

## D. THE POMPEIAN BUILDINGS.

XLI. The group of buildings raised by Pompey the Great in the centre of the plain, known to topographers as the group *ad theatrum Lapidium*, presents this curious fact: that while it is known in every particular, from texts of classics, from plans and designs taken at various times, and from discoveries made to the present day, no trace of it exists above ground. The theatre, which contained 17,580 seats (*loca*); the curia, where Julius Caesar was murdered on March 15, 44 B. C; the Porticus Pompeiana, inclosing exquisite gardens; the portico of the hundred columns (hecatostylon); the Temple of Victory on the highest point of the cavea; and the Temple of Minerva Campensis, have all been leveled to the ground or have disappeared. The description, therefore, of the Theatrum Lapidium and of the monuments near it cannot find a place in a book which treats only of existing ruins.

Among the many works of art saved from the wreck of these buildings, two are deservedly popular among students: the Pompey of the Palazzo Spada and the Minerva of the Galleria Giustiniani.

The discovery of the colossal statue of the hero (so-called) is thus described by Flaminio Vacca: "I remember that in the Via de' Leutari, close to the Cancelleria, at the time of Julius III. (1553), a marble statue of Pompey, fifteen palms high, was found in a cellar. The parting wall with the next house happened to fall just across the neck, so that the owner of each house claimed it for his own: the first because the largest part of the statue was lying on his side of the wall, the second because the head, the noblest part, and that which gave a name to the statue, happened to be on the other side. After mature discussion the ignorant judge decided that the head should be severed from the body and each part handed over to its legitimate possessor. Poor Pompey! It was not enough that he should have suffered once the same evil fate at the hands of Ptolemy 1 When Cardinal Capodiferro<sup>1</sup> heard of this foolish arrangement, he made an appeal to the pope. Julius III. had the statue carefully excavated on his own account, leaving a sum of five hundred scudi to be divided among the two fighting neighbors, and made a present of it to the cardinal" (Mem., 57).

Modern art critics, who seem to delight in making us disbelieve

<sup>1</sup> Girolamo Capodiferro, a Roman patrician, born in 1502, legate to France and Portugal in 1541, bishop of Nice in 1542, cardinal of S. Giorgio in 1544, built a noble palace in the piazza which still bears his name. After his death in 1559 the palace passed into the hands of Cardinal Bernardino Spada.

what were once considered fundamental points in the history of ancient art, deny any connection between this noble portrait-statue and Pompey the Great. Carlo Fea, in his " Osservazioni intorno alia celebre statua detta di Pompeo lette il 10 settembre [1812] nelP Accad. rom. d' Archeologia," called the attention of archaeologists to the traces of a band or ribbon, visible on the sword-belt



Fig. 181. — The so-called Pompey the Great of the Palazzo Spada.

near the left shoulder, and on the cloak behind the clasp, which cannot possibly belong to the present head, but to an original one encircled by a garland or a tzenia. Wolfgang Helbig, comparing in 1886 the Spada head with those on the family coins of Sextus Pompeius, and with three portrait heads of the hero undoubtedly genuine, said it was needless to discuss a question already settled in the minds of most archaeologists. Helbig has again taken up the controversy in vol. ii. p. 170 of the "Guide," concluding with these words: "The writer feels it utterly superfluous to waste more words on the point, since a head has recently been found which . . . may be unreservedly recognized as a likeness of Pompey. The head placed on the statue is of an unknown individual; . . . the two neck pieces do not harmonize; . . . the head also differs from the body in the quality of the marble. . . . The alien head had been placed on the body in ancient times."

LITERATURE. — Carlo Fea, *Notizie degli Scavi dell' anfiteatro Flavio*. Rome, 1813, p. 31.—Wolfgang Helbig, *Mittheilungen*, 1886, p. 37, pi. ii.; and *Guide*, vol. ii. p. 172. — Emil Braun, *Ruins and Museums*, p. 459.

The Minerva, formerly in the possession of the Giustiniani and Prince Lucien Bonaparte, and now one of the ornaments of the Braccio Nuovo in the Vatican (n. 114), was certainly found near the church named after her (S. Maria sopra Minerva), among the ruins of the temple erected by Pompey the Great in 62 B. C, injured by the fire of Titus, and restored by Domitian under the name of "Minerva Chalcidica." Pliny (vii. 27) gives a copy of the inscription probably engraved in front of the temple: "Cnaeus Pompeius Magnus, triumphant general, having brought to a close a war of thirty years, having defeated and put to flight or death, or made prisoners, 1,201,803 men, taken 846 war vessels, conquered 1538 open or fortified towns, and occupied the lands between the Red Sea and the Palus Maeotis (Sea of Azov), offers this temple to Minerva." Andrea Fuivio describes the temple as nearly perfect in 1513. It seems to have been destroyed by Clement VIII. in 1527, except the inclosure wall of the sacred area which appears in one of A16 Giovannoli's sketches of 1619.