks running across the lower third of the tondo and a long vertical crack down the centre. Outside of minor scratches a long scratch appears on the figure's l. cheek beneath his eye. The surface is damaged where the paintwork has flaked or chipped off (above all from the youth's mouth, chin, neck and the frame).

Dm: 18; 20.5.

Gr and Fr as above.

De: Bust of a youth. The bust of a beardless youth that enters the medallion from the lower l. at an angle so that his shoulder-line slopes sharply l. to r. of the observer and both his shoulders are cut off by the frame. He wears a white toga, with grey shadows, covering his l. shoulder. A section of his garment appears from behind his neck to form a bundle of folds at the side of his neck and falls over his r. shoulder onto his chest to leave his r. arm bare. A broad red-brown band with dark green laurel (?) leaves encircles his head. His long oval head rests on a short neck and is turned slightly to his l. while he gazes forward out of the medallion. His face is characterised by a small rounded chin, a full lipped closed mouth, a long, broad but shallow nose, large almost bulbous dark brown eyes set at an angle and framed above by
De: thick eyebrows of the same colour. His head is framed by short dark red-brown hair that is cut close to his head to form a series of three, flat curved waves on his forehead. His flesh is of a light greyish pink with the shadows indicated in a darker red-purple tone of the same colour; except the shaded area on his neck which is a red-pink. His flesh areas are bathed in strong white highlights. The details of his features and a series of four horizontal lines on his r. cheek are indicated in a fine dark brown line.

Bi: as above.

Pl.71 fig.2