THE WORKSHOPS OF THE “FOURTH STYLE” AT POMPEII AND IN ITS NEIGHBOURHOOD (I) *)

BY

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Archaeologists have repeatedly raised the question as to whether it is possible to distinguish, in the huge mass of wallpaintings found at Pompeii and in its surroundings, not only different and successive periods of development, or “styles” 1), but also a diversity of workshops, which, although often contemporaneous, have characteristic features of their own. It has even been asked whether we may not be able to recognize still smaller groups, each representing the work of an individual master. To put the question in other words: could the method of research carried out with such remarkable success by Beazley and his followers in the field of Greek vase-painting be applied to Pompeian wall-painting? A definite answer has never yet been given to this question, probably because the problem has never, so far as I know, been studied systematically: at any rate the results of such a study, if made, have not been published 2). I, for my part, occupied myself with the problem during many a stay at Naples and Pompeii, analysing as many paintings as possible with this question in view; and it was not long before I realised that it could be answered in the affirmative so far as the “4th style” is concerned.

*) I am greatly obliged to Miss Toynbee, professor designate at Cambridge, for the trouble she took in revising the English of this article.

1) Even to those who believe with Curtius that the so called 4th style is derived directly from the 2nd style (see however Beyen, VIth International Congress of Archaeology, p. 504 sq.) at least admit that these two styles are successive in time.

2) Herrmann in Denkmäler der Malerei des Altertums made many valuable remarks on the divergences of style in paintings adorning—or once adorning—one and the same room or house. But he never produced a synthesis. Mustilli, Botteghe di Scultori, etc. in Pompei in: Pompeiana (1950), p. 207, announces a study of painting at Pompeii, in which, it seems, the question of the existence in that town of local workshops will be discussed.
But I felt it to be essential that any publication of my conclusions should be preceded by a history of that style as a decorative system, and such a history I intend to write in the fourth volume of my *Pompejanische Wanddekoration*. Moreover, my studies on the subject of workshops and the individual style of painters were not then quite completed. But now, since the unfavourable conditions which prevailed during, and for some time after, the war have caused the publication of the later volumes of the *Wanddekoration* to be considerably delayed, I have decided to publish some at least of the main results. It is, of course, only possible to give the bare outlines of my study in the few pages at my disposal here. The filling out of these must be left until later. All argumentation, all "proofs" must, as a rule, be omitted. Only occasionally, in the interests of clarity, shall I venture to enliven the picture by argument and descriptive detail. For the attribution of individual paintings to specific workshops evidence will be furnished, not only by the style of the pictures, but also by details of the ornamentation.

For the most part, although not exclusively, the workshops will be named after the houses in which the most important specimens of their production were found.

The style of each workshop at a given period is, in the main, homogeneous. Nevertheless, on a closer examination, the "hands" of individual artists can be recognized. Moreover, in a minority of cases, there are striking instances of stylistic contrasts in one and the same scheme of decoration. While the latter phenomenon will be briefly treated (e.g. p. 247 ff), the slighter variations will be almost completely omitted in the following pages.

The chief workshops of the 4th style, which I was able to identify at Pompeii and the other "città sepolte", are the following 1):

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1) Principal abbreviations used in this article: P: Pompeii.—H: Herculaneum. —M.n.: Museo Nazionale di Napoli.—The other abbreviations are those of Beyen, *Die Pompejanische Wanddekoration*, etc. I, p. 361 ff. Instead of Elia, *Pitture e Mosaici*; Herrmann, *Denkmäler*, the shorter abbr. Elia, Herrmann, are used here.—Int. Inst. Arch. R. Neg.: Negative of the International Institute of Archaeology at Rome (formerly: D. I. R. Neg.—The numbers of the older negatives, which I noted before the war, could not be verified. They are marked with *).—Inventory numbers of the M.n. are only added to less known works.