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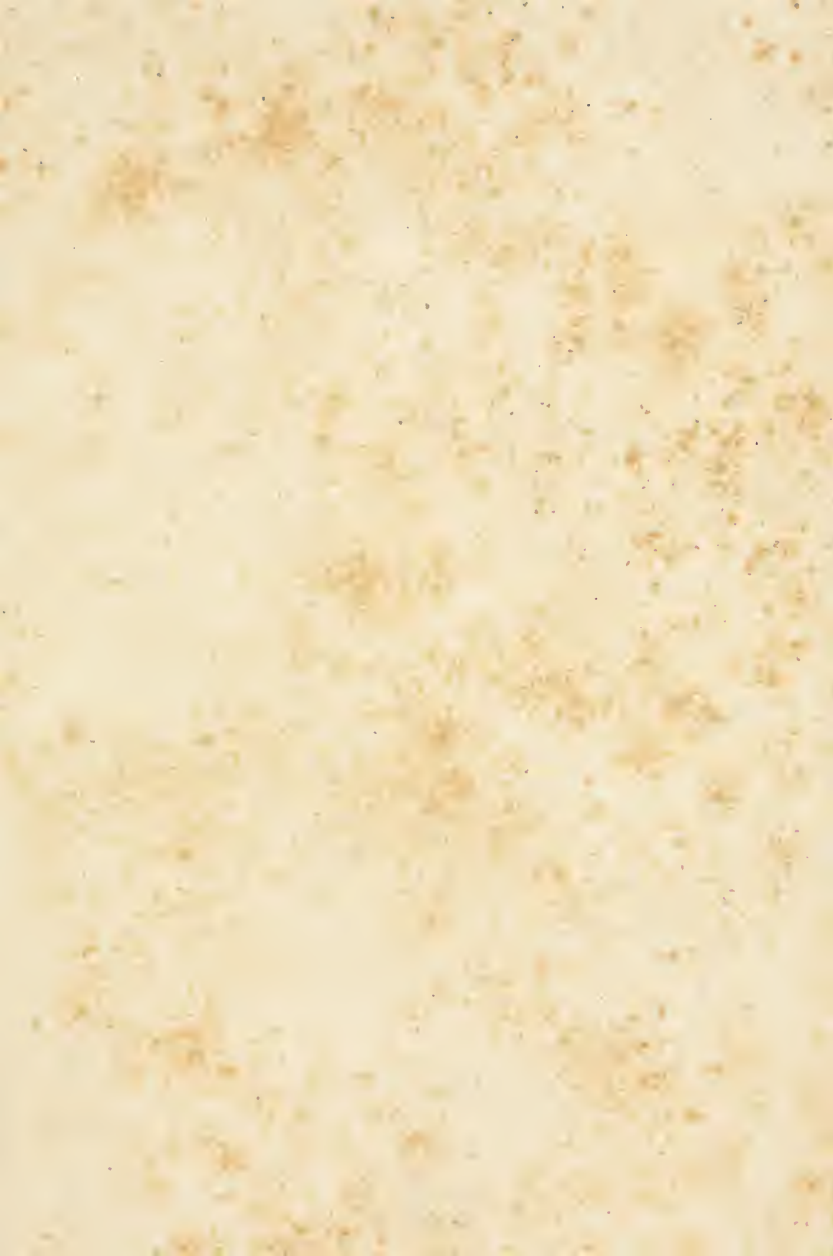


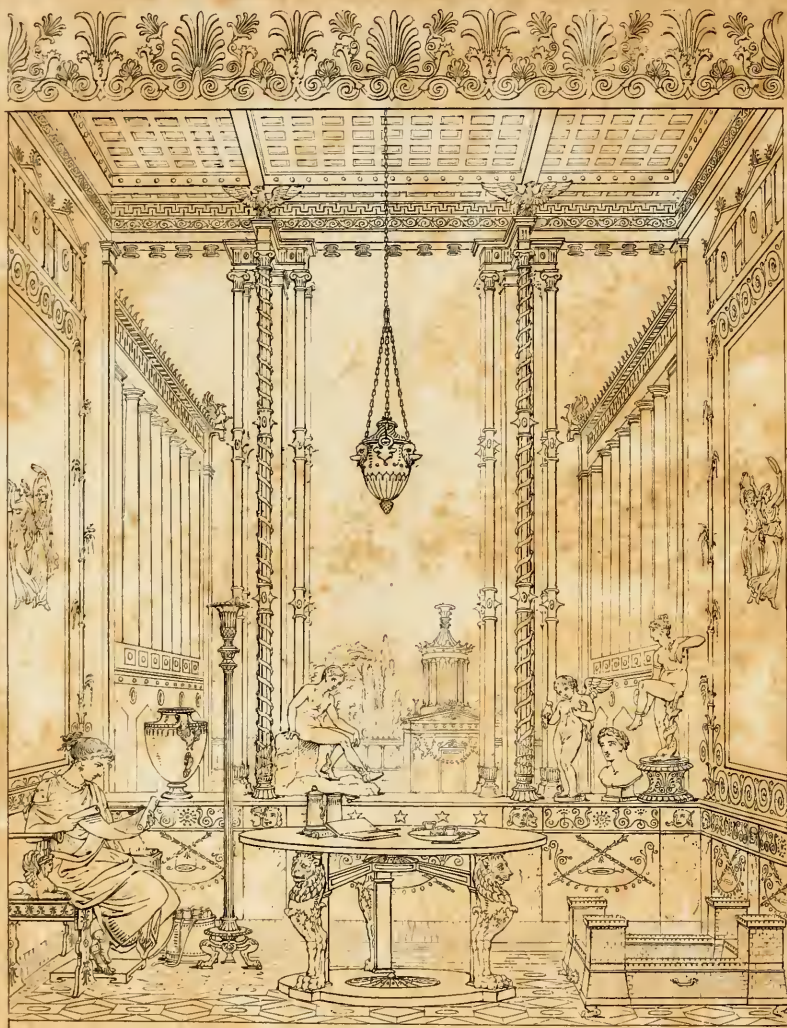
**POMPEIANA.**

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**VOL. I.**

LONDON:  
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POMPEIANA BY SIR WILLIAM GELL AND JOHN P. GANDY ARCHITECT



Engraved by Henry Moses.







**POMPEIANA.**  
THE  
TOPOGRAPHY, EDIFICES,  
AND  
ORNAMENTS  
OF  
**P O M P E I I.**

BY  
SIR WILLIAM GELL, F.R.S. F.S.A. &c.

AND  
JOHN P. GANDY, ARCHITECT.

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IN TWO VOLUMES.  
VOL. I.

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*NEW EDITION.*

LONDON:  
RODWELL AND MARTIN, NEW BOND STREET.

MDCCCXXIV.

For  
H 670  
P 7 G 3  
v. 1

TO

SIR HENRY CHARLES ENGLEFIELD, BART.

&c. &c. &c.

THIS TESTIMONY  
OF RESPECT FOR HIS TALENTS,  
ADMIRATION OF HIS ACQUIREMENTS,  
AND GRATITUDE FOR HIS FRIENDSHIP,  
IS INSCRIBED BY  
THE AUTHORS.





## PREFACE.

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As early as the year 1684, some unusual circumstances in sinking a well had excited the observation of those who unknowingly cultivated the soil immediately above the theatre of the ancient city of Herculaneum. In the *Istoria Universale* of Bianchini, 1699, we have an account of

the strata pierced; from which it appears, that after a bed, ten feet thick, of cultivable soil, ten alternating courses of lava and earth, or tufa, were passed, before finding the water at the depth of 90 feet, or 18 below the ancient level at that spot; although it may be remarked, that various inscriptions, and pieces of wrought iron, had been found at 22 feet below the surface. The Prince D'Elbœuf, who had been sent at the head of an imperial army to Naples, and had married a native princess, about 1706 began a palace upon the spot, possessed himself of the well, and the marbles extracted were pounded into terras, or scagliola, for the floors of the new building. Some statues discovered were sent to France, his native country, or Vienna, to Prince Eugene, under whom he had served. We believe it was not until the year 1736 that the operations, suspended by the interference of the government, were renewed by the



king, and the ancient name of the city correctly ascertained: but the great depth of incumbent matter scarcely admitted the possibility of leaving any part open; so that even the architectural decoration was removed, and some of the columns of the scene of the theatre were employed in the church of St. Januarius at Naples.

This latter circumstance presents a great feature in comparing the respective merits of the two cities. Architecture will be but little illustrated in the gloomy caverns of Herculaneum, though its statues and bronzes are restored in many instances perfect. Statues, or bronzes, are more rarely found at Pompeii; but in the mind of the liberal antiquary, the loneliness of its ruin may be animated by learned recollection, while its dignity may recal the image of ancient riches, industry, or magnificence.

Pompeii was begun upon in 1748; and it may at first excite our surprise, that from this date to the present day, no

work has appeared in the English language upon the subject of its domestic antiquities, except a few pages by Sir William Hamilton, in the *Archæologia*.

Subsequently to the discovery of the two theatres, the Greek temple, those of Isis and of Æsculapius, the great gate, the villa, and some of the sepulchres, the French, during their occupation of Naples, laid open the walls<sup>1</sup> around the city, the greater portion of the Street of the Tombs<sup>1</sup>, with the Forum and Basilica: and the re-clearing the Amphitheatre was also commenced.

At this period, under the particular and liberal patronage of Madame Murat<sup>2</sup>, Mons. Mazois, who had lived some time almost upon the spot, began his splendid work; which promises, if ever finished, to

<sup>1</sup> The walls in October, 1812; the tombs in the March following

<sup>2</sup> This patronage, we believe, consisted of fifteen thousand francs.

leave little to be desired upon the subject of the architectural details or ornaments : while the magnificent volumes of the Academy of Naples, aided by the munificence of the court, had already made known the principal objects in the Royal Museum. Of these the original catalogue of 1755 gave 738 pictures, 350 statues, and 1647 minor pieces.

In the mean time, the subject had not failed to excite the research of the learned, though their dissertations have sometimes been but little calculated for our instruction. Amongst the most prominent are the two thick quartos of Monsignore O. A. Bayardi ; at the close of whose second volume, Hercules is still employed upon the labours which preceded his arrival in the Campi Phlegræi, and consequently had not yet thought of laying the foundation of either of our cities.

With these it cannot be the intention of the authors of the present work to

compete: they have, therefore, generally avoided entering into a scrupulous detail of measurement, aware that those who feel sufficiently interested to inquire the precise dimensions of any object would prefer the larger volumes as books of reference, though their bulk renders them unfit for the traveller, and their costliness unattainable to many who would value them most.

The two general plans of the city will give an exact idea of what has been already effected, what yet remains to be performed by the excavators, as well as the progress made since this work was begun: for his Sicilian majesty still continues to employ as many labourers as the finances of the country will permit; and as the excavations are conducted in a regular manner, rather with the laudable intention of laying open the city than of searching for treasures, every day will add to the knowledge already acquired

on this most interesting but almost inexhaustible subject.

To those who have not the opportunity of passing much time upon the spot, it is presumed this work may be useful, in enabling them to select such objects as they may think most worth their attention. The distance from Naples is about thirteen miles ; and the Soldiers' Quarters, as one of the porticoes is vulgarly called, is the spot whence strangers usually set out to make their observations. Those who, following this work, would begin at the Street of the Tombs, should drive to the Villa Suburbana ; accessible to carriages by a lane turning from the main road, before arriving at the little taverna, or inn. Cicerone, or guides, are always on the spot, ready to accompany the traveller. They are usually civil, honest, and intelligent. Indeed, it is but doing justice to the peasants who cultivate the soil of Pompeii to state, that notwith-

standing the character commonly given to the Neapolitans by strangers, they are a most harmless and inoffensive race.

Manuscripts have been found only in Herculaneum. Yet it may be proper here to make some slight record upon the subject. In a letter of 1755, from Signor Paderni, keeper of the Royal Museum, inserted in the Philosophical Transactions, we have a short account of the discovery of a room, paved with mosaic, and containing presses, in which were 355 volumes, of which 18 were Latin. But the whole number found is from 1500 to 1800, principally Greek. Many fell to pieces, and some were destroyed before their value was discovered: for they generally bear the appearance of burnt pieces of wood, about two inches diameter, and from six to eight inches long. The writing is in one row of columns, side by side, beginning in the centre of the roll, and containing from twenty to thirty short lines

in a column. The time and assiduous caution required, render the unrolling them an operation of tedious difficulty, not hitherto rewarded by the discovery of any work of consequence; though the learned world must ever feel grateful to the munificence of his present Majesty George IV, to whose liberality they are partly indebted for the progress already made in developing these invaluable relics. Sir Humphry Davy has more recently succeeded in detaching some of the rolls by a chemical process; but it appears that the damp having penetrated both in ancient and modern times, the ink, which was nothing more than carbon and water, had generally disappeared from those submitted to his process.

It may be right to notice the assertion of a popular periodical work, "that Herculaneum and Pompeii were not overwhelmed suddenly and at the same time." The learned author of the article seems to have forgotten, that the destruction of the

cities, alluded to by Dio, did not take place till fourteen years after the death of Seneca, whom he quotes, and who refers only to the earthquake of 63.—See *Edin. Review*, vol. xvi.—383.

The authors have to acknowledge the kind assistance of ROBERT COCKEREL, Esq. by whom they were favoured with the plan of the house of Pansa, and the loan of drawings of the paintings in Plates 42 and 43. For a great part of the plan of the Forum, Plate 44, they are indebted to R. SHARP, Esq.

It may be proper to state, that the original drawings for this work were made with the *camera lucida*, by Sir WILLIAM GELL. To render the subject clearer, a slight alteration has in two or three instances been made, but always mentioned in the text. The literary part, with the exception of the first essay, is by his coadjutor.



## FRONTISPIECE.

THE Frontispiece is wholly compiled from paintings and bronzes found at Pompeii. The figure reading a volume, the chair upon which she sits, the footstool, and scrinium, or capsa, for manuscripts, at her feet. The marble table, and implements for writing; the pavement, and distant building, are all from the same source.

The three bronzes are amongst the most beautiful discovered: they are of Mercury, Cupid, and Venus. The latter has annulets of gold on her arms and legs.

The brazier with four towers was contrived to heat water or liquors, as well as to warm the room. The charcoal was placed in the square part, which was lined with iron. The towers held the liquid: their

lids were raised by rings. The whole was 2 feet 1 inch square.

Glass, as used in windows for the transmission of light, was almost unknown at Pompeii : indeed, 200 years later, we find Vopiscus numbering this luxury amongst the extravagancies of the merchant Firmus, whose riches enabled him for some time to contest the sovereignty of Egypt with the troops of Aurelian.

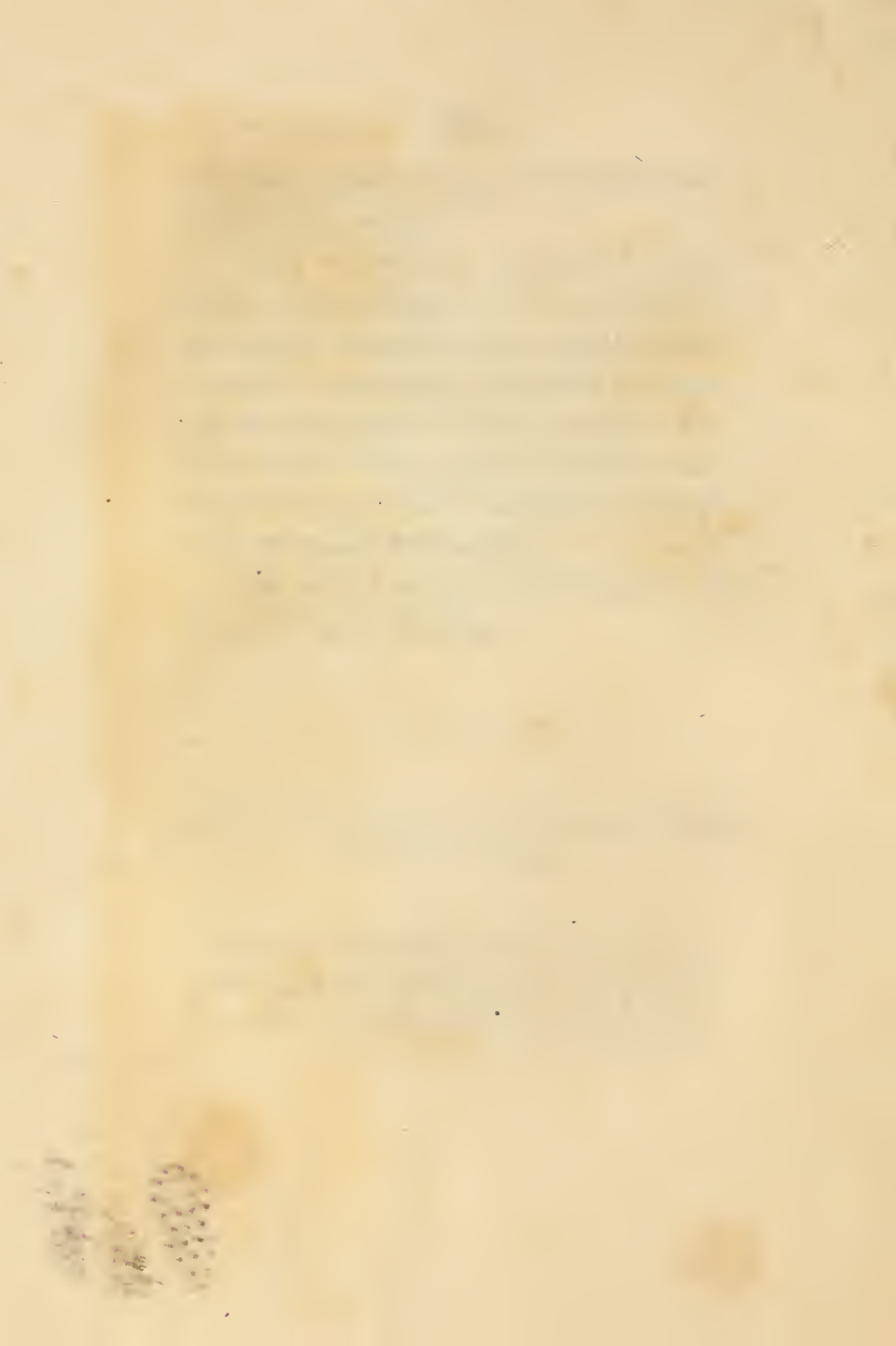
The relievo representing Caryatides is from the Royal Museum.

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**MOUNT VESUVIUS, OVER THE PLAIN AND  
CITY OF POMPEII.**

THE site of Pompeii, under Vesuvius, is marked by the long light line formed by the ashes turned out of the excavations :







Engraved by John Pyc

**MOUNT VESUVIUS.**  
OVER THE PLAIN & CITY OF POMPEII

Published June 1. 1819, by Messrs Rodwell & Martin, New Bond Street.



upon this the Amphitheatre is the farthest object to the right ; while behind the left extremity is the gate of Herculaneum. More to the left, on the slope of the mountain beyond Torre del Annunziata, is Camaldoli della Torre, a hill of pumice. Four craters occur between it and the summit. Nearly under the farthest, to the right, are some mills, on the Sarnus.

The four craters were thrown up during the eruption of 1760, when twelve mouths opened at the foot of the mountain, and kept up a noise like a continued discharge of artillery from as many batteries. The torrent of lava, which, 300 feet wide and 15 feet thick, reached within a few hundred yards of the sea, is crossed, leaving these craters on the left, before entering Torre del Annunziata.

The account, by the *Padre della Torre*, of this lava, in its approach to a building, is curious. He informs us, that at eight or nine inches from the wall it stopped,

and swelled, environing the house without at first touching it ; which he attributes to the density of the fiery vapour emitted by the fused material : but if a wooden door occurred, it was instantly reduced to ashes, and the torrent entered the house.

The villages of Bosco Reale and Bosco Tre Case are hardly distinguishable under the crater of Vesuvius.

In another part of this work it has been said, that ruins of the city must always have appeared above the soil : with reference to that opinion we may recollect, that Pompeii was called by the first excavators Civita, a name the spot seems to have borne some centuries previously, and which it probably had borne from the time of its destruction.

Upon a remark of Colonel Squire, that “ the plural termination of some Greek cities, as Athens, Thebes, &c. refers to their united portions ; the upper with the citadel and the lower town ; ” the



learned editor of a volume of *Journals of Travellers in the Levant* cites a parallel passage from Bishop Lowth, who had explained, that Sion and Jerusalem might be meant in the plural form used by the prophet Isaiah, lxiv.—10. The instances are, perhaps, but few: Pompeii is certainly an exception; and we may recollect that islands are sometimes so designated. This remark is, however, ingenious.

It would be difficult to decide upon the relative magnitude of Pompeii with Herculaneum: yet, from the lead its name takes in ancient authors, the former must, in all probability, have been the most populous. Its situation was favoured by the residence of Cicero, and by the son of the emperor Claudius, who there died by swallowing a pear.

The building in the foreground with a tower is a farm-house.

## MAP OF CAMPANIA.

THIS map is grounded upon the modern survey of Zannoni, considered the most correct that has been made of the country. The learned dissertation of Pellegrini upon its localities has been the guide in fixing the ancient names; and the Peutingerian tables have at the same time been consulted<sup>1</sup>.

The proper boundary of Campania may yet afford subject for controversy, since we find it varying in each successive age, as well as with every writer. Hannibal, according to Polybius, thought it in form like a theatre, surrounded by impracticable mountains, which left but three ways into the Campi Phlegræi, as he designates the plain between its principal cities, Nola and Capua.

Behind Tifata, that general for some

<sup>1</sup> The alterations made in this edition are from personal inspection.



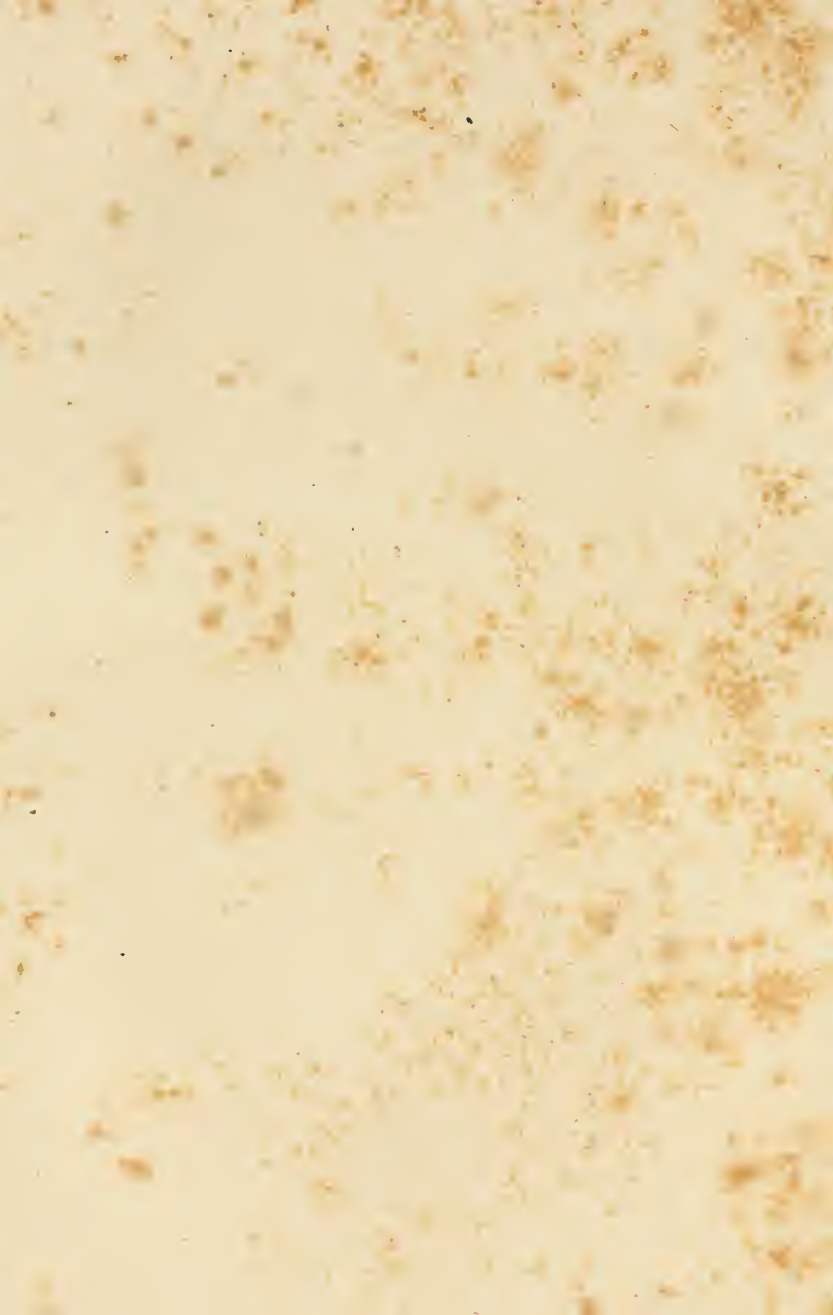




Engraved by J. Walker

POMPEII.  
TERRITORY OF THE CAMPANIANS.

London, Published by Rodwell & Martin, 45, Bond Street.



time maintained his head quarters; but its luxuries proved fatal to the discipline of his armies. As the early existence of Rome was fought for on these plains, five centuries and a half before the Christian æra, so at an equal period after that epoch were they the theatre of a contest for its possession, after Rome had ceased to struggle. During two months, the Draco or Sarnus divided the contending armies, until Teias, the Gothic king, retired to Mount Lactarius, where he was defeated and slain by the eunuch Narses. With that war ended the existence of the last assembly pretending to the name of a Roman senate.

This delightful region, the ‘*pompa maggior della natura*,’ says Micali, was ever considered, for its soft climate and fertile soil, the compendium of all the prerogatives of Italy. Its wines, its roses, its vases, were equally celebrated; though

its diseases should not be forgotten in ancient or modern times.

Ptolemy bounds Campania by the Lirys and Sarnus. Frontinus tells us, it was longer than broad. The greatest length, according to this map, from Sinuessa to the Sarnus, will be found to measure 33 English miles: the breadth, from Tifata and the continuant line of mountains to the sea, will average 12; producing an area of 396 English square miles, each containing about 127 Roman jugera. We shall thus find the superficial content of this country precisely agreeing with the 50,000 jugera assigned to it by Cicero, in his letter to Atticus, ii. 16. The ancient coast, from Oplontis to Stabia, seems to have receded on either side of Pompeii; and modern observation would point out the west as well as the south sides of the city as formerly washed by the sea, which turned the amphitheatre before the Sarnus



fell in. The lands of Nuceria joined the sea, according to Pliny; which explains the circumstance of Cornelius landing at Pompeii to lay them waste. But a strong proof that Pompeii had no secure station for ships may be cited in the conduct of Hannibal, whose existence in Campania depended upon his procuring possession of one of its ports. Foiled at Naples, he took Nuceria, a city in some respects connected with Pompeii<sup>1</sup>; but he evidently never looked upon the latter as possessing the advantage he sought.

The Sarnus is now within a third of a mile of Pompeii. It rises from a fountain at the pretty village called by its name, at the foot of the hills between Nola and Nocera, and runs in a clear as well as rapid stream through the neighbouring

<sup>1</sup> They had a common amphitheatre, and perhaps, lands a common.

level, the ‘*dulcis Pompeia palus vicina salinis Herculeis*’ of Columella. It is about the magnitude of the Cam, a little above Cambridge. Rivegliano, the ‘*Herculis petra*,’ is very little distant from its mouth, and consists of two or three rocks, with a neglected castle.

It would be difficult to imagine the origin of the name assigned to this river during the middle ages, unless, indeed, Draco could be supposed a renewal of a more ancient appellation, suggested by its winding course.

The Peutingerian tables give upon the Appian Way the following distances :

- Formiæ to Minturnæ, 8; Sinuessa, 8; Pons Campanus, 7; Urbana, 3; Nona, 3; Casilinum, 5; Capua, 3; Galatia, 6; Novæ, 6; Caudium, 8; Beneventum, 11.  
 Beneventum, leaving the Appian Road, to Abellinus, 16; to Icentia, 12; to Salernum, 12.  
 Casilinum to Cales, 7; to Teanum, 3.  
 Capua to Atella, 8; to Naples, 8.  
 Atella, or Capua, to Suessola, 8; Nola, 8; Teglanus, 5;—  
 Nuceria, 8; Salernum, 8.

Capua to Temple of Diana, 3 ; Saticula, 6 ; Telesia, 6.  
Naples to Herclanium, 6 ; Oplontis, 6 ; Pompeii, 3.  
Nuceria to Pompeii, or Stabia, 12 ; perhaps 7.

As the supposed date of these tables is as late as the reign of Theodosius, or the close of the fourth century, we may either imagine the inaccuracies of the latter four distances to have arisen from the undetermined sites of the lost cities, or admit this curious document as evidence that their ruins still pointed out their places to its constructors.

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## PLAN OF THE CITY,

AS EXCAVATED TO APRIL, 1819.

As the several portions of this are given upon a larger and more detailed scale at Plates 2, 27, 34, 44, 64, it becomes unnecessary to repeat here the explanation,

which may be found with the respective plans.

A few of the letters of reference, which are not clearly distinguishable upon Plate 1, are here repeated.

## LIST OF THE PLATES.

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### FRONTISPIECE.

View of Pompeii.

Map of Campania.

Plan of the City, as excavated to 1821 <sup>1</sup>.

1. Excavated City of Pompeii, to the year 1817.
2. Plan of the Street of the Tombs.
3. View up to the Street of the Tombs.
4. View of the Inside of the Triclinium.
5. Entrance to the Tomb of Naevoleia Tyche.
6. Interior of the Tomb of Naevoleia.
7. View across the Street of the Tombs.
8. Tomb of Scaurus.
9. Back of the Tomb of Scaurus.
10. Insulated Tomb, uninscribed.
11. Side View of the Tomb of C. Quietus.
12. View in the Street of the Tombs from the Gate of Hercul.
13. Outside of the Gate of Herculaneum.
14. Inside of the Gate of Herculaneum.
15. Gate of Nola outside.
16. Walls of the City.
17. View of one of the Towers from the outside.
18. Various Ornaments from near the Gate of Nola.
19. Entrance to the City from Herculaneum restored.

<sup>1</sup> In the first edition this plan only went as far as April, 1819.

20. View in the Villa Suburbana.
21. Triangular Room and Bath in the Villa Suburbana.
22. View of the Junction of two Streets.
23. View in the House of the Vestals.
24. Painting in the House of the Vestals.
25. Court of the House of Surgical Instruments.
26. Pictures and Ornaments.
27. Plan of the House of Sallust, called of Actæon.
28. Atrium of the House of Sallust.
29. Restoration of the Atrium of Sallust.
30. House of Sallust, Side of a Room.
31. Painting, Tiles, and Ornaments.
32. Pseudo Garden and Triclinium.
33. House of Actæon, Ornaments, Paintings, &c.
34. Plan of the House of Pansa.
35. Entrance to the House of Pansa.
36. Peristyle, or Inner Court, of the House of Pansa.
37. Restoration of the Atrium in the House of Pansa.
38. Oven and Mills in the House of Pansa.
39. Tetrastyle Cavædium in the House S. of the Basilica.
40. Side of a Room.
41. Side of a Room.
42. Picture from the Excavation of Queen Caroline.
43. Painting from the same Excavation.
44. Plan of the Forum and Basilica.
45. General View of the Forum and Basilica.
46. View of the Forum and Basilica.
47. View in the Forum.
48. View of the Forum from the Temple of Jupiter.
49. South End of the Forum restored.
50. Ornaments from the Basilica.
51. View of the Temple at the North End of the Forum.
52. North End of the Forum restored.
53. View of the Temple of Bacchus.

54. View of the Temple of Bacchus, looking towards Vesuvius.
55. 56. Paintings.
57. 58. Paintings in the Temple of Bacchus.
59. Painting at the Temple of Bacchus.
60. Painting at the Temple of Bacchus.
61. Painting.
62. Painting.
63. View of the new Temple, East Side of the Forum.
64. Plan of the Quarter of the Theatres.
65. Entrance Portico to the Greek Temple.
66. Entrance Portico to the Greek Temple restored.
67. Remains of the Greek Temple.
68. View of the Excavation of the Theatres.
69. View in the Court of the Temple of Isis.
70. View in the Great Theatre, looking towards the Scene.
71. View of the Back of the Theatre.
72. Colonnade below the Great Theatre.
73. View in the Little Theatre.
74. View in the School behind the Great Theatre.
75. View in the Amphitheatre.
76. Painting in the Amphitheatre.
77. Painting of the Twelve Gods.







*Heap of ashes from the excavations.*

THE City of Pompeii, distant about thirteen miles from Naples, stood originally upon a rising ground, overlooking a fertile plain, which stretched on one side towards Nola, and on the other to Nuceria and Stabia.

The eminence is at present much increased by the mass of volcanic matter poured upon this ill-fated city by Vesuvius; for while the cinders, which fell upon the fields, have been either decomposed and carried away by subsequent rains, or

have only caused an encroachment on the sea; the walls and habitations of the city have served to retain within their circuit all that was discharged upon the spot by the volcano; so that the extent of the buildings is very distinctly marked by the hill, formed of pumice and the gradual accumulation of vegetable earth which covers it.

Pompeii was however always upon a height, as the ascent by the street of the tombs sufficiently proves; and the apparent elevation of the city above the sea must have been anciently much the same as at present; for, as the soil is generally raised but little higher than the top of the lower stories of the houses, the upper apartments and the public buildings might have nearly equalled the trees which now clothe the summit: this eminence seems to have been formed at some very remote period, and is connected with the foot of Vesuvius, from which it may be considered as a sort of promontory stretching into the plain.

It is surprising, that with such a testimony of former devastation as the city of Pompeii before their eyes, and the frequent recurrence of similar ravages, the people of the country should have ventured to erect two large and populous villages three miles nearer the crater of Vesuvius, especially as they invariably evince the greatest alarm when the mountain exhibits any symptoms of an approaching eruption.

An idea has prevailed, that the sea once washed the walls of Pompeii; but though it is said that rings have been found, to which it has been supposed vessels were anciently moored, close to the ruins; yet there seems great reason to believe, that the trade of Pompeii was carried on, as Strabo intimates, by means of the river Sarnus, which yet runs a clear, deep, and navigable river, approaching within a quarter of a mile of the site of the city; the situation rendering it a convenient emporium for the commerce of the cities of Nola,

Nuceria, and the produce of the fertile plain south of Vesuvius.

In the Peutingerian tables, the distances of the neighbouring towns are thus stated :

Neapolis to Herculaneum . . .	XI <sup>1</sup>
Herculaneum to Oplontis . . .	VI
Oplontis to Pompeii . . .	III
Pompeii to Nuceria . . .	XII
Oplontis to Stabia . . .	III
Stabia to Pompeii . . .	III

Pompeii is thus made twenty miles distant from Naples ; and if no better guide than these very inaccurate tables was consulted, it is not surprising that its true site should have been unknown, even to Cluverius ; though a very slight examination of the spot, where a considerable quantity of Roman brickwork was always visible, ought to have enabled him to ascertain it :

<sup>1</sup> This in the original tables must be an error for VI.

a peasant who sinking a well in his garden found some fragments of marble, by accident brought to light Herculaneum, which, buried under accumulated beds of lava, to the depth of above sixty feet, might possibly have remained for ever undiscovered, whereas the ruins of Pompeii might have been observed by any traveller along the road.

No one, however, could have suspected how rich a mine of antiquities existed here, until a labourer, in the middle of the last century, found, in ploughing, a statue of brass; which circumstance being reported to the government, was one of the causes which led to the first excavations; and subsequently the accidental discovery of the temple of Isis, while some workmen were employed in the construction of a subterraneous aqueduct for the use of the manufactory of arms at Torre dell' Annunziata, contributed not a little to confirm the expectations which had been excited.

Since that period the operations have always been carrying on, with more or less activity, so that by degrees the whole will be cleared. In the mean time, notwithstanding the great attention which has been bestowed on the preservation of the monuments first found, they are beginning to suffer from the effects of that exposure which has taken place since their second birth. In the short space of time which has elapsed since their discovery, the alternations of winter and summer have generally effaced the paintings, and in many instances entirely stripped every trace of stucco from the walls: the winter months, though mild in comparison with the same season in the north of Europe, are generally accompanied by torrents of rain, which gradually insinuating itself between the bricks and the plaster, loosens and forces off, first indeed small portions, but eventually detaches the whole; so that we are not permitted to hope that the theatres, houses, or

temples, constructed as they are of the most perishable materials, can remain for the satisfaction of posterity: and although, in this point of view, it may be considered fortunate for the succeeding generation that the operations proceed so slowly; still too much cannot now be done to preserve the memory of what exists. The fortifications, however, which are in some parts built with solid blocks of stone, may yet remain for many centuries, as the doric temple would have done had it not been destroyed by external force; whereas a short period must suffice to destroy every vestige of the rest of the city, which is built of bricks and rubble work, without any pretension to durability or excellence of construction. The streets are curiously paved, with irregularly shaped pieces of black volcanic stone, well put together, and generally exhibiting the tracks of wheels. The town was originally founded upon an ancient bed of lava, though there exists

no record of an earlier eruption than that which destroyed it.

The gates of the city now visible are five in number; they are known on the spot, by the names of the gate of Herculaneum or Naples, the gate of Vesuvius, the gate of Nola, that of Sarno, and the gate of Stabia: but as these names have been applied since the discovery of the ruins, they must be considered merely as modern appellations; for neither the ruins themselves, nor any existing authority, afford any document for determining their ancient designations.

There may have been other openings of less consequence, communicating with the great street by little passages, which descend to the walls in a part now covered by the rubbish of the excavations; for from the gate of Stabia to that of Naples, a space nearly equal to half the circumference of Pompeii, the city could scarcely be without a considerable outlet; unless the sea, as



before mentioned to have been supposed by some, had anciently washed the walls: but none has yet been discovered.

The gate of Nola is the only one of which the arch is preserved; from which circumstance, on a superficial view, it has sometimes, been imagined to have been of more consequence than the others, whereas it is in fact of smaller dimensions.

The excavations afford an opportunity of observing, that the ruin of Pompeii was not effected by an uniform shower of cinders or pumice-stones. A section near the amphitheatre gives the general proportions of the mass under which the city is buried to the depth of about twenty feet. Separating the whole into five portions, we shall find the first three to consist of pumice-stone in small pieces, resembling a light white cinder, and covering the pavement to the depth of twelve feet: the next portion is composed of six parts, beginning with a stratum of small black stones, not

more than three inches in thickness ; to this succeeds a thin layer of mud, or earth which has been mixed with water, and appears to have been deposited in a liquid state ; upon this lies another thin stratum of little stones, of a mixed hue, in which blue predominates ; a second stratum of mud, separated from a third by a thin wavy line of mixed blue stones, completes the fourth portion ; while the fifth or highest division consists entirely of vegetable earth, principally formed by the gradual decomposition of the volcanic matter from the date of the eruption to the present day.

From the evident agency of water, observable in some of these strata, a theory has been published, which attempts, in spite of history and Vesuvius, to account for the depositions at Pompeii as the effect of alluvion ; the natural inference, however, to be drawn from an inspection of the spot seems to be, that the hot pumice-stone fell in successive showers, and not in one

mass. Had the latter been the case, the city must indeed have become the tomb of its inhabitants: whereas comparatively few skeletons have been found. The strata of mud were also discharged in a very liquid state from the mountain, an event by no means uncommon during later eruptions; and it is from this circumstance that vaulted passages, of which the covering still remains entire, are usually found as completely full of the deposition as the open courts, or the chambers where the roofs have been consumed<sup>1</sup>.

It will be easy to account for the general disappearance of the upper story, of which the traces often exist, not only in the staircases, but sometimes in the paintings and remaining walls; for the volcanic matter does not appear to have been discharged

<sup>1</sup>The tiles of some roofs are still sometimes found almost in their original positions, borne up by the volcanic matter; while the timber which once supported them has decayed away.

in sufficient quantity to have buried the whole of the walls of the ground floor, throughout all parts of the city; consequently, whatever rose to a greater height remained a ruin accessible to the surviving proprietors, and liable to the same destruction from time, or removal of the materials for conversion, as any other neglected building. In many parts of the city, the upper stories still remain; but they seem to have been of very inferior consequence to those on the ground-floor.

Many circumstances observable in Pompeii would appear incomprehensible did we not recollect that the destruction of the city was the work of two distinct periods of calamity; and that the restoration of its buildings, after the great earthquake, was only taking place at the moment of its final extinction. This earthquake, by which Pompeii was almost destroyed, happened, as we are informed by Seneca, in

the ninth year of the reign of the emperor Nero <sup>1</sup>, about sixteen years previous to the eruption; and the unfinished state of the repairs in many of the buildings attests the fact.

We are led by one of the sepulchral inscriptions to look for the discovery of a temple of Ceres, as the learned seemed disposed to refer that of the Grecian doric order near the theatre to the worship of Neptune.

It appears to have been sometimes the practice during the first excavations at Pompeii, to throw into that relinquished the materials drawn from the next explored, after the paintings, mosaic pavements, and other articles considered valuable, had been removed; but a contrary system was subsequently adopted, and is now acted upon.

<sup>1</sup> A. D. 63. U. C. 816.

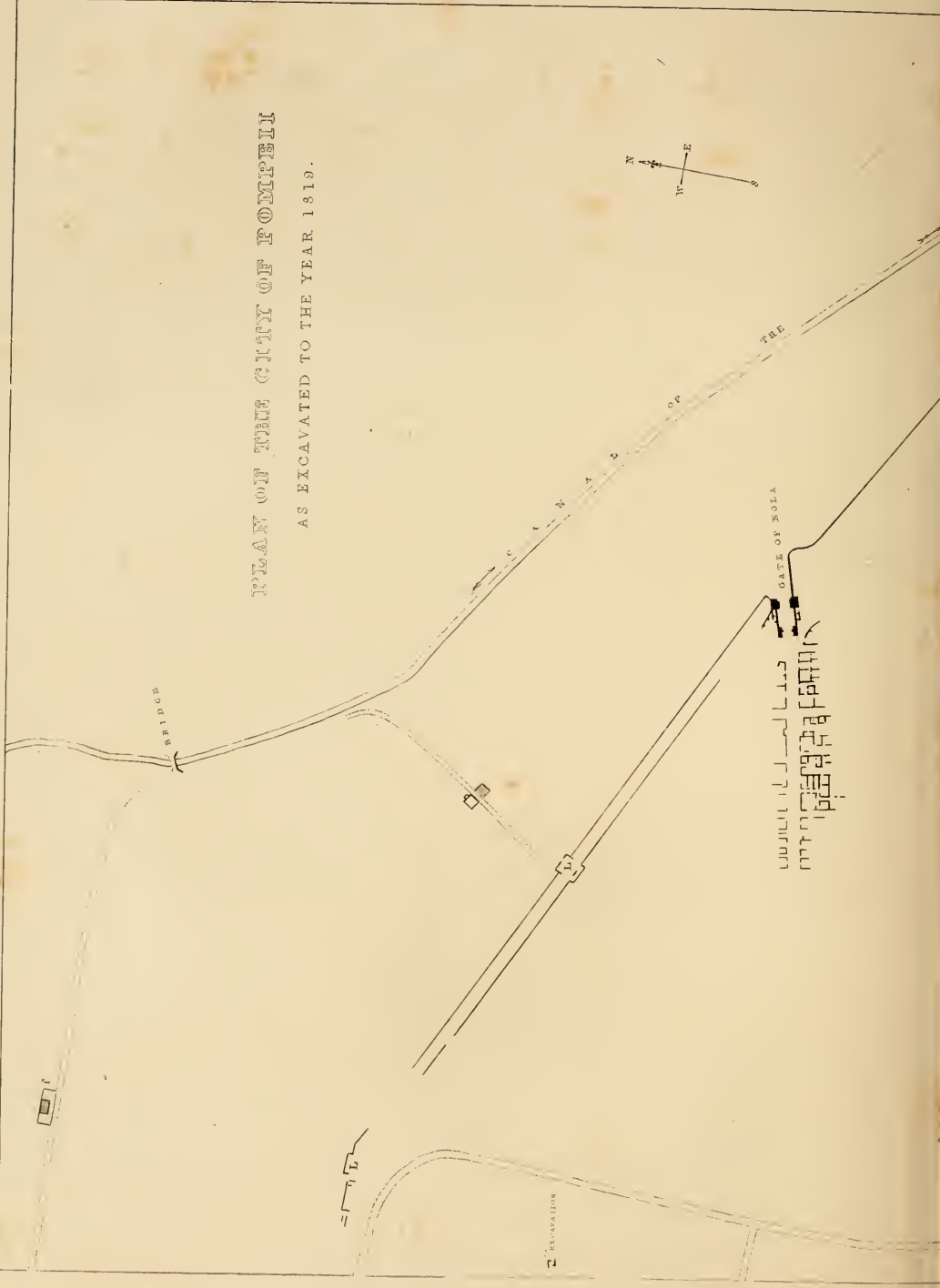
Caius Mummius Regulus,  
Lucius Virginius Rufus, Coss.

Although their better preservation was the end consulted in thus transferring these monuments to form a part of a distant collection ; still it is much to be regretted that means could not have been devised for their preservation on the precise spot at which they were originally found, and where locality would have thrown around them an interest which they entirely lose when crowded with other curiosities into the Museums of Portici or Naples.



PLAN OF THE CITY OF POMPEII

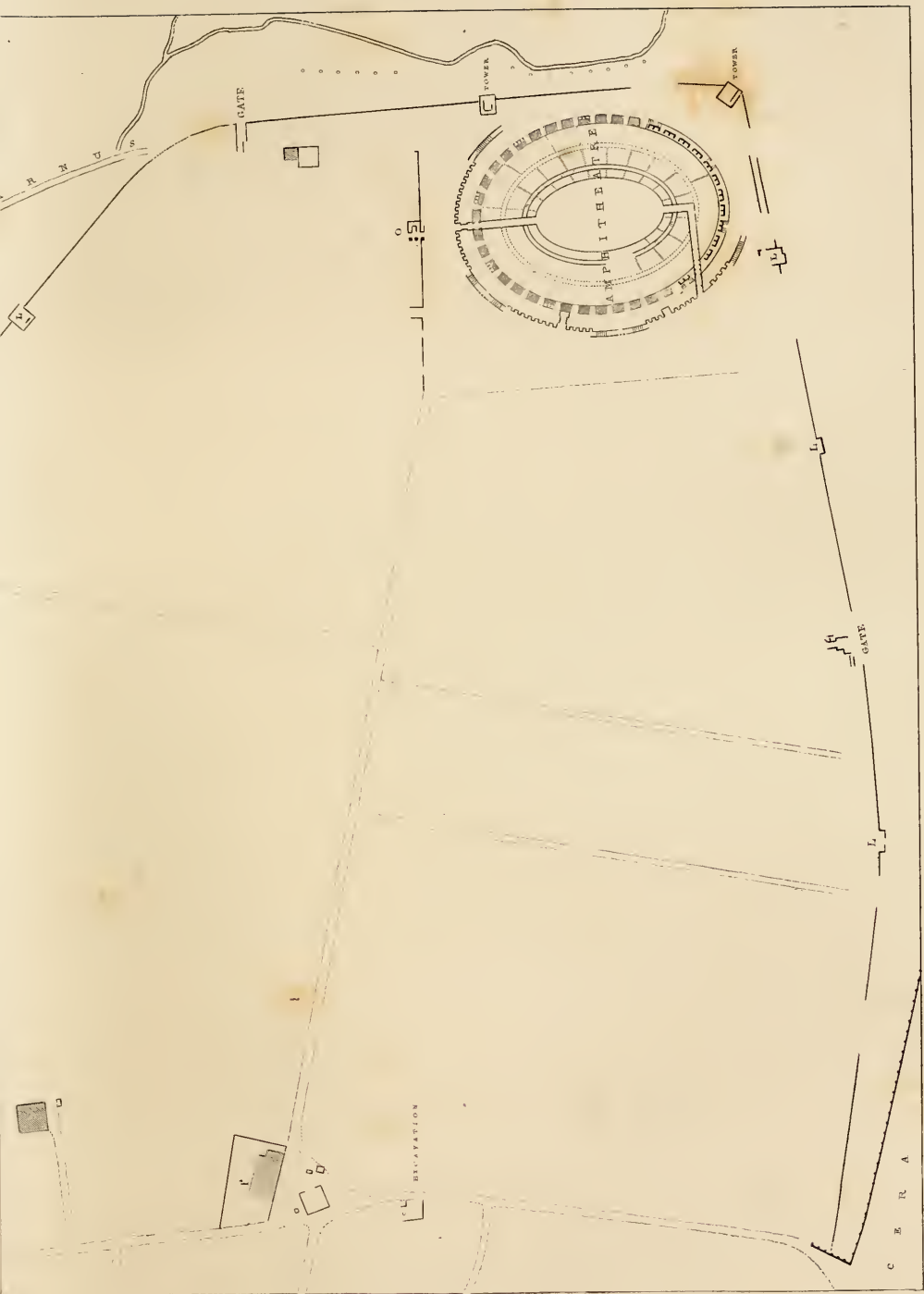
AS EXCAVATED TO THE YEAR 1819.





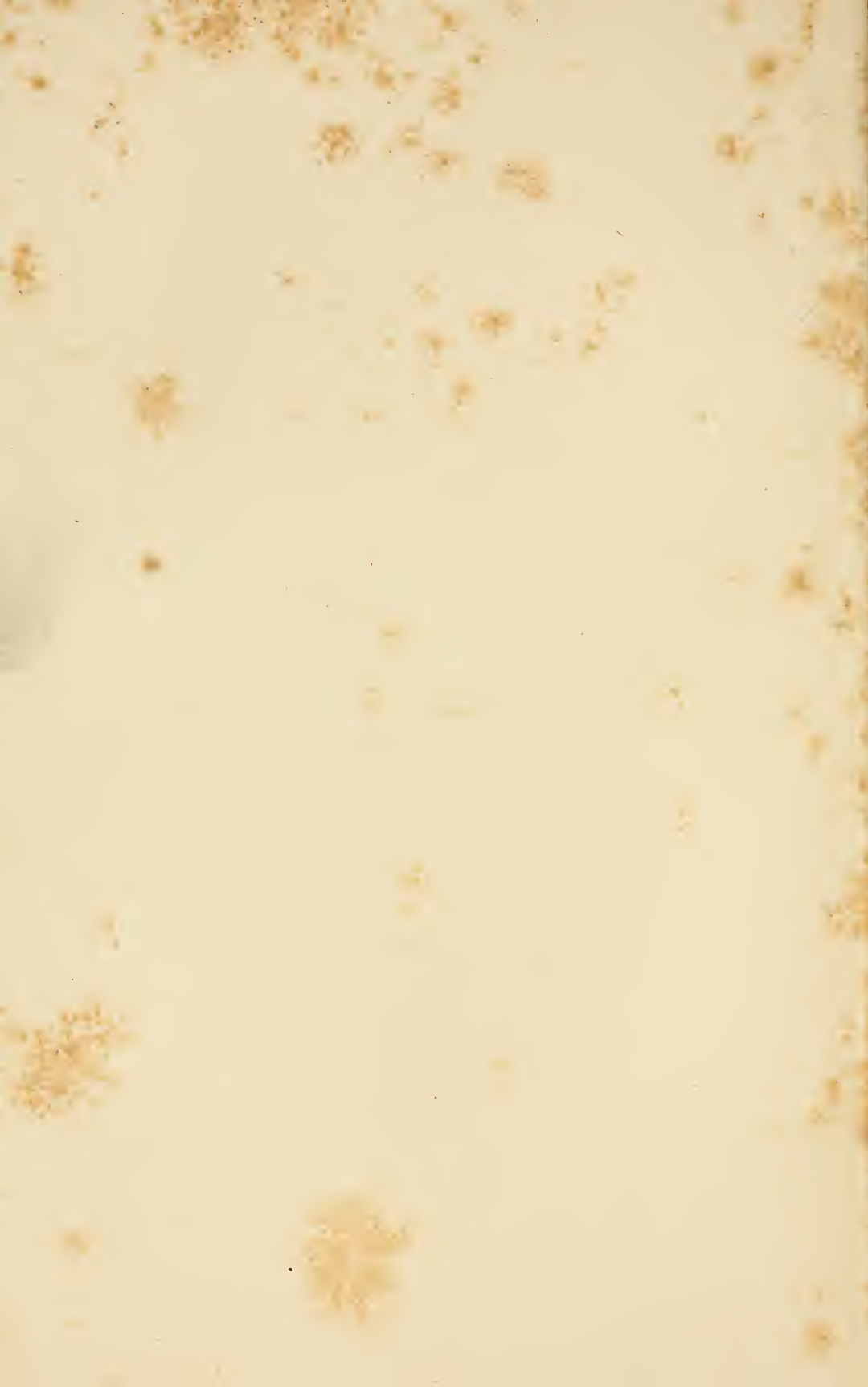






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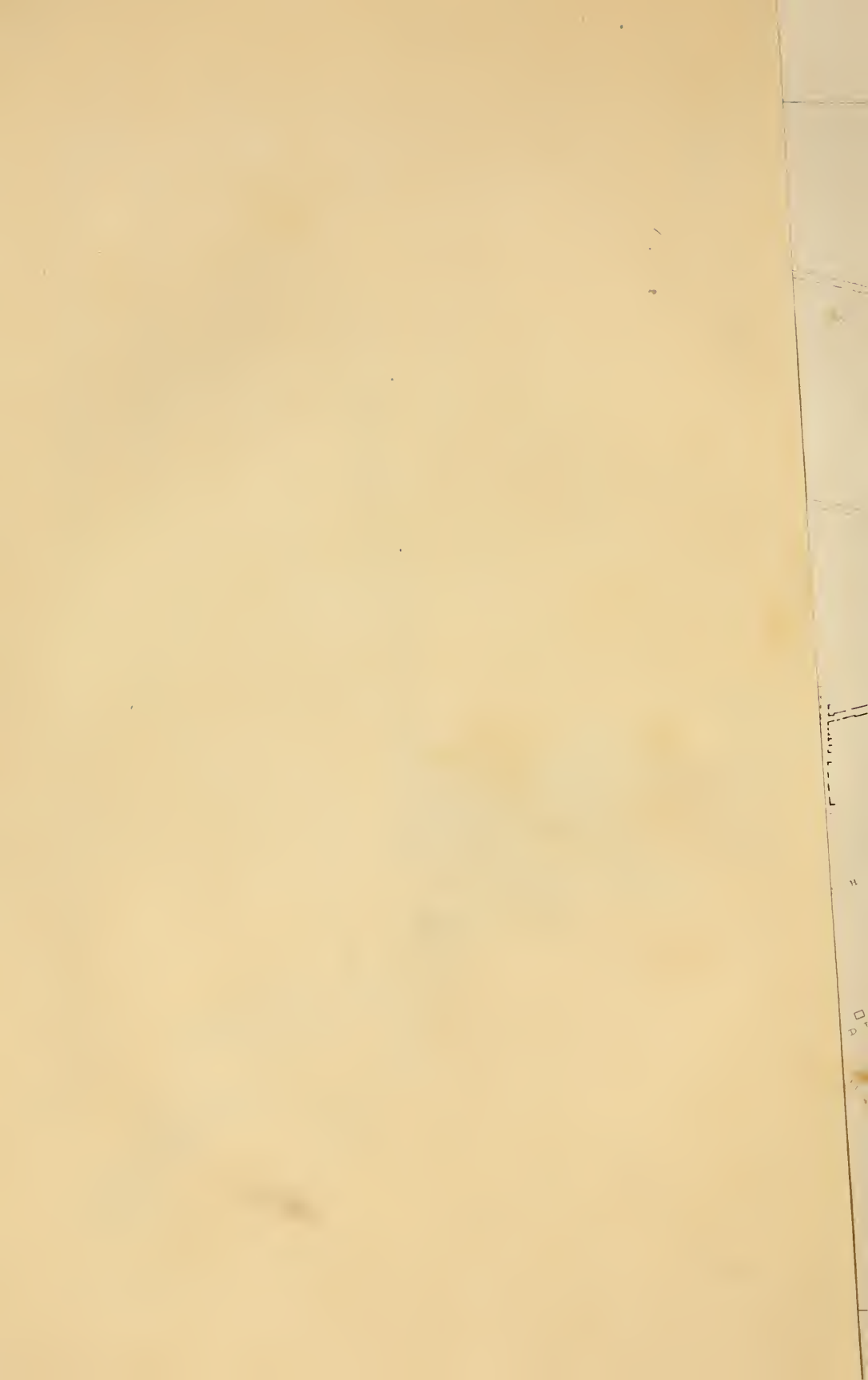
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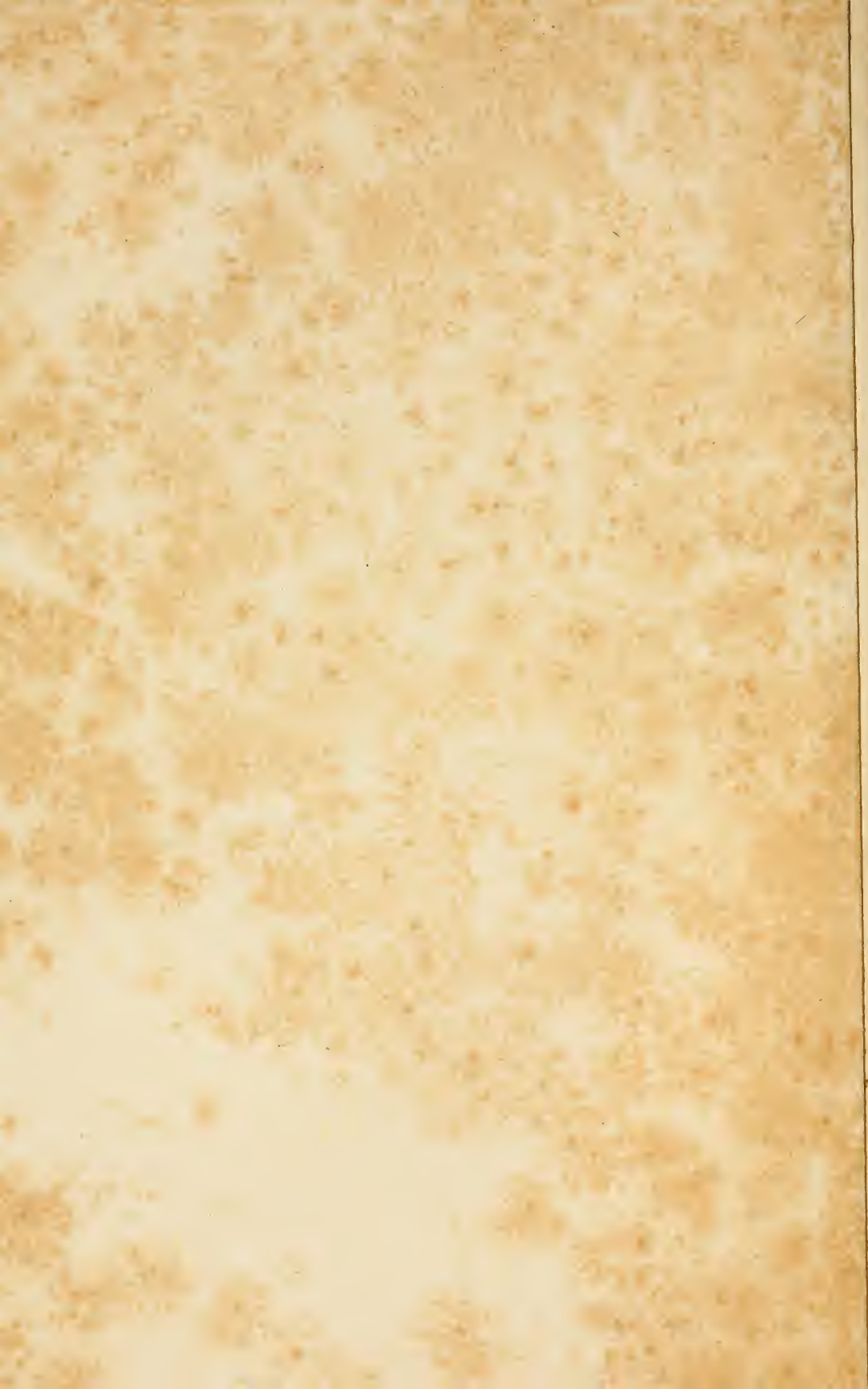






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# EXCAVATED CITY OF POMPEII TO THE YEAR 1837.







## PLATE I.

## MAP OF THE CITY OF POMPEII.

THE map of the entire city of Pompeii, as far as the excavations have at present permitted it to be known, is here given ; from which the respective situations of the different parts may be understood, and a comparison of what has been hitherto discovered with that which yet remains buried may be drawn.

The city was about 3330 yards in circumference, or nearly two British miles.

- A Street of the Tombs.
- B C D E F G Great Street or *Corso* of Pompeii.
- B Ancient Post House to the left entering the City.
- c c Fountains.
- D Passages from the great Street to the Walls.

- E House, on the left going towards the Forum, commonly called of Actæon, from a painting in it the subject of which is his Metamorphosis.
- F On right, House of Julius.
- G House of an Apothecary.
- H House of Modestus, at the corner of an Alley leading into the great Street.
- I Opposite House of a Thermopolite, or Seller of warm Drinks.
- K A well preserved group of Houses.
- L Towers in the Wall of the City.
- M Ramparts.
- N House and Street called of the Vestals.
- O A Triclinium.
- P The Amphitheatre.
- Q Carriage Road.
- R Entrance to the Square called the Soldiers Quarters, that being imagined to have been its ancient destination, various pieces of armour having been found in the rooms around, as were also the skeletons of some chained prisoners.
- S Open Court.
- T Tower and Reservoir in an open area.
- V Vestibule or School.
- W Temple of Isis.
- X Temple of Æsculapius.



- y* Puteal.
- z* Pen for Victims.
- a* Niche and Altar.
- b* Excavation of the Queen Caroline.
- c* Curia, &c.
- d* Basilica.
- e* Excavation of the General Championet.
- f* Modern Houses.
- g* Temple discovered 1817.
- h* Heretofore called the Houses of the Dwarfs, from many paintings exhibiting short deformed species of monsters bearing some resemblance to the human shape, having been found upon the walls: but subsequent excavations have laid open an enclosed space surrounded by a portico of columns with a raised Temple in the midst of the area.



## ETYMOLOGY.

ACCORDING to Solinus the name of Pompeia is derived from ΠΟΜΠΗ, in allusion to the pomp with which Hercules celebrated his victories while awaiting his fleet at the mouth of the Sarnus. The learned Bryant derives Pompeii from the Egyptian article pi, and omphi an oracle. He observes that there were several places so called, none of which could have taken their names from Pompey the Great.

In seeking the etymology of this word<sup>1</sup>, Sir William Drummond observes, with Bryant, that of the two pillars called Pompeian, one stands at the Pharos of Alexandria<sup>2</sup> in Egypt, the other at the eastern point of the Thrasian Bosphorus—at a mouth of the Nile, and at the mouth of the Straits; whence he concludes that the name arose from the local situation; “pom” having the same signification in Chaldaic with “peh” in Hebrew, both meaning a mouth, edge, or extremity. The learned author therefore understands Pompeh to signify, the edge of the mouth, which he observes is precisely descriptive of the situation of this city with regard to the Sarnus.

The Etrurians, when in possession of

<sup>1</sup> Herculaniensis.

<sup>2</sup> Bryant, in support of his hypothesis, declares that the pedestal of the Alexandrian pillar is older than the shaft. An inscription upon the former, according to Hamilton, (*Ægyptiaca*), mentions the name of Diocletian. Dr. Clarke reads Hadrian.

nearly the whole of Italy<sup>1</sup>, and masters of Campania, founded there twelve cities; of which Capua, originally Vulturnum, the principal, afterwards became, both in power and the number of its inhabitants, the rival of Rome<sup>2</sup>. These cities appear generally to have sought security from piratical attack by situations retired from the shore.

The establishment of the Greeks on the shores of this part of Italy is one of the most certain facts recorded in ancient history, though the time of their coming is involved in obscurity. Ænotrus, according to Pausanias, was the first who led a colony hither about 1700 years before the vulgar æra.

Cumæ, the oldest city in Italy<sup>3</sup>, was

<sup>1</sup> Strabo

<sup>2</sup> Alteram Romam. Cic. Phil. 12.

. . . pelago cultuque potenter  
Deliciis, opibus fama que . . .

AUSONIUS.

<sup>3</sup> Strabo : and vide Athenæus. Livy, ix. 19. A. U. C. 425. speaks of all the coast from Thurii to Cumæ as possessed by Greeks.

originally a colony from Chalcis in Eubœa, and by means of the ships which conveyed its founders, became comparatively a considerable naval power; with its superabundant population was founded the neighbouring city Palæopolis, as also the adjoining Neapolis. These cities, in the year U. C. 428, considered themselves able to cope with the Roman power <sup>1</sup>.

To a state of which the political importance was principally derived from commerce, the mouth of the Sarnus would naturally present itself, as a point of considerable importance for insuring commercial intercourse with the fertile plain south of Vesuvius, through which that river flowed.

That the coast opposite Caprea was held by Greeks, we learn from Tacitus <sup>2</sup>, who also informs us, that the Theleboi or

<sup>1</sup> Livy, viii. 22.

<sup>2</sup> Ann. iv. 67. Græcos ea tenuisse, Capreasque Thelebois habitatas fama tradit.

Taphians, a piratical people<sup>3</sup> from the mouth of the Achelous, occupied that island. Virgil<sup>4</sup> expressly states, that having obtained possession of Caprea, they extended their dominion over the country in the vicinity of the Sarnus; to which, according to Conon as cited by Servius, they gave its name, and called their colony in its vicinity Sarrasti.

Thus the probability seems to be that Pompeii derived its origin from Greeks; a supposition strongly corroborated by the style of its architectural ornaments and buildings. Ought we not, therefore, to look to the language of that nation for the etymology of its name?

Palæpolis and Neapolis are so obviously Greek, that no learning has been brought forward to prove them otherwise; of the original name of the former we are

<sup>3</sup> Τάφιοι, ληϊστρορες ἄνδρες. ΟΔ. Ο. 426.

<sup>4</sup> Æneid. vii. 735.—See also Apollodorus, ii. 4.—Pliny, iv. 12.

ignorant, or whether it remained without any precise appellation until the foundation of the latter; but the names of both prove the continued use of the Greek language by their inhabitants<sup>1</sup>.

Pompaios was an epithet of Mercury, from the circumstance of his being the conductor of migrating souls<sup>2</sup> to the infernal regions. Πομπη is used by Homer to express a conductor<sup>3</sup>. May not the city of Pompeii have received its name from the same root, and have been called the Colony, as Naples was the new city?

<sup>1</sup> Nero, according to Tacitus, loved Naples for its Greek, of which the purity is spoken of by Philostratus 150 years after the first eruption of Vesuvius.

<sup>2</sup> Tu pias lætis animas reponis

Sedibus. . . . . HOR. lib. i. car. 10.

<sup>3</sup> . . . . . ὄφρα τάχιστα

Πομπῆς καὶ νόστοιο τύχης παρὰ πατρός ἐμεῖο.

ΟΔ. Ζ. 289.

Plato εκπομπη αποικων the sent out, to found a colony.  
Πομποί· οἱ παραπέμποντες, ἢ προπομποί.

SCHOLIAST. in HOM. Θ. 556.—Γ.

Strabo calls Pompeii the επινειον, or emporium receiving and exporting εκπεμποντι, the merchandise of the neighbouring plain.



## HISTORICAL NOTICE.

HISTORY, ever loving the marvellous, has delighted to shed over her early pages the obscurity of fiction, and, ranging beyond humanity, to dismiss from her memory every circumstance not calculated to excite our surprise. A race of heroes and gigantic chieftains, their daring enterprise and valorous exploit, in all the un-



certainty of tradition, adorned with the graces and fictions of poetry, are first exhibited. Emerging from a state of barbarity, without inquiring whether they were the result of superior wisdom or unjudging caprice, nations have invariably shown that superstitious reverence for the institutions of their ancestors, which has led them to give implicit belief to any tale of their origin, however incredible, and to consider it more worthy of repetition, almost in an inverse ratio to its appearance of truth. Few indeed are the early notices of history which are not enveloped in the obscurities of fable; for it was not until she approached more civilized ages that we find her recitals governed by fact, or her narrations bearing the semblance of probability. Athens and Rome, founded by the immediate descendants of deities, in their subsequent greatness were worthy her contemplation; but it was scarcely until the former was mistress of art, that

the passing events of her history were noticed; or until the latter had surpassed most other nations in her exertions for power, that she produced historians worthy to record them.

Campania, peopled by giants<sup>1</sup>, is fabled to have been visited by Hercules. It was held afterwards by the Oscii, and their successors the Etrurians or Pelasgi. The beauty of the country attracted, and the exuberance of its vines<sup>2</sup> allured, the arms of the neighbouring Samnites, who defended their possession with resolute courage, but were in turn obliged to submit to the increasing and less transient dominion of Rome<sup>3</sup>.

The battle of Cannæ delivered, but superinduced every calamity to the Campanians. The ferocity of Hannibal was

<sup>1</sup> Diodorus Siculus.

<sup>2</sup> The famous Falernian wine was the produce of Campania.

<sup>3</sup> About 424 B. C.

mitigated by the submissive behaviour of the Capuans. They entered sincerely into the views of the Carthaginian, who declared their city should be the future capital of Italy; but thirteen years of protracted warfare devastated their fields and exhausted their resources. Foiled in all his attempts, and unequal to the task of defending his conquests against the indefatigable valour and exertions of Rome, that general retiring his armies, abandoned the Capuans to their fate, and the unrelenting conqueror left the unpeopled walls a terrible example to those who meditated resistance to her encroachments.

The historian exultingly relates, that the majesty of Rome wreaked not its vengeance upon the unoffending walls and habitations; but he scruples not to say, that the scourged senators were butchered in a mass, and not an individual of the population escaped interminable slavery.

In all the minute detail of these operations, as related by Livy, mention is not made of either of the overwhelmed cities; although the possession of no town appears to have been considered sufficiently unimportant to remain undisputed. Hannibal marches from Nola to Naples, retraces his steps, and proceeds to the attack of Nuceria, but the interposition of Vesuvius seems to have afforded effectual security to this part of the coast.

The Social or Marsic war<sup>1</sup> proved equally calamitous to the conquered. Sylla leading the legions of Rome, soon put an end to the ephemeral success of this league. Stabia, though forced into the contest, was submitted to the unbridled licence of a military mob. Villas

<sup>1</sup> Began B. C. 91, by the Marsi, Peligni, Vestini, Marucini, and joined by the Picentes, Ferentani, Hirpini, Pompeiani, Venusini, Apuli, Lucani, and Samnites: their forces amounted to a hundred thousand. APPIAN.

*Nec Annibalis nec Pyrrhi fuit tanta vastatio.*

FLORUS.

interspersed with the ruins of the devastated city <sup>1</sup> thenceforth marked its site ; affording melancholy evidence of the merciless policy of the Dictator. By what means Pompeii, a principal in the war, escaped a similar fate, we are not informed.

Two circumstances alone in the history of Pompeii remain to be noticed, a tumult which took place A. D. 59, within the walls, and an earthquake, which nearly destroyed it four years after. Of the former Tacitus speaks <sup>3</sup>: “A disgraceful fray took place between the colonies Nuceria and Pompeii, at a show of gladiators given by Livineius Regulus, a degraded senator. From provincial sarcasms arose

<sup>1</sup> Stabiam delevit. Pliny.

Sylla at one time had his camp on the Pompeian hill. Plutarch in *vitâ* ; and Paterculus says, that in conjunction with Minatius Magius he took the city. We find too, that part of their lands were occupied by a colony, sent under the nephew of the dictator, to whom the Pompeians would not admit a right of ambulation in the porticoes or suffrage.

<sup>3</sup> Annales, xiv. 17.

mutual reproaches; and from stones recourse was had to arms. The Pompeians, in whose city the spectacle was given, victorious, drove their adversaries out, but not without some slaughter: the wounded Nucerians went to Rome, and, deploring the loss of sons or fathers, appealed to the emperor for justice.

“Nero referred the affair to the senate: the senate, from the report of the consuls, decreed the prohibition of such spectacles to the Pompeians for the space of ten years, and punished with exile Regulus, together with the most active in the tumult.”

Tacitus also speaks of the earthquake<sup>1</sup>. Seneca<sup>2</sup> adds, that not only Pompeii, but Herculaneum was nearly ruined, and that many other Campanian cities were more or less injured. Hap-

<sup>1</sup> *Annales*, xv. 22. *Opidum Pompeii magna ex parte prouit.*

<sup>2</sup> *Quæstiones*, vi. 1.

pening in February, a season of the year before supposed to have been exempt from such visitations, it seemed the forerunner of the great catastrophe which took place shortly afterwards; and the first interruption to the repose they had so long enjoyed, to have announced to the Pompeians the instability of their possessions. Filled with apprehension and alarm, they hesitated to repair its ravages; for the terror it inspired was so great, that many wandered about deprived of their reasoning faculties: but with continued tranquillity confidence returned, and the restoration of their edifices was in great progress towards completion, when their final fate burst upon them. The workmen's tools are still in many instances found accompanying the materials collected for the repair of the damages this earthquake had caused.

Pompeii, although honoured by Seneca and Tacitus with the epithet of celebrated,

was comparatively an insignificant city. Bearing but a small share in the ineffectual struggles of the country, its name<sup>1</sup> is scarcely mentioned in the annals of its subjugators; and although the awful catastrophe which effected its ruin in the first century has fortunately been the means of preservation in that ruin for the admiration as well as instruction of the eighteenth, and raised it in the estimation of the antiquary to equal in interest the more important cities of antiquity; yet, dignified only in its ultimate and singular destiny, its ruins alone are left to research. No historical record determines the precise period of the foundation, no

<sup>1</sup> B. C. 308. Publius Cornelius lands at Pompeii, to ravage the fields of the Nuceriensians; which circumstance would seem to favor the idea of those who consider it to have been a seaport. See page 3, Livy, ix. 38. Yet Hannibal with his camp behind Tifata, when the great object of all his operations was to obtain possession of a harbour, never attacked it; which we may presume he would have done had it possessed that advantage, almost necessary to the existence of his army.



existing document recounts any material event in its history; while in the absence of all information as to the circumstances attending the rise, we turn to the magnificent engine of its fall, whose rugged summits, torn and reft by the force of a continued series of destructive fires, meet our view at the end of every street in its extent, and form a majestic background to every object it presents.

Nature<sup>1</sup> has indeed shed over the face of the surrounding country all her most enchanting beauties, yet not unmingled with her most awful terrors; and whether we look to its ancient traditionary story as embellished by all the pleasing fictions of the poet, or contemplate the more instructive narrations of the historian;

<sup>1</sup> *Omnium non modò Italia, sed toto orbe, terrarum pulcherrima Campaniæ plaga est: nil mollius cœlo: denique bis floribus vernat, nilil uberius solo: ideo Liberi Cererisque certamen dicitur. Hic amicti vitibus montes, et pulcherrimus omnium Vesuvius.*

whether the intellect be refined and delighted with the charm of retrospect, or the eye wander over the endless varieties of its present surface ; we find the scene equally enlivened by all the splendour of nature, and dignified by the finest productions of genius : it inspired the muse of Virgil, and afforded retirement to Cæsar.

. . . Virgilium me . . . dulcis alebat  
Parthenope, studiis florentem ignobilis otî.

Torn by ever recurring earthquake, with all the horrible phænomena of subterraneous convulsion, devastated by torrents of liquid fire, and overwhelmed by showers of boiling stony mud ; its cities suddenly swept from the face of the earth ; that its inhabitants should still continue faithful to the soil, has excited the surprise of the philosopher : but let him turn to that region where all these terrors are increased tenfold by every rigour of the most frightful climate ; where “beds of raging fire are

only diversified by fields of starving ice," and inexhaustible fountains of boiling liquid: let him recollect that at a time, when barbarity had spread its dominion over degraded Europe, and shrouded it in a night of ignorance; literature there found a refuge, and, solaced by retrospect, could hope for the return of the light of science, though uncheered by the genial rays of a more southern sun<sup>1</sup>.

The destruction of the cities of Herculaneum, Pompeii, and Stabia<sup>2</sup>, took place, according to Pliny the Younger, who was an eye-witness of that catastrophe, August 24th, in the second year of the reign of the emperor Titus, or A. D. 79<sup>3</sup>.

Frequent as have been the eruptions

<sup>1</sup> Every information with regard to the literature of Iceland may be found in Mackenzie's Voyage.

<sup>2</sup> Stabia only existed as the site of some villas. Sylla *delevit quod nunc in villas abiit.* PLINY.

<sup>3</sup> Titus reigned from June 78 to September 80. From Cedrenus we learn, that the fire which happened at Rome immediately after this eruption was in the second year of his reign.

of Vesuvius since that which consigned these cities to a temporary oblivion, it appears to have shown no active indications of its volcanic nature for some centuries previously; for we find no memorial whatever of such an event, since historians had existed to record its phænomena.

The city of Pompeii itself, certainly of ancient date, is founded upon a stratum of lava, which stretches into the plain; though this, without having proceeded from Vesuvius, may have been at once produced; as in Iceland, where immense floods seem to have burst from vast rents in the earth, overwhelming the surrounding country to an incredible extent. Indeed the whole exterior region of Vesuvius, as it now presents itself, appears to be founded upon this material, and to have been anciently a submarine Katakekaumene<sup>1</sup>. The lava near the sea

<sup>1</sup> The volcanic country of Asia Minor. Vide Strabo.

is found twenty-five feet below its surface <sup>1</sup> at the foot of the mountain, which, like all others of a similar description, may be looked upon as a vast accumulation of volcanic matter around the orifice whence it has principally been ejected.

The first author who describes Vesuvius is Diodorus Siculus, who flourished forty-four years before the Christian æra. He says it then bore many corroborative marks of the truth of the tradition, of its having, like Ætna, burnt in remote times <sup>2</sup>; while Vitruvius, who appears to have little more than translated Diodorus, states, that the internal fires, which every where abounded in this part of Campania, had formerly increased under Vesuvius, until their superabundance had been ejected upon the surrounding country.

Strabo, A. D. 25, describes Vesuvius as clothed with a most fertile soil, except

<sup>1</sup> Sir W. Hamilton.

<sup>2</sup> Κατὰ τοὺς ἀρχαίους χρόνους.

the nearly level top; this, exhibiting caverns and fissures, was totally sterile, being covered with stones which appeared to have sustained the action of fire<sup>1</sup>. From these circumstances he conjectures the mountain to have been originally volcanic, until deficiency of material occasioned its extinction.

Martial, in an epigram written immediately after the first eruption, deploras the desolated state of Vesuvius; and describes it before that event to have been overshadowed by the most luxuriant vines and vegetation, a retreat for which the gods of pleasure and gaiety forsook their most favored abodes<sup>2</sup>: and Tacitus, speak-

<sup>1</sup> It is presumed Strabo speaks of its external appearance, since we learn from other sources that there was vegetation in the crater.

This geographer has been erroneously quoted as comparing Vesuvius to an amphitheatre, a form, Dio says, it had assumed after the eruption of 79.

<sup>2</sup> *Hic est pampineis viridis Vesuvius umbris :*

*Presserat hic madidos nobilis uva lacus.*

*Hæc juga, quam Nysæ colles, plus Bacchus amavit,*

*Hoc nuper Satyri monte dedere choros.*

ing of the residence of the emperor Tiberius in the island of Capræa, extols the beauty of the view thence over the bay of Naples ; for, as he observes, Vesuvius had not then changed the face of the country. Baiæ, Puteoli, Naples, Herculaneum, Pompeii, Surrentum, in an uninterrupted succession of towns and villas, seemed one continued city<sup>1</sup>; while the rugged walls of Vesuvius presented a natural fortress towering above the whole, its sloping sides covered with the richest vines of Italy.

The circumstances attending the commencement of the Spartic war, clearly show that the appearance of the crater of Vesuvius at that period, B. C. 73, is nearly represented by the extinct volcano Astruni at the present time<sup>2</sup>.

Hæc Veneris sedes, Lacedæmone gratior illi :

Hic locus Herculeo nomine clarus erat :

Cuncta jacent flammis et tristi mersa favillâ :

Nec vellent superi hoc licuisse sibi !

<sup>1</sup> Strabo.

<sup>2</sup> This crater, near the Solfattara, about six miles in

The gladiator Spartacus, with seventy fellow slaves, resolved upon the desperate attempt of breaking the bonds of slavery, to which in its most cruel shape he was subjected. With every advantage of situation, Vesuvius presented itself to him, as an "altar on which he might place his hopes of freedom." Its summit, encompassed by an abrupt and rugged natural wall, contained an enclosed space, within which, with his adherents, soon augmented to ten thousand, he found a secure refuge. To this but one narrow and difficult passage afforded access. Hither being gradually driven, and closely invested by the prætor Clodius, who had been sent from Rome against him, he made ladders by twisting the branches of wild vines which grew on the mountain, descended through

circumference, has but one entrance. The enclosed space is used as a royal park, and is stocked with wild animals. A crater completed from the scale of the Mount Somma would be about this extent.



the hollows between the ridges on the side where it was considered inaccessible and consequently unwatched, fell upon the prætor unexpectedly with such vigour, that he defeated his troops and destroyed his camp<sup>1</sup>.

But although the uncertain voice of tradition had reached the historian, the broken summits of Vesuvius had not attracted the notice of the poets. The latter, who have generally availed themselves of any doubt or ambiguity of the former, have left Vesuvius unembellished by a single beauty more than it presented, and unaccompanied by any of those terrors, it was so well calculated to inspire.

Horace names it not; and Virgil, who attaches to every remarkable object in its vicinity some pleasing or tremendous recollection, only celebrates the soil of Vesuvius as remarkable for fertility :

<sup>1</sup> Plutarch in Crassi.—Appian. Bell. Civ. i. 423.—Livy, 97.—Florus, iii. 20.—Eutropius.

Quæque suo viridi semper se gramine vestit,

Illa tibi lætis intexet vitibus ulmos

Illa ferax oleæ est . . . . .

Talem dives arat Capua et vicina Vesevo

Ora jugo <sup>1</sup>.

Geo. ii.

But neither Vesuvius nor Ætna appear to have been in a state of activity in the time of Homer, 900 years B. C.; although the volcanic nature of the country seems not to have been unknown to him. Accordingly we find an awful horror thrown over the whole coast. It is represented as the ultimate limit of the unfruitful ocean and habitable world. An impervious gloom, unenlivened by rising or setting sun, spread a thick eternal shade over the beach, where the dark and barren groves of the remorseless Proserpine marked the entrance to the regions of the dead.

<sup>1</sup> Varro mentions its salubrious soil: *Ubi montana loca ut in Vesuvio, quod leviora et ideo salubriora.* Also Polybius—and in later times Procopius, says, Physicians sent their consumptive patients to it, “*tabe affectos.*”

\* Iliad. K. L.

But Ætna, Pindar, who lived from B. C. 521 to 435, describes in one of his finest passages *νιφοεσσ' Αιτνα πανετες*, &c.<sup>1</sup> He also celebrates the victory obtained by Gelon in the Crater or bay<sup>2</sup> of Naples, affording perhaps in both instances a sort of negative proof with respect to the state of Vesuvius at that period, as he would probably have alluded to that mountain had he been aware of any indications of the existence of its volcanic nature.

Of the eruption which destroyed Pompeii, a most satisfactory account is given by Pliny the Younger, in two letters written to Tacitus, with the intention of furnishing the historian with correct materials relative to that event<sup>3</sup>.

<sup>1</sup> The second recorded eruption of Ætna took place about 479, when the poet was 41. Thucydides.

<sup>2</sup> Pyth. Od. i. 139. and see Diod. 11. 51.

<sup>3</sup> It is singular that the learned author of the Classical Tour should have imagined that the demolition of the palace of Portici, which is built over and prevents further excavations at Herculaneum, could be rewarded by the recovery of the lost books of Tacitus, the greater part of whose history treated of a period subsequent to the destruction of the cities.

It appears that many and frequent shocks of earthquake had been felt for some days previously; but as these were phænomena by no means uncommon in Campania, extraordinary alarm was not excited by that circumstance<sup>1</sup>, until, about one o'clock in the afternoon of the 24th August, a vast and singular cloud was seen to elevate itself in the atmosphere. From what mountain it proceeded was not readily discernible at Misenum,<sup>2</sup> where Pliny the elder (at that time) held the command of the Roman fleet. This cloud continued arising in an uniform column of smoke, which varied in brightness, and was dark and spotted, as it was more or less impregnated with earth and

<sup>1</sup> Other phænomena had also been remarked, although no inference had been drawn from their occurrence. Pliny, ii. 51, says, that a Pompeian decurion, Marcus Herennius, had in a serene day been struck dead by lightning.

In Catilianis prodigiis Pompeiano ex municipio M. Herennius decurio sereno die fulmine ictus est. There is a house in the first street bearing the name Suettius Herennius.

<sup>2</sup> Fifteen miles distant.

cinders. Having attained an immense elevation, expanding itself, it spread out horizontally, in form like the branches of the pine, and precipitated the burning materials with which it was charged upon the many beautiful but ill-fated towns which stood thick upon this delightful coast<sup>1</sup>. The extraordinary phænomenon now excited the curiosity of Pliny, who ordered a vessel to be prepared for the purpose of proceeding to a nearer inspection; but meeting some of the fugitives, and learning its destructive effects, his curiosity was changed to commiseration for the distressed, to whose succour he immediately hastened.

On approaching Retina, the cinders

<sup>1</sup> A similar mass, which issued from Vesuvius during the eruption of 1631, was estimated by the Abbe Braccini, it being measured with a quadrant, to exceed thirty miles in height. This computation must however be considered as erroneous; since Dr. Scotto, who saw it from Naples, says, the angle it subtended was thirty degrees, which would not give an elevation of five miles.

falling hotter as well as in greater quantity, mixed with pumice-stones, with black and broken pieces of burning rock; the retreat and agitation of the sea driven backwards by the convulsive motion of the earth, together with the disrupted fragments hurled from the mountain on the shore, threatened destruction to any thing which attempted to advance. Pliny therefore ordered the ship to be steered towards Stabia, where he found the alarm so great, that his friend Pomponianus had already conveyed his more portable property on board a vessel. The historian, less apprehensive, after partaking of a meal with his friend, went to bed; but was however soon obliged to remove, as, had he remained much longer, it was feared the falling cinders would have prevented the possibility of forcing a way out of the room. Still the town had not yet been materially affected, nor had the ravages of this great operation of

nature reached Misenum ; but suddenly broad refulgent expanses of fire burst from every part of Vesuvius, and shining with redoubled splendour through the gloom of night which had come on, glared over a scene, now accompanied by the increased horrors of a continued earthquake, which shaking the edifices from their foundations, and precipitating their roofs upon the heads of the affrighted beings who had thought to find shelter in them, threatened universal desolation.

Driven from their homes, which no longer afforded security, the unfortunate inhabitants sought refuge in the fields and open places, covering their heads with pillows, to protect themselves from the increasing fall of stones and volcanic matter<sup>1</sup>, which accumulated in such quan-

<sup>1</sup> In 1799, at Ottaiano, three miles distant from the crater, stones fell of 100 pounds weight; and the ashes were driven to Manfredonia in two hours, a distance of 100 miles.

tity, as to render it difficult to withdraw the feet from the mass, after remaining still some minutes; but the continuance of internal convulsion still persecuted them; their chariots<sup>1</sup>, agitated to and fro, even propped with stones, were not to be kept steady; while, although now day elsewhere, yet here most intense darkness was rendered more appalling by the fitful gleams of torches, at intervals obscured by the transient blaze of lightning<sup>2</sup>.

The largest stones at Stabia do not much exceed an ounce, but many at Pompeii have been found to weigh eight pounds. Sir W. Hamilton observed, that some of the skulls found at the latter place had evidently been fractured.

<sup>1</sup> Sir W. Hamilton remarks, that in 1794, the gentry of Naples, fearing the effects of the eruption, slept in the open places in their chariots.

<sup>2</sup> Pliny does not notice the accompanying noise: this must have materially increased the horror of the scene. Sir W. Hamilton describes it as a mixture of the loudest thunder, combined with never ceasing reports as from the heaviest artillery, accompanied by a continued hollow murmur like the sea during a violent storm, and the rushing noise of an ascent of rockets. Nor does he remark the torrents of water and glutinous mud which form strata at Pompeii. Zonaras describes the former as like the collision of mountains falling together; but modern science has invented new objects for simile.



Multitudes now crowded towards the beach, as the sea, it was imagined, would afford certain means of retreat; but the boisterous agitation of that element, alternately rolling on the shore and thrown back by the convulsive motion of the earth, leaving the marine animals upon the land it retreated from, precluded every possibility of escape.

At length, preceded by a strong sulphureous stench, a black and dreadful cloud, skirted on every side by forked lightning, burst into a train of fire and igneous vapour, descended over the surface of the ocean, and covered the whole bay of the crater<sup>1</sup>, from the island of Capræ<sup>2</sup> to the promontory of Misenum with its noxious exhalations; while the thick smoke, accompanied by a slighter shower of ashes, rolled like a torrent among the miserable and affrighted fugi-

<sup>1</sup> The Bay of Naples was anciently called, The Bay of the Crater.

<sup>2</sup> Distant twenty-two miles.

tives; who, in the utmost consternation, increased their danger by pressing forward in crowds, without an object, amidst darkness and desolation<sup>1</sup>: now were heard the shrieks of women, screams of children, clamours of men, all accusing their fate, and imploring death, the deliverance they feared, with outstretched hands to the gods, whom many thought about to be involved, together with themselves, in the last eternal night.

Three days and nights were thus endured in all the anguish of suspense and uncertainty; many were doubtless stifled by the mephitic vapour<sup>2</sup>; others,

<sup>1</sup> This torrent of smoke proved fatal at Stabia to the Elder Pliny, who was there suffocated on the sea-beach. And this was probably the fate of all who fatigued lay down, and thereby put themselves within the influence of the mofete. Lanterns have been sometimes found with the bodies. In the eruption 1631, a similar cloud was estimated to cover 100 square miles of country: men and beasts were struck dead by the electric fluid which issued therefrom during its progress.

<sup>2</sup> The mofete sometimes interrupts the progress of the excavations at Pompeii, where it is prevalent the vines will not grow.

spent with the toil of forcing their way through deep and almost impassable roads, sunk down to rise no more ; while those who escaped, spread the alarm, with all the circumstances of aggravation and horror which their imaginations, under the influence of fear, suggested. At length a gleam of light appeared, not of day, but fire ; which, passing, was succeeded by an intense darkness, with so heavy a shower of ashes, that it became necessary to keep the feet in motion, to avoid being fixed and buried by the accumulation. On the fourth day the darkness by degrees began to clear away, the real day appeared, the sun shining forth sickly as in an eclipse ; but all nature, to the weakened eyes, seemed changed ; for towns and fields had disappeared under one expanse of white ashes, or were doubtfully marked, like the more prominent objects after an alpine fall of snow.

If such be the description of this most

tremendous visitation, as it affected Stabia and Misenum, comparatively distant from the source of the calamity; what must have been the situation of the unfortunate inhabitants of Pompeii, so near, of Herculaneum, within, its focus? Must we not conclude that, at the latter place at least, most of those not overwhelmed by the torrents of stony mud<sup>1</sup> which preceded others of flaming lava, burying their city sixty feet under the new surface<sup>2</sup>, were overtaken by the showers of volcanic matter in the fields, or drowned in attempting to escape by sea, their last but hopeless resource, since it appears to have received them to scarcely less certain destruction?

The emperor Titus, whose great and good qualities here found every opportunity for their display, immediately

<sup>1</sup> The lower stratum at Herculaneum appears to be a species of tufa, deposited in a fluent state.

<sup>2</sup> Herculaneum is at present in some parts buried one hundred and twelve feet below the surface.

hastened to this scene of affliction ; appointed *curatores*<sup>1</sup>, persons of consular dignity, to set up the ruined buildings, and take charge of the effects of those who perished without heirs, for the benefit of the surviving sufferers ; to whom he remitted all taxes, and afforded that relief the nature of their circumstances required ; personally encouraging the desponding, and alleviating the miseries of the sufferers, until a calamity of an equally melancholy description recalled him to the capital, where a most destructive fire lay-waste nearly half the city, and raging three days without intermission, was succeeded by a pestilence, which for some time carried off ten thousand persons daily.

The eruptions after that of Titus appear to have been of very frequent recurrence ; but the first of consequence occurred under Severus about the year 200.

<sup>1</sup> Suetonius in *Vitâ*.

The accompanying noise was heard as far as Capua. Dion Cassius informs us, that the summit of the mountain had then assumed the form of an immense amphitheatre, of which the present Monte di Somma formed the north-eastern half or wall; the rest having been thrown down at some later period, subsequent to which the now highest top containing the crater was formed.

After 305<sup>1</sup>, Diocletian.—The violence of the eruption which occurred in the reign of the emperor Leo<sup>2</sup> next attracted the notice of the historians<sup>3</sup>.—The internal fermentation and unceasing convulsion which shook the mountain, accompanied by a series of tremendous explosions during the years 471, 472, 473, spread devastation

<sup>1</sup> This eruption is doubtful, and was probably invented for the purpose of introducing St. Januarius, who about this time was put to death in the amphitheatre of Nola.

Nonnus in the 4th century calls Vesuvius, three-topped.

<sup>2</sup> Olybrius held the Western Empire.

<sup>3</sup> Marcellinus.—Procopius de Bell. Got. lib. ii.

over the adjacent country, and alarm throughout the rest of Europe, the surface of which was covered with an impalpable powder<sup>1</sup>. At Constantinople the falling cinders, at one time, struck such panic terror into the superstitious mind of the pusillanimous emperor, that, leaving the city, which he deemed devoted to divine wrath, he betook himself to St. Mamas<sup>2</sup>; and the day was ordained to be for ever annually marked by supplication. St. Januarius<sup>3</sup> was supposed on this occasion to have quelled the fury of the volcano, it being the first time he is said to have appeared.

<sup>1</sup> An impalpable powder of this description fell in rain during a procession of St. Nicholas, February, 1813, when the writer was at Zante. It tinged linen on which it fell of an ochreous yellow; after the shower the deposition lay on the decks of the ships in the bay in considerable quantity.

<sup>2</sup> Sigonius, *Imp. Occident.* lib. xiv. In a separated quarter of the city there was a church, palace, bridge, and hippodrome of St. Mamas. In the latter, one Andreas was whipt to death by order of the pious emperor Constantine Iconomachus, for excelling in the art of sculpture.

<sup>3</sup> Baronius.

Under Theodoric, 512, we find the destructive effects to have been so severe, that the taxes were remitted to the people of Campania<sup>1</sup>. The exhalation alone was so thick<sup>2</sup> and black, as to involve the country in darkness, while the noise and continued tremor excited universal terror. The cinders covered the transmarine provinces; clouds of sandy dust and fine ashes, poured with the force and impetus of mighty torrents, overwhelming the country to the tops of the trees, and every where converting the verdure of nature into the dreary aridity of the desert.

In 556, Justinian the Great. The mountain uttered terrifying sounds, to the great alarm of the people; but no eruption took place<sup>3</sup>.

685 or 686. The country for thirty miles round was shaken by earthquake, and the explosions were attended by vast

<sup>1</sup> Cassiodorus, lib. iv. epist. 50.

<sup>2</sup> Sigonius. Procopius.



torrents of lava; while the city of Naples was supposed to have been saved by the interposition of St. Januarius, who, active in quelling its fury, was imagined in the air over the volcano, by the superstitious, in whose minds it also foretold the dissolution of Pope Benedict II.

993, 1036, 1049<sup>1</sup>. The explosions of Vesuvius were, during these ages, no longer looked upon as great operations of nature. They were only regarded as the pranks of those supernatural beings, whose sole power over humanity was the infliction of evil; the boundaries of hell were here supposed to be advanced amongst the abodes of the living, and the infernal fire exhibited upon earth, in terror to its degenerate inhabitants; who were hurried into the abyss prepared for them, almost while life yet lingered over the remains of mortality.

An engine so well adapted to the pur-

<sup>1</sup> Cronico Cassinense.

poses of priestcraft could hardly have escaped its professors. Accordingly we find an account written A. D. 1062, by B. Pietro Damiani, in Castigliano, which, although little illustrative of the history of Vesuvius, is curious as marking the age to which it was addressed; and affords better evidence of the continued activity of the volcano than can be drawn from the imperfect testimonials of the historians of the age. He relates that;

In the neighbourhood of the mountain dwelt a most devout hermit; who, one evening seeing upon the road a quantity of black men, apparently negroes, driving in haste before them a great number of mules loaded with fuel, accosted them, expressing his surprise at the singularity of their appearance. He was answered, that they were all devils, that the fuel was to burn the prince of Capua, who was then ill; and they added that Don Juan, constable of Naples, although in

good health, if they were not mistaken, would soon be in their power also.

The holy man, giving up the cause of the prince as hopeless, immediately betook himself to the constable; told him all he had seen and heard, and exhorted him, as the only way of avoiding this disagreeable alternative, to become a monk. To this Don Juan was easily persuaded, since upon inquiry he found that in the interim the prince had expired: but, as he had received orders to join the emperor Otho, who was expected in a fortnight, for the purpose of driving the Saracens from Calabria; he deferred the execution of his pious resolution until the infidels were conquered: the consequence was, that he died before the emperor arrived; and we are assured, that at the moment of his decease Vesuvius burst forth into most dreadful flames, bellowing from a mouth whence fire everlastingly issues; which fire, it is added, always flamed with propor-

tionate vehemence, pouring out rivers of rosin and brimstone whenever any rich and consequently wicked man died.

Damiani also considered it the receptacle of some souls not doomed to eternal damnation ; for he states, that he himself knew a man, who was not only in orders, and a priest, but also chaplain to a dignified prelate, who leaving his mother infirm at Beneventum, was proceeding towards Naples, when he saw Vesuvius shoot forth a great body of flames ; while from the midst proceeded a sad and doleful voice, which he knew to be that of his mother. He noted the time, and afterwards found it to agree with the very moment at which she had expired.

An eruption in 1138, lasted forty days, and, assisted by a slighter one of the following year, seems to have exhausted the energies of Vesuvius, since we find it from that date remaining in a state of comparative inactivity for nearly five centuries.

Ambrosius Nolanus relates an account of an eruption about 1500, and mentions having heard of another seventy years before. In the Annals of Italy we find one during the pontificate of Benedict IX : but the notices respecting these are uncertain. Meanwhile the neighbouring volcanoes were not inactive. The last eruption of Solfatara was in the year 1198 ; Ischia ceased 1302 ; and the Monte Nuovo, three miles in circumference, formed in forty-eight hours, 1538 ; while in the interim *Ætna* had sixteen explosions.

But the accounts we have from those who saw the crater of Vesuvius at the beginning of the seventeenth century, clearly lead to the conclusion, that this volcano must have remained in a comparative state of inactivity for a considerable period.

Pighi, during the pontificate of Sixtus V, compares the then existing crater to an immense amphitheatre, the arena

of which seemed sunk to the bowels of the earth ; the top surrounded by a vast bank of calcined stones, the sloping sides clothed with all sorts of trees<sup>1</sup>, amongst which wild animals sought shelter ; for wherever the sun could penetrate, vegetation to a certain extent existed, except on one side, which was perpendicular and bare. By a winding way he descended, he thinks, nearly a mile : until the precipitous nature of the place and obscurity rendered further progress extremely hazardous : huge masses of volcanic matter and disrupted rock, obstructed in their descent by large trees<sup>2</sup> torn up by their roots, contracted the space below ; but within he observed no signs of the volcano

<sup>1</sup> The space or winding valley between the two summits, called the Atrio di Cavallo, also afforded pasture, and in it were pools of water : it is now a scene of perfect desolation.

<sup>2</sup> These rather countenance the account of the eruption of 1500. It was perhaps slight.

being in an active state ; although near the summit, on inserting the hand in the fissures, a slight heat was perceptible.

Braccini, who saw the mountain 1612, informs us, that the space between the two tops, called the Atrium, was then covered with vegetation, and afforded pasture. He computes the depth to which he descended in the interior of the crater to have been a mile. He was told that it was possible to descend two miles, and that at the bottom was a plain space set round with caverns, so dark that no one had ventured to proceed within them.

In 1619, Magliocco found a way down the sides of the crater, which, continually narrowing, was at length obstructed by a large fragment of rock : this, with the steepness of the place, obliged him to go on hands and feet ; thus passing it, the ruggedness of the rocky projecting sides afforded him means of proceeding, until he arrived at the bottom, where in the

obscurity he found a level space. In the midst of this was a huge mass of rock<sup>1</sup>, which seems to have covered the opening to the abyss, as from the fissures around its base issued a cold and vehement current of air<sup>2</sup>. He also observed three small pools of water, one of which was hot and corrosively bitter, a second extremely salt, while the insipidity of the third he compares to chicken broth without salt; it was of a high degree of temperature<sup>3</sup>.

Braccini gives a detailed account of the tremendous rebursting forth of Vesuvius, 1631; which appears what might have been expected after five centuries of

<sup>1</sup> Many masses of rock now lie around the base of the cone; one measures 19 feet in height by 66 in circumference, a second girts 100 feet, and is 17 high.

<sup>2</sup> The coldness of this current of air does not prove the fires of the volcano to have been extinct; for its passage through prolonged and contracted fissures would totally extract whatever degree of heat it might have acquired when passing over the surface of fire.

<sup>3</sup> Astruni contains wild boars, and has three pools.



comparative repose. From that period the more authenticated history of the volcano may be said to commence; thenceforward we find it seldom remaining more than ten years without an eruption. In the year 1764, Sir William Hamilton arrived at Naples; and Vesuvius obtained an observer who has given every and most satisfactory information respecting its phænomena. It only remains to the more extended observation of modern science, to mark a few singularities in its geological formation.

The history of Vesuvius has been followed to a greater extent than necessary to elucidate the subject of the excavated city; but it has been presumed, that some acquaintance with an object of which the first phænomena were so fatal to Pompeii, would not be unacceptable. Sir William Hamilton's excellent accounts bring us nearly to the present day.

From him we learn, that the lava does not always issue from the crater; in 1766, it burst forth from a spot half a mile lower down, the adjacent ground quivering like the timbers of a windmill. The inflamed matter was so intensely hot at the source, as to prevent a nearer approach than ten feet, yet its toughness was such that a stone of considerable magnitude, when thrown upon its surface, made but a slight impression, and was borne on by the current. Sometimes it issues like glass in fusion; at others, assumes a more farinaceous appearance, and comes out as meal from the grindstone; but its rapidity soon abates, and the extended surface becomes more sluggish, and is spotted with detached cooling portions, which increase until the whole at length becomes a mere heap of stones resembling a ploughed field or boisterous sea arrested by a sudden frost. On cooling, which is an operation

of years, it cracks occasionally with loud explosion<sup>1</sup>.

The crater, as well as its internal opening, assumes various forms, and is acted upon by the casualties of the respective eruptions. In 1766, we find the inside containing a small plain or crust, from the midst of which arose a smaller cone. Of this the apex, gradually increasing, at length became 200 feet higher than the outer rim. The intermediate hollow was afterwards filled with the overflowing lava of succeeding eruptions; so that in 1779, we find the whole strengthened sufficiently to contain that material in fusion, which suddenly ejected with violence and descending upon its sides, added much to the strength of the boundary.

The explosion of 1794 was attended by the not unusual, on such occasions,

<sup>1</sup> Sir W. Hamilton, three years after the eruption of 1767, fired a stick by thrusting it within one of the crevices.

scarcity of water in the wells and fountains, slight puffs of smoke issuing from the ground; and subsequently the extensive internal fermentation, which affected the neighbouring country as far as Beneventum, thirty miles distant, and even extended to Puglia. Fountains or jets of flame marked the commencement of the explosion, and issuing from a long rent in the side of the mountain, threw balls of fire in all directions. Volleys of thunder, with darkness and agitation, succeeded. At Naples for several hours every thing was in constant tremor; doors and windows swinging on their hinges, and bells incessantly ringing. At length, six hours after the commencement, the lava finding vent calmed the internal fever.

Innumerable had heretofore been the miracles worked by the exposition of sainted relics, and marvellous had been the interposition of their influence in other parts during this occasion. But in

vain to the terror-stricken inhabitants of Torre del Greco was the head of the patron saint brought forth in procession. In vain did the Archbishop oppose his unliquefying blood to the fury of Vesuvius. The fiery torrent, uninfluenced by his presence, rolled on its course to the sea, laying waste and burying their town in its accumulation; but of a population of 18,000, fifteen individuals only are supposed to have perished<sup>1</sup>; the mass having with difficulty saved their lives, obliged to abandon all their goods and effects. Torre del Greco is perhaps reserved for the research of the curious; after another interval shall have elapsed, its images may be again brought forth, and another museum may be formed of its remains when those of Portici and Naples shall exist only in the pages of the antiquary.

<sup>1</sup> Many escaped next day over the scorixæ upon the surface of the burning lava; and thus did a fire-work-maker save his stock in trade and gunpowder; his house having been surrounded, but not entered, by the lava.



### PUBLIC WAYS.—TOMBS.

THE Public Ways ranked amongst the most important of the works of Roman magnificence. Amazing labour, with vast expense, were devoted and combined in extending them from the Capitol to the utmost limits of the known world; and in many instances they seem to have been calculated by their construction to

outlast the empire, of which they have, not inaptly, been termed the arteries.

Nor was their construction alone the object of solicitude; the care of looking to their repair was not thought unworthy the greatest men of the republic. None but those of the highest rank were eligible to the office of superintending that service, and we find Augustus himself taking the charge of a district.

The Appian Way, the most ancient as well as most noble, being distinguished by the epithet of *regina viarum*, as originally made by Appius Claudius the Censor, extended from Rome to Capua<sup>1</sup>. It was composed of three strata; the lower, of rough stones or flint cemented together, formed a foundation or statumen; the middle stratum or rudera was of gravel; the upper of well jointed stones

<sup>1</sup> Livy, ix 29. Procopius, at the distance of nearly a thousand years, mentions it as still entire.

of irregular forms. It remains in many places perfect to the present day.

From the Appian Way at Sinuessa, that afterwards called the Domitian branched off to Puteoli and Baiaë; while other ramifications continued along the coast through Herculaneum to Pompeii, where the Sarnus was crossed by a bridge, from which the road, immediately dividing, might be pursued to Stabia or Nocera.

Pompeii might also be approached from the other side of Vesuvius through Nola by the Popilian Way, which ran through that city to Reggio<sup>1</sup>.

These ways, conducting through a country naturally enriched by all the varieties of nature, were further embellished with the most beautiful objects of

<sup>1</sup> Notwithstanding the excellence of their roads, the Romans travelled at best but slowly. Augustus took two days to go from Rome to Præneste, 25 miles. Horace, in his journey to Brundisium, takes the same time to go 43 miles; but he thinks an expeditious traveller might do it in one day. There are, however, instances of extraordinary speed.



art. Temples, ædiculæ, triumphal arches, sepulchres, villas, groves, gardens, were thrown together in the most picturesque irregularity; porticoes afforded shade, and inns shelter, refreshment, or repose to the traveller; who beheld, as he approached, the increasing capital thus stretched out in beautiful and endless suburbs<sup>1</sup>; for the Romans, in this prosperous age, were very far from entertaining a suspicion that it could ever become necessary to surround the seat of empire with walls.

The sepulchres occupying the sides of the public ways of course varied in magnificence, according to the taste or spirit and affluence of the patron; by whom they were considered as the last home after this life; the only property which did not descend to, and was not liable to be squandered by the extravagant heir. Their beauty and interest were increased, not more from the taste or want of it, dis-

<sup>1</sup> Exspatiantibus tectis multas additas urbes.

played in the architectural decoration and the picturesque groups they combined, than from the inscriptions they presented, which were oftentimes as instructive as the style and diction were varying. If the traveller obeyed their invitation, *siste viator*, he might pause to smile at the last lingering of human vanity, or contemplate the scanty notices of those who had successively contributed by their courage and talents, to support in difficulty the state, or enlarge the empire until its limits were unknown. Indignation might be excited at the sumptuous monument of the barber of Augustus or freedman of Claudius, while Pompey or Cato had little or no memorial to mark the place where their mortal remains were deposited.

Marmoreo Licinus tumulo jacet at Cato parvo ;  
 Pompeius nullo. Credimus esse Deos ?      MART.

But the philosopher could content himself in the reflection, that however

birth or fortune might vary the lot of the living, time would ultimately put a period to all distinction ; since even marble could not ensure immortality.

Miremur periisse homines ? monumenta fatiscunt.

Mors etiam saxis nominibusque venit :

. . . . sunt fata Deûm, sunt fata locorum <sup>1</sup>.

Mausolea were sometimes erected, the expense of which, as in the instance of Mausolus, impoverished the state which reared them ; but this was reckoned amongst the wonders of the ancient world. Not less splendid were those of Porsenna at Clusium ; of Augustus, surmounted by his statue in bronze ; or that of Hadrian ; each of which might have been considered an additional marvel, had not buildings of such magnitude ceased to be rare at Rome, for the embellishment of which capital they were reserved.

<sup>1</sup> Ausonius—Statius.

The sepulchral monuments of the ancients are certainly to be sought for without the entrances to their cities; for although the very illustrious were sometimes honoured, by public decree, with sepulture in the forum and public places within the walls, yet this was a distinction but rarely conferred and by some cities never allowed. In the early ages of society, indeed, a different practice appears to have prevailed; for the constant apprehension of attack under which the smaller states must have existed, would naturally prevent their exposing the remains of those most beloved in life, to the possibility of indignity from a victorious and generally remorseless enemy.

Thus we find an ancient law of the Thebans ordained that no man should build a house, without therein providing a proper burial-place for the family; and a similar custom was observed among the

early Romans, whose dead were deposited within their dwellings<sup>1</sup>, until the law of the twelve tables forbade any corpse being either interred or burnt within the city<sup>2</sup>. That this ordinance was not strictly complied with, may be inferred from the frequency of its renewal.

Two motives have been imagined for the enactment of this law; pollution was thus avoided, and a great source of infection removed<sup>3</sup>. It might also have been observed, that the old practice afforded considerable security against the detection of private murder.

To the same causes, as well as protection from violation, we may refer the custom of burning the dead<sup>4</sup>. The Egyp-

<sup>1</sup> *Doliis aut vasculis*: in a species of receptacle of a triangular prismatic shape, formed of three large rectangular tiles, with two triangular closing the ends.

<sup>2</sup> *Hominem mortuum in urbe ne sepelito neve urito*. *Cic.*

<sup>3</sup> *Isid. xiv. orig. 11.*

<sup>4</sup> The custom of burning the dead seems to have fallen into disuse in the time of Macrobius, 4th century.

tians, less apprehensive of an enemy, took, on the contrary, the greatest care to preserve the remains of mortality; and the Lacedæmonians, whose every law breathed defiance and contempt of their neighbours, and whose every institution was formed for the purpose of inspiring attachment to their homes, do not appear to have adopted this practice. They were ordered by Lycurgus to bury within the city <sup>1</sup>.

The veneration with which the ancients viewed their places of sepulture, seems to have formed the foundation upon which was raised their boundless mythology, and in some probability introduced the belief in national and tutelary gods, as well as the practice of worshipping them through the medium of statues: for the

<sup>1</sup> This was also the custom of the Tarentines, in conformity with the response of an oracle, which pronounced that their city would flourish in proportion to the number of inhabitants it should contain.

places where their heroes were interred, when ascertained, were held especially sacred<sup>1</sup>, and frequently a temple erected over their tomb hallowed the spot. It was thus the bodies of their fathers, buried at the entrance to the house, consecrated the vestibule to their memory<sup>2</sup>, and gave birth to a host of local deities, who, never forsaking, were supposed to hold that part of the dwelling under their peculiar protection.

Removed from the dwelling-houses to the highways, the tombs of the departed were still regarded as objects of the highest veneration. Every honour was rendered, and respect observed, which could tend to hallow them in the eyes of the living; while the strictest laws were instituted against the violators of their sanctity,

<sup>1</sup> Ubi corpus demortui hominis condas, locus sacer esto.

CIC.

<sup>2</sup> The statues or likenesses of a man's ancestors were placed in the vestibule; where also the corpse of the defunct was laid out on a couch, the feet towards the gate.

GELL. xvi. 5

whom the avenging goddess was supposed to pursue even beyond the grave<sup>1</sup>.

But some families still had burial-places at their country-houses; not choosing to have their names exhibited to the popular gaze, or their memory recalled to animadversion<sup>2</sup>.

And thus Propertius :

Dii faciant, mea ne terra locet ossa frequenti,

Qua facit assiduo tramite vulgus iter.

Post mortem tumuli sic infamantur amantum,

. . . . .

Non juvat in media nomen habere via.

while it appears to have afforded a peculiar prospect of gratification to others, that each passer-by should wish them farewell.

T. LOLLIUS

HIC · PROPTER · VIAM · POSITUS

UT · DICANT · PRAETEREUNTES

LOLLI · VALE

But it seems to have required the

<sup>1</sup> Nemesis was thought to have especial care for the honour of the dead.

<sup>2</sup> Gruter.



continual infliction of penalties to restrain the rich, whose vanity constantly prompted them to infringe the sumptuary laws, both in the length of their epitaphs and the cost of their monuments; which were usually decorated with marble or highly ornamented and expensive stucco work; with relievos, sometimes painted, alluding to the profession or habits of the deceased, or subjects expressed in far-fetched allegory.

Low relievos in stucco seem to have been used by the ancients very frequently, to give effect to those paintings which were intended to be left open to the air; as may be observed in many instances at Pompeii, where the tomb of Scaurus presents a prominent specimen. Modern painters would entertain but a mean opinion of the talents of those who could resort to this expedient to give relief to their representations; nor would sculpture now be deemed to receive improvement

from the assistance of the sister art: yet we find Parrhasius<sup>1</sup> painting the work of Mys on the shield of the brazen Minerva of the Acropolis of Athens; and the brother of Phidias, according to Pliny<sup>2</sup>, was employed in a similar work at Elis.

Tombs in various parts of Asia Minor observed by the writer have been thus embellished. Upon a sky-blue ground figures sculpt in very flat relief, were covered with minium<sup>3</sup>: indeed most low reliefs, not excepting those done under the eye of Phidias in the Athenian Acropolis, were so finished, if not formed for that express purpose.

Petronius may be referred to for some idea of the general intention in these representations upon the sepulchres of the ancients. The structure being raised, Trimalchio desires that the likeness of

<sup>1</sup> Pausanias Attic. 28.

<sup>2</sup> H. N. xxxv. 8.

<sup>3</sup> And see Pausanias Achaic. 26.

his dog may be formed at the feet of his statue, and the monument be adorned with garlands and representations of the combats which would take place at his funeral, as by such means he trusted his memory would survive. That the enclosure should extend a hundred feet in front and two hundred in depth, trees of different species being planted to form a grove within, around his remains; since he held it to be a mistaken idea, that those dwellings which could but be temporary should be alone worthy of care, while these, which were to be inhabited for ever, were to be neglected. He provides against any indignity being offered, or nuisance committed, by leaving to one of his freed-men the care of watching the depository of his remains<sup>1</sup>; and would have particularly expressed, that it descended not to his heir.

<sup>1</sup> Ne in monumentum populus cacatum currat.

Upon the monument was to be carved a ship under full sail, with himself represented sitting on the deck, clothed in magisterial robes and insignia, pouring out riches upon the multitude; also a triclinium, and the people feasting therein.

At his right hand was to be placed the statue of his wife, with a dove, and holding a dog by a chain; around him well secured amphoræ, while one was to appear broken, and upon it a boy weeping the misfortune: the whole to be surmounted by a sun-dial; that the eye of the traveller might be attracted towards the inscription recording his name, modesty, riches, and good fortune, together with any thing else in his praise his heirs might think proper to add.

Frequently there were placed, at or within the sepulchre, the statues of the relatives or particular friends of the deceased; and thus the bust of the poet Ennius is mentioned by Livy to have

occupied a place in the tomb of the Scipios.

We are informed by Cicero, that enclosed places of burial were prepared for the poor and slaves at the public expense<sup>1</sup>, although private munificence sometimes bequeathed land for that purpose.

We may learn also from the same authority, that the cost of burial-places in general was partly met by the public; and thus we may presume the sepulchral triclinium at Pompeii to have been formed, for the accommodation of those friends and relatives who might be inclined to do the customary honours to the memory of the deceased. Here a repast was provided, at which his merits were discussed, and his departure lamented. The party were

<sup>1</sup> Hoc miseræ plebi stabat commune sepulchrum.

HOR. Sat. I. viii. 10.

And here the dead bodies of malefactors were thrown.

Post insepulta membra different lupi

Et Esquilinæ alites.

HOR. Epod. v. 99.

dressed in white, the tomb adorned with flowers<sup>1</sup>, amongst which the rose was frequent<sup>2</sup>. Although wine was drunk, the repast was frugal: an edict of Numa forbade fish not having scales, lest the cost should be thereby increased: merriment was abstained from, being considered indecorous, where the intention was the solace of the friends, gratitude to and memory of the deceased, as well as propitiatory to the infernal deities<sup>3</sup>.

A provision was sometimes made by will for defraying the expenses of this celebration; as we learn from an inscription upon a monument found at Ravenna, wherein is stipulated that it should take place annually, the tomb being adorned with roses. On another at Rome a simi-

<sup>1</sup> *Atque aliquis senior veteres veneratus amores  
Annua constructo sarta dabit tumulo. TIBULLUS.*

<sup>2</sup> *Τὸδε καὶ νεχροῖς ἀμυγεί. ANACREON.*

<sup>3</sup> Suetonius says, pantomimics were introduced, who imitated the manners of the deceased.

lar observance and ceremony is enjoined, with a sacrifice to Pluto, Proserpine, and the infernal gods; the remains to be eaten by the company. The disappointed heir was apt to neglect this ceremony<sup>1</sup>.

To the custom of honouring excellence even after life, the historian Polybius refers, in a great measure, the cause of the higher qualities and superiority of the Romans over their enemies; for, says he, "this public institution excites the emulation of the rising as well as existing generation. When a man whose life has been worthy of imitation departs this world, his remains are still respected; and, amongst the honours rendered, his corpse borne to the forum is there placed at the rostrum, so that it may be conspicuous, when the surrounding multitude are addressed by his son or nearest relative, who, ascending the rostrum, panegyricizes his good qualities, and enumerates the various exploits he

<sup>1</sup> Catullus.

has done to the advancement of the interests or glory of his country; the memorable actions of his life are extolled, events in which, most probably, many present have borne a more or less distinguished share, or taken a particular interest; thus the praise bestowed upon the deceased becomes identified with their own, their finest feelings are awakened, and the loss of an individual becomes a source of public sorrow and sympathy.

“With the accustomed ceremonies consigned to the tomb, he is not forgotten; his enshrined image, the features and even complexion most accurately expressed, is placed in some conspicuous part of the dwelling he inhabited; on solemn occasions it is adorned, and disclosed. When any of his posterity, after rendering themselves eminent, close the last scene of life, these busts are again brought forth; and, that the representation may be in all respects complete, clothed in the embroidered



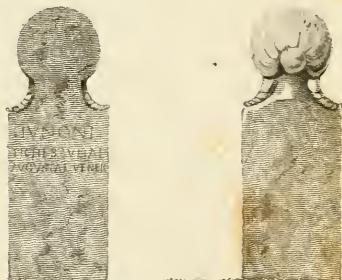
robes of the several dignities they had attained, and preceded by the appropriate insignia of the various offices they had respectively held, are in chariots drawn in solemn procession. Arrived at the forum, the same curule chairs receive them with which when alive they were privileged. The orator, when the exhausted virtues of the recently deceased no longer afford him subject for eulogy, turns to those whose venerable likenesses recal to his imagination the celebrated deeds and various exploits they had performed, and which led to the honours by which they had been distinguished: he shows that, animated by the example of his predecessors, each in succession proved himself not unworthy his ancestors; and thus in the minds of their descendants infuses the hope of obtaining honourable fame, by the performance of every great and worthy action; for what spectacle can be more imposing, and who can without emotion

behold the living, breathing likenesses<sup>1</sup> of those whose prudence and skill, in the ardour of victory, only sought opportunity for magnanimity, and whose courage, undeterred by adverse fortune in the ignominy of defeat, only found new occasion for its display? ”

<sup>1</sup> To modern feelings it is difficult to conceive other than ludicrous effects from the display of a wax-work ancestry; yet we have the testimony of more than one ancient to the good result of such exhibition.

Sæpe audivi, Q. Maximum, P. Scipionem, præterea civitatis nostræ præclaros viros, solitos dicere; cum majorum imagines intuerentur, vehementissime accendi.

SALL. Bel. Jug.





## STREET OF THE TOMBS.

APPROACHING Pompeii from Naples, both sides of the road, for nearly a furlong before entering the city, are occupied by tombs and public monuments, intermixed with shops ; and in front of the latter, arcades were constructed, affording shelter from the rays of the sun or inclemency of the weather. The carriage way, or *agger*,

exhibiting the tracks or ruts<sup>1</sup> worn by chariots, is narrow, seldom exceeding fourteen feet in width<sup>2</sup>, with footways or *margins* on each side, varying from four to six, elevated above the road about a foot, and separated therefrom by a curb<sup>3</sup> and guard stones, raised about sixteen inches, and placed at intervals of from ten to twelve feet asunder. The whole of the road is formed of lava in irregular shaped blocks, from ten to fourteen inches thick, originally well jointed and put together: indeed its state of preservation sufficiently attests the perfection of the principle upon which it was constructed. This<sup>4</sup>, although the principal entrance to the city, is not

<sup>1</sup> These ruts are sometimes four inches deep, the wheels seem to have been about three inches wide, and from three feet to three feet six inches apart. The wheels of a modern carriage are about four feet six inches asunder.

<sup>2</sup> The great street immediately within the gate is about 21 feet; including the footways, 33 feet.

<sup>3</sup> In the curb-stone frequently occur holes for passing the halter.

<sup>4</sup> See plate 19.

striking for its beauty, and is small in its dimensions. The walls of brick and rubble work are faced with stucco, which is covered with nearly illegible inscriptions of ordinances, &c. The centre archway is in width about fourteen feet seven inches, and might possibly have been twenty high; but its arch does not remain: it therefore in size scarcely equals that entrance to the city of London called Temple Bar. On each side were smaller openings for foot passengers, four feet six inches wide, their height being about ten. The road rises considerably into the city.

On the left, before entering the gate, is a pedestal, which appears to have been placed for the purpose of sustaining a colossal statue of bronze, some fragments of its drapery having been there found: this possibly was the tutelary deity of the city. On the opposite side is an arched recess, around and without which seats are formed; in the centre was an altar or pedestal. This alcove, we may presume,

was sacred to the god who presided over gardens and country places; as in it was found a most beautiful and exquisitely wrought bronze tripod, supported by satyrs, with symbols emblematical of that deity: it is now transferred to the private Room in the Royal Museum at Naples.

Pan, whose feast was in the same month as the *feralia*<sup>1</sup>, was probably here worshipped.

Within this recess was found a human skeleton, of which the hand still grasped a lance. Conjecture has imagined this the remains of a sentinel, who preferred dying at his post to quitting it for the more ignominious death, which, in conformity with the severe discipline of his country, would have awaited him.

It may be remarked, that the street of the tombs, as far as hitherto discovered, contains the monuments of those alone who had borne some office in the state, and that in most cases the ground

on which they are respectively erected was assigned by vote of the public. From the latter circumstance it may be inferred, that this quarter was especially reserved for that purpose, while we may presume that the places appropriated for general sepulture were more removed from the city.

It may also be observed, that these sepulchres are only on the east side of Pompeii. Livy informs us, that when Hannibal had planned the taking of the city of Tarentum, by the preconcerted treachery of Philumenos, an inhabitant, he was to approach that city towards the east, to the gate called Temenida; and at this gate were the tombs of the Tarentines.

About a furlong distant from the gate towards Herculaneum, is the villa which has been named Suburbana, excavated in 1775: the entrance is from the road or street of the tombs: at it were found the skeletons of two individuals; one held a purse containing many coins and medals,

with the key of the door, and he still bore a ring, which indicated the equestrian rank. His companion had probably attempted to escape, with some portable moveables and vases of bronze, found near them<sup>1</sup>. This house, placed upon the edge of the declivity which slopes towards the sea, consisted partly of two stories, the upper on the level of the street. It was spacious, and near the entrance was a bath with all the necessary appendages; in the rear the best rooms opened upon a terrace, running the whole width of the house, and overlooking a garden or xystus, about thirty yards square; this was surrounded by a covered walk or portico continued under the terrace; and beneath this again was a vaulted subterranean passage. At the further extremity a small temple, the roof of which was supported by six columns, projected towards the villa; and in its front a bath,

<sup>1</sup> Many other skeletons were found during the excavation of this street.



or basin, occupied nearly the centre of the garden.

The lower apartments opening under the arcade were paved with mosaic, coved and beautifully painted; as also was the greater part of the villa. One of the rooms is said to have had a large glazed bow window; the glass was very thick, and deeply tinged with green: it was set in lead, like a modern casement.

In the subterranean passage were many large earthen wine vases, ranged in order against the walls: time had filled them with an earthy substance. Hither twenty-three of the family had betaken themselves for shelter and refuge. Various ornaments, as earrings, bracelets, were found with their skeletons; together with some few coins of gold, silver, and brass, chiefly of the emperor Galba, and the bones of the fingers of some still adhered to trifling articles they had wished to preserve. It is presumed that these individuals died from suffocation; since the volcanic matter here

penetrated in so fine a powder, that the forms of their persons and apparel remained impressed in the indurated matter. The mould of the bosom of one is yet shown in the Museum at Naples<sup>1</sup>.

In that part of the lower story removed from the covered portico, the rooms more simply finished contained spades, and other implements of husbandry: to this division of the house was a separate entrance.

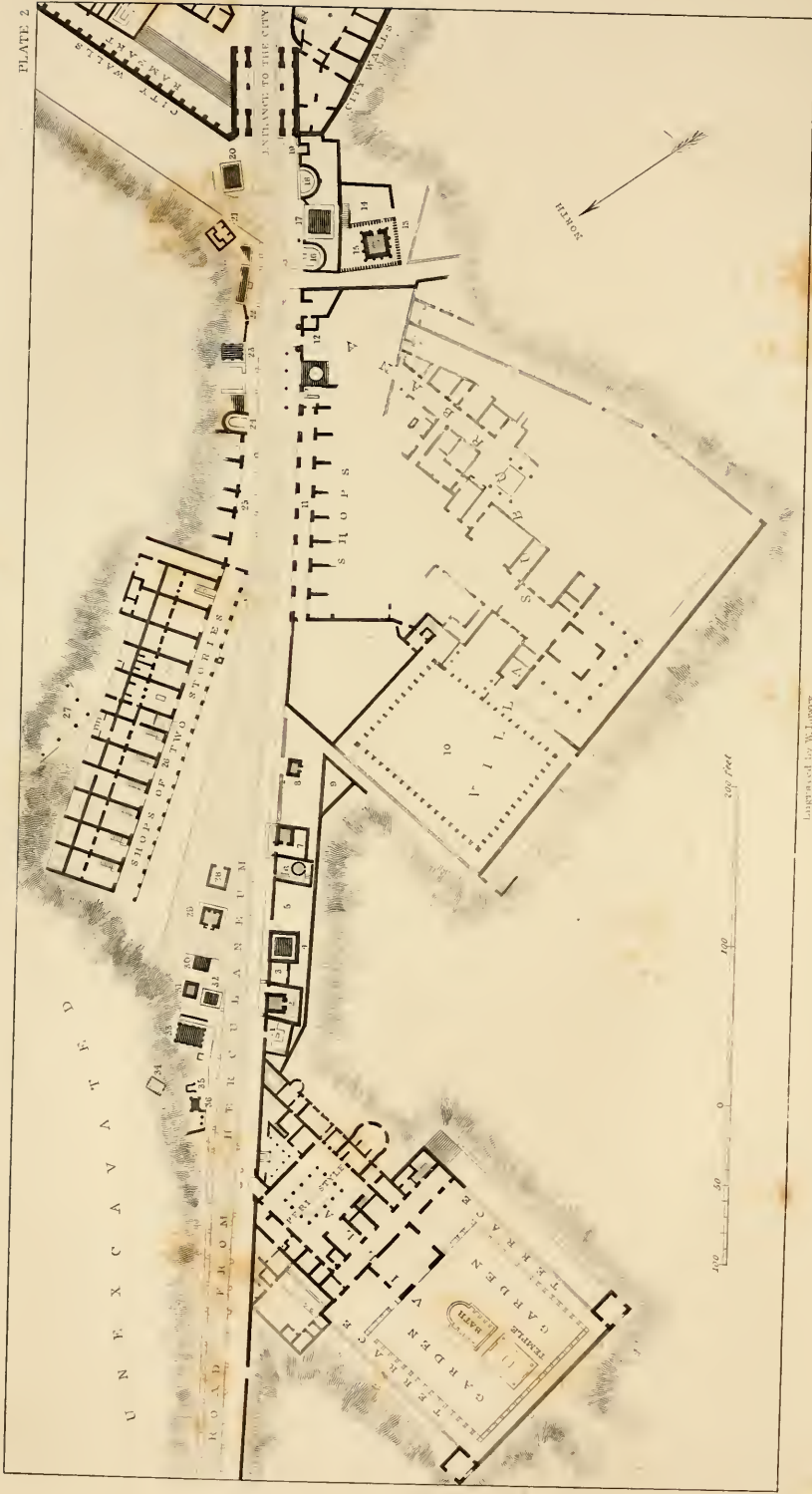
This has been called the villa of Cicero; M. Millin names it of Arrius Diomedes. The former, we know, had a house near Pompeii<sup>2</sup>: the latter was one of its magistrates; but there appears no real foundation for deciding this to have been the dwelling of either the one or the other<sup>3</sup>.

<sup>1</sup> It was Sir William Hamilton's opinion that this substance was deposited in a fluent state. The body in question was found some feet above the ancient level. She had probably struggled for some time against the continued showers of ashes, until sinking exhausted, she was covered with a slighter stratum, through which subsequent rains might have penetrated.

<sup>2</sup> Letters to Atticus.

<sup>3</sup> The plan is shown in Plate 11. See also plates 20—21.





Designed by W. Henry

100 NORTH ST.  
STREET OF THE TOMBS.

London, Published June 1869, by Routledge & Martin, New Bond Street.





## PLATE II.

## STREET OF THE TOMBS.

- 1 THE Triclinium. This does not appear to have been the property of an individual; at least no inscription remains to point out by whom it was prepared. The enclosed space was open to the sky; and the walls, covered with stucco, were painted in compartments<sup>1</sup>. A pediment raised on that next the street is one of the frequent instances of bad taste to be observed at Pompeii: under it was the entrance, little more than four feet high. Opposite, around three sides of a pedestal formed to sustain the table, was a raised seat, or bank, about 1 foot 9 inches in height, upon the inclined surface of which, lecti, or mattresses, were spread for the party to recline upon. This triclinium seems capable of affording space for nine persons, who were so placed that the feet were kept on that part farthest removed from the front; the head of every succeeding individual being near the bosom of his neighbour. The table, which was removeable at

<sup>1</sup> Plate IV.

pleasure, was a great article of luxury and expense. It was frequently of silver, or curiously inlaid; being, both in this respect as well a form, very similar to that used by the Turks and Greeks of the present day. Between the table and the door-way was a circular pedestal, or altar: here was made the offering to the infernal gods, who were propitiated on these occasions.

Triclinia, sometimes ornamented with columns, were also erected for public dinners, or for the use of the priests and colleges<sup>1</sup>.

- 2 Adjoining the triclinium is the tomb of Naevoleia Tyche, occupying nearly one side of a small enclosure, or septum, in which it is placed, leaving barely space sufficient to pass to its rear, where is the entrance to the interior by a wooden open framed door<sup>2</sup>. The cippus, or pedestal with which the tomb is surmounted, raised upon two steps, is faced with marble, and sculptured upon three sides. On that next the street is an inscription, stating that Naevoleia Tyche, during her life, had raised it for herself and C. Munatius Faustus, Augustal<sup>3</sup>, and Pa-

<sup>1</sup> Muratori, 119. 1. *Triclam cum columnis et mensis et maceria*  
S. P. D. D.

<sup>2</sup> Plate V.

<sup>3</sup> The Augustals were magistrates elected by the decurions to hold jurisdiction over sacred matters. The learned differ as to their duties. Reinesius supposes them magistrates; Walpole, (see *Herculanensia*,) priests. But Trimalchio was augustal, though no priest. They were entitled to the *fascēs*.



ganus; to whom the decurions, with the concurrence of the people, decreed the honour of the Bisellium<sup>1</sup>, on account of his worth: and also for her and his freed-men and women.

NAEVOLEIA · I · LIB · TYCHE · SIBI · ET  
 C · MVNATIO · FAVSTO · AVG · ET · PAGANO  
 CVI · DECVRIONES · CONSENSV · POPVLI  
 BISELLIVM · OB · MERITA · EIVS · DECREVERVNT  
 HOC · MONIMENTVM · NAEVOLEIA · TYCHE · LIBERTIS · SVIS  
 LIBERTABVSQ · ET · C · MVNATI · FAVSTI · VIVA · FECIT

Under this was a basso relievo of many figures, representing, perhaps, the customary offering to the infernal gods; and over the inscription was a portrait, probably of Naevoleia herself: the latter forms part of a border surrounding the whole.

On the north side a vessel is represented, the prow ornamented with an armed head; a man sits guiding the rudder. This has been taken to denote the profession of Munatius; but it is, perhaps, allegorical. The full sail may have been chosen to indicate the uninterrupted prosperity and success of his worldly career<sup>2</sup>. On the south side was the Bisellium with which he was honoured.

To the left of the entrance to the interior of

<sup>1</sup> To the Bisellium was attached the privilege of the best place at the shows, as well as some other advantages.

<sup>2</sup> See page 84.

the tomb is a small stele, bearing an inscription relative to one of the family.

C · MVNATVS  
ATIMETVS · VIX ·  
ANNIS · LVII

- 3 An enclosed space, about fifteen feet square, containing three stele: the tops of these are carved in some measure to represent heads<sup>1</sup>; a lock of hair being twisted towards the front, which is quite flat; upon this was probably painted a likeness of the person to whose memory it was placed. They very much resemble Turkish tomb-stones of the present day, surmounted with a carved turban. Two of them are inscribed,

NISTACIDIVS	NISTACIDIAE
HELENVS · PAG	SCAPIDI

In the front of the wall separating this enclosure from the street, is a panel, containing an inscription, by which we are informed that it is fifteen feet square, and was the burial-place of Nistacidius.

NISTACIDIO · HELENO  
PAG · PAGI · AVG  
NISTACIDIO · JANVARIO  
MESONIAE · SATVLLAE · IN · AGRO  
PEDES · XV · IN · FRONTE · PEDES · XV

<sup>1</sup> See Vignette, page 90.

<sup>2</sup> The 14 regions of Rome were by Augustus divided into 424 vici;

4 Tomb of Calventius Quietus, placed in the middle of an enclosure, about seventeen feet square, which it nearly fills. No entrance has been found to the interior. On the back wall a pediment is raised; in the tympanum two winged figures are represented, supporting an uninscribed tablet. The monument or cippus itself, about 5 feet 6 inches in front, is faced with marble. From an inscription next the street, we learn that it was erected to Calventius Quietus, Augustal; to whom, for the faithful discharge of his duty, by the decree of the decurions, and popular vote, the honour of the Bisellium was given.

C · CALVENTIO · QUIETO ·

AVGVSTALI ·

HVIC · OB · MVNIFICENT · DECVRIONVM ·

DECRETO · ET · POPVLI · CONSENSV · BISELLII

HONOR · DATVS · EST ·

Underneath this is a representation of the Bisellium, included in the same panel, on each side of which is a narrow compartment, or pilaster. The cippus has a richly ornamented cornice, and base-moulding. On the sides, between pilasters

over each of these was appointed, a magister, whose office was somewhat similar to our constable. The pagus is by Tacitus distinguished from the vicus, of which it was probably a further division; or, possibly, the paganus pagi was in the suburbs and country towns an officer whose functions were similar to those of the magister vici of the city.—Suetonius—Victor—Dio. Paga was also a tomb.—Isidor, *in Gloss.*

similar to those of the front, are civic or oak wreaths.

- 5 A vacant space, about 33 feet in front; in which one small stele alone remains. Probably the ground was unappropriated.
- 6 This tomb, although uninscribed, is handsome, about 17 feet high; the exterior is of stucco. The space or area in which it is placed is not rectangular. The access to it from the street is through a narrow and low door-way, 3 feet 3 inches high. A flight of steps leads up to the rear, where another equally small door conducts to the interior, which, also circular, is about six feet diameter. The walls, of tufa, stuccoed, are tastefully painted, and crowned with a dome of a singular bell-like form, on the flat top of which is painted a face, or Medusa. Some cinerary urns, of coarse earth, were found within.
- 7 Tomb of Scaurus.

This monument is the most singular and curious of all the tombs hitherto discovered at Pompeii, and remarkable in being covered with extremely low relievos<sup>1</sup>, painted, of gladiatorial combats. The gladiators of Amphiatus, whose names and fate appear to have been written over

<sup>1</sup> The paintings of modern Greece are thus relieved: *γραφτοι τυποι* was, probably, the ancient term employed to designate this species of japan work. The *tupoi* were impressed, or cast relievos, whether of metal or plaster.

their likenesses, lions, bears, panthers, bulls, wolves, and rabbits, with dogs, stags, and non-descripts, all seem to have been brought upon the scene for the entertainment of the Pompeians, and satisfaction of Scaurus' ghost.

A marble slab was found near the tomb: on application it appeared to have originally belonged thereto. It has been fixed in its place, and states, that the monument was erected by Scaurus to his son<sup>1</sup> Aricius Scaurus, duumvir<sup>2</sup> for justice, upon the ground the decurions had voted for that purpose; they having at the same time decreed, that an equestrian statue of him should be erected in the Forum, and also two thousand sesterces for the celebration of his funeral obsequies<sup>3</sup>.

\*RICIO · A · F · MEN ·

SCAVRO

IIVIR · I · D

\*ECVRIONES · LOCVM · MONVM ·

∞ ∞ IN · FVNERE · ET · STATVAM · EQUESTR

\*ORO · PONENDAM · CENSVERVNT

SCAVRVS · PATER · FILIO

<sup>1</sup> The first letter is supplied, but there can be little doubt.

<sup>2</sup> The duumvirs, so called from their number, were magistrates who in corporate cities exercised similar functions to the consuls at Rome. They were chosen from amongst the decurions, or senators.—CICERO—TACITUS. The qualification for the latter dignity was the possession of a hundred thousand sesterces; about 800 pounds.—PLINY. They were *conscripti*; the senators, *patres conscripti*.

<sup>3</sup> Human blood must have been cheap, when 16*l.* 2*s.* 11*d.* could

The access to this tomb is through a low door<sup>1</sup>, opening into a septum 19 feet square, in one angle of which the monument, 12 feet 9 inches by 10 feet, is placed. It is entered by the side: the undecorated interior, about 7 feet square, is vaulted, and surrounded with small niches, four on each side, except that of entrance, where the space of two is occupied by the doorway. In the centre is a square pillar, which reaches to and supports the ceiling, leaving a space round of not more than two feet: it is pierced each way with a niche, perhaps for a lamp. An opening for light was opposite the door<sup>2</sup>.

- 8 A space of more than eighty feet in front next occurs. Upon it is placed a single tomb, and small stele, of which the details are not remarkable: the former is unfinished. In the rear of this,
- 9 Is a triangular enclosed space, to which there does not appear to have been any entrance.
- 10 Garden, with a covered portico, belonging to a

produce so much upon the arena; but as the stone is here broken, there might have been another thousand.

<sup>1</sup> Five feet 3 inches high, hardly 4 feet wide; the door of the tomb is 4 feet high, 2 feet  $2\frac{1}{2}$  inches wide; the enclosing wall is 7 feet high.

<sup>2</sup> Sylla was father-in-law to a Scaurus, who was a great corrupter of Roman manners. He built a theatre for 30,000 persons, with 3000 brass statues; and 360 columns, of which 120 were glass, 38 feet high.—  
PLINY. 36—24.

villa not fully uncovered. It may be observed that the ground slopes south-westward from this, and affords a fine view of the sea.

- 11 Arcade, under which were shops.
- 12 Entrance to a villa. On each side the door-way are low, hollow, conical frusta, apparently placed for the purpose of protection to the trunks of trees. Perhaps vines may have been trained over the columns in front of this door-way.
- 13 About this spot were two subterranean depositaries, now covered up, in which cinerary urns were discovered; one of glass, with a cover of the same material, was placed within another of baked earth, and the whole enveloped in a third of lead.
- 14 A space, through which was the way, by a flight of steps, to the tomb:
- 15 This was about 19 feet square, placed within an elevated area, surrounded by a dwarf wall, the upper part of which is pierced with small circular-headed perforations, forming a sort of balustrade: four fluted semi-columns on each of its sides upheld the epistylia and terra cotta roof. In the decoration of the latter, some representations of scenic masks, *personæ* of that material here found, were probably used.

Several ill-executed marble statues, now in the Royal Museum, were found in the interior, which was set round with niches: the walls were painted; in the centre was a large pedestal: the exterior, with the columns of brick and rubble

work, coated with stucco, now much dilapidated, was originally handsome.

- 16 A semi-circular seat raised upon a high step; it is about 17 feet in diameter, and bears an inscription, which declares it to have been dedicated to the public priestess Mamia, daughter, perhaps, of Porcius, to whom the decurions had decreed a place of sepulture.

MAMIAE · P · F · SACERDOTI · PVBLICAE · LOCVS  
SEPVLTVR · DATVS · DECVRIONVM · DECRETO

This inscription runs in one line of large letters round at the back of the seat; each extremity of which was carved with a representation of a lion's foot and claw.

- 17 Sepulchre, which, stripped of its external facing, exhibits only the rough masonry, placed upon a brown stone basement: here was found a Doric frieze of the same material, which probably belonged to this monument. Between it and the seat last mentioned, upon a small block, is an inscription, stating that a space, 25 feet square, had been decreed by the decurions for the place of sepulture of M. Porcius.

M · PORC · M · F  
EX · DEC · DECRETO  
IN · FRONTEM · P · XXV  
IN · AGRO · PED · XXV

The space occupied by this tomb, or rather that



between the two semi-circular seats, is about this dimension.

Some of the scattered fragments found about this quarter formed, doubtless, the more ornamented exterior of the tomb of M. Porcius; though we are inclined to conjecture that it was never completed. An inscription in the theatre informs us that Marcus Porcius, son of Marcus Porcius, was one of the duumvirs to whom was committed the superintendence, and funds for the erection, of the covered theatre. Prompted by this service, the decurions, perhaps, decreed him a place of sepulture, which was marked out by the memorandum in question, placed at one corner of the ground selected. We may imagine Marcus Porcius, erecting to himself posthumous celebrity, and in composing epitaphs, consuming that time which was fast advancing to swallow up him and his community for ever.

- 18 Semi-circular seat, raised upon two steps; it is about 21 feet in diameter, and bore an inscription, now in the Royal Museum. Each extremity of this seat is finished with a gryphon's leg and claw.
- 19 Alcove of the rural deity. The interior was painted in fresco, in compartments. Upon a pedestal in the centre was found the tripod mentioned page 94, as also a human skeleton.
- 20 Pedestal of stone, which is said to have sustained

a colossal statue: the mouldings of the base are of white marble.

21 Branch of the road to Nola.

Several tombs, or ornamented structures, were erected about this spot, the exact forms of some of which cannot now be ascertained, while others leave not room even for conjecture. Amongst them were a circular edifice of stone, adorned with columns, and a cylindrical stele, or cippus, 8 feet high, of the same material.

23 Tomb, faced with stucco, upon a basement of stone; a long slab, probably bearing an inscription, appears to have occupied the space between the two angular pilasters, in the principal front. Between the three pilasters of the side were suspended festoons. From this tomb, towards the entrance to the city, ran a wall of opus reticulatum, in which were inserted two altars, marked on the plan 22.

24 An arched alcove: the semi-circular end is covered with a semi-dome; the whole interior is painted, and a seat runs round the inside. This recess appears to have had a similar destination with that on the right of the entrance to the city.

25 Shops.

26 Arcade, under which were shops: above is a terrace, with others, and the part of a house, 27.

28 Enclosed space, dividing the two roads. The insulated situation of this would probably justify

the conjecture, that it was an ustrina, or unwrought<sup>1</sup> foundation for the erection of the funeral piles. Cicero informs us, that the law forbade their being erected within sixty feet of any house, without the consent of the owner; but if the latter allowed it to be completed without opposition, no ground for action could lie<sup>2</sup>.

29 Tomb, of which the exterior is much dilapidated. Opposite the door was a niche, and over this an opening for light. In the arched interior several vases were found. The door is curious, being of marble, little more than 3 feet high, 2 feet 9 inches wide,  $4\frac{1}{2}$  inches thick, and moved on pivots formed out of the same block. Doors thus constructed seldom opened without noise<sup>3</sup>.

30, 31 Ruined sepulchres.

32 A well-executed tomb, in stone, of simple form, about 15 feet high. Upon two of its sides are similar inscriptions, which inform us that it was erected by Alleia Decimilla, public priestess of Ceres, to her husband Luccius Libella, ædile<sup>4</sup>, duumvir, and quinquennial prefect: also to her son M. Alleius Libella, Decurion at 17, upon ground decreed by the public for that purpose.

<sup>1</sup> The pile was unwrought.—CICERO, *Leg.* Sylla was the first patrician burnt.

<sup>2</sup> Tombs were sometimes erected imitating the funeral pile. Many still exist in Asia Minor of marble.

<sup>3</sup> Hence, *Graviter crepuere fores.*—TERENCE, *passim*.

<sup>4</sup> Amongst other matters, the ædiles had the care of the public buildings, and provided the shows.

M · ALLEIO · LVCCIO · LIBELLAE · PATRI · AEDILI  
 IIVIR · PRAEFECTO · QVINQ · ET · M · ALLEIO · LIBELLAE · F ·  
 DECVRIONI · VIXIT · ANNIS · XVII · LOCVS · MONVMENTI  
 PVBLICE · DATVS · EST · ALLEIA · M · F · DECIMILLA · SACERDOS  
 PVBLICA · CERERIS · FACIVNDVM · CVRAVIT · VIRO · ET · FILIO.

- 33 Tomb of Lucius Ceius, son of Lucius, and Lucius Labeon, twice quinquennial duumvir for justice. It was placed to them by Menomachus, who, it seems, had it very ill executed, of rubble work and stucco<sup>1</sup>

L · CEIO · L · F · MEN · L · LABEONI  
 ITER · D · V · I · D · QVINQ  
 MENOMACHVS · L ·

The legs of a warrior, and shield, almost the size of life, are seen upon one of its sides; but it is now very much defaced. It also bore other painted inscriptions, now totally obliterated; and a piece of a statue, which seemed a portrait, in white marble, was found near.

A small tomb, to the left of this, was probably in some way connected with it.

- 34 Dilapidated tomb.
- 35 Sepulchral niche, having a seat within, and stele formed for a face. The inside is painted; the top a semi-dome. By an inscription we learn

<sup>1</sup> If there was a restriction as to expense, the intention was, probably to have as large a display as possible for the prescribed sum.

that it was erected to Velasius Gratus, who lived twelve years. Upon the stele is inscribed,

IVNONI  
TYCHES · IVLIAE  
AVGVSTAE · VENER ·

- 36 Tombs of the family of Arrius: one continued podium forms a sub-basement to these tombs, as well as to that of L. Ceius. In front of the podium is an inscription:

ARRIAE · M · F ·  
DIOMEDES · L · SIBI · SVIS

The sepulchre of M. Arrius Diomedes, constructed of rubble work, is faced with stucco: two fasces are represented upon its front. Over them, in a panel, is an inscription, recording the dedication of the tomb to the use of himself and family:

M · ARRIVS · DIOMEDES ·  
SIBI · SVIS · MEMORIAE  
MAGISTER · PAG · AVG · FELICI · SVBVRB

Two children, a male and a female, of Diomedes, are commemorated by two blocks, each bearing an inscription. Arria was eight years old: respecting the son we are only informed, that he was the first-born.

ARRIAE · M · F  
VIII

M · ARRIO  
PRIMOGENI

## PLATE III.

OFFERS a view of a scene which has no parallel.

Remote antiquity is here combined with an air of newness which appears but the work of yesterday. Non est quod nos tumulis metiaris, et his monumentis quæ viam disparia prætexunt<sup>1</sup>.

The monuments represented in this view were excavated under Murat: some of them originally, in all probability, sustained statues; but these latter may have been removed immediately after the destruction of the city, as they must partly have appeared above the soil<sup>2</sup>.

The first door-way to the right, under a pediment, is the entrance to the triclinium; after which appears the cippus, surmounting the tomb of Naevoleia Tyche (2)<sup>3</sup>; the door-way of entrance to the septum, or little court, in which it is placed, may be observed<sup>4</sup>. A small enclosed space, to which there is no entrance, next occurs, before the tomb of Calventius Quietus, which bears the second cippus (4). The round pedestal which follows is uninscribed; and the tomb of Scaurus is

<sup>1</sup> SENECA.

<sup>2</sup> Tombs were frequently terminated in this manner. One of the supposed monuments to Scipio at Liternum had his statue so placed.—LIVY.

<sup>3</sup> The figures refer to the plan of the street, Plate II.

<sup>4</sup> See plate V. The interior is shown Plate VI.









Engraved by Chas. Heath.

POMPEII.

VIEW OF THE STREET OF THE TOMBS



the last of the series. The remains of two rough stone statues, found during the excavations, are placed against the wall of the triclinium and enclosure of Naevoleia. The raised bank, or seat, between the foot-way and tombs, was covered with cement.

On the left are seen the tops of the two stele<sup>1</sup> of the children of Arrius Diomedes; whose tomb appears over them (36).

..... οσται δ' αὐτων  
 Χρυσω εν κρητηρι Θεσαν, περι δε σφισι σημαι  
 Εσσομενα τευξαντο' Θεσαν δ' αρα δοιω υπερθεν  
 Στηλας.—SMYRNÆUS, 10. 485.

The next in order is the tomb (33) of Luccius Ceius; while the simple pedestal of Alleia Decimilla, public priestess of Ceres, intercepts the view of half the entrance to the city.

It may be remarked that the volcanic stone pavement of the road is apt to take a conchoidal fracture.

The pedestal of Decimilla is sixteen feet high. The figures are without character, introduced merely for the purpose of giving some idea of the scale; but they have no business at Pompeii, where the associations are of two thousand years since.

Here pensive contemplation loves to linger,  
 And people all the silent solitude  
 With the conceptions of the soul within.     SOTHEBY.

<sup>1</sup> These sort of tomb-stones were to be bought in the shops of the lapidarii, ready prepared to receive the likeness of any one to whom a monument was required. A piece of this sort remains in the Vatican: the heads are in block.

## PLATE IV.

VIEW of the inside of the sepulchral triclinium, with the side of the cippus of Naevoleia Tyche; on which is the representation of a ship, alluded to page 101.

The painting upon the walls, and even the stucco, has now almost wholly disappeared.



## PLATE V.

ENTRANCE to the tomb of Naevoleia Tyche.

The spectator is supposed to be within the small court in which the tomb is placed.

The wooden door is restored from observation of the ancient remains. The back of the cippus is left unornamented; at the side is the Bisellium. In the left-hand corner is the stele of Munatus.

Through the entrance is seen the lower part of the pedestal of Alleia Decimilla.







Engraved by E. Goodall.

P O M P É I I .  
THE SEPULCHRAL TRICLINIUM.

London, Published June 1. 1819, by Rodwell & Martin, New Bond Street











ENTRANCE to the TOMB of NAEVOLEIA TYCHE.

*Published March 1847, by Trevelock & Martin, Bond Street, Lond. n.*







Engraved by C. Heath.

P O M P E I I .

INTERIOR OF THE TOMB OF NAEVOLEIA

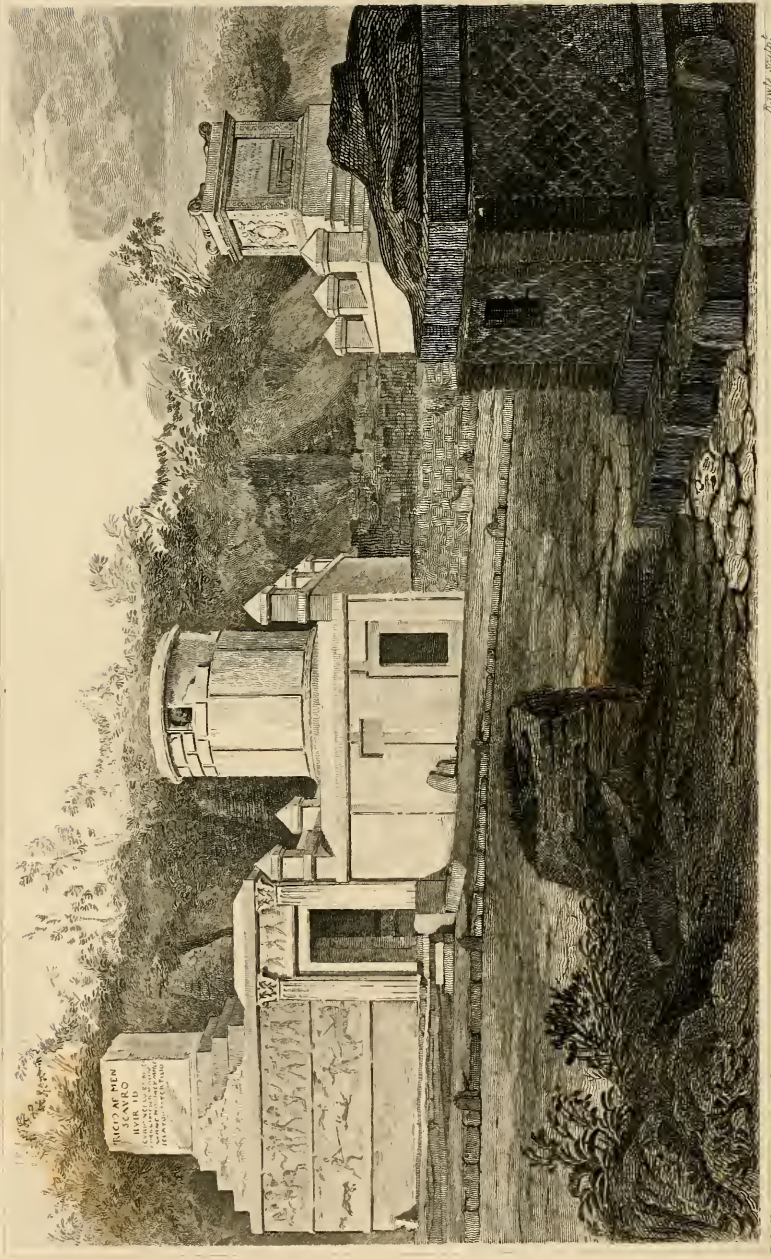
Published Oct. 1. 1817. by Messrs Rodwell & Martin, New Bond Street.











*Tricent. sculp.*

VIEW across the STREET of the TOMBS.





## PLATE VI.

INTERIOR of the tomb of Naevoleia Tyche.

This was about 6 feet 6 inches square, ill stuccoed, arched, and niches formed around for the reception of cinerary urns. Some were of coarse earth; three others, about 15 inches high, were of glass, and contained bones, with a liquid, which, upon analysis, was considered to be composed of water, wine, and oil. Each had a lamp, and piece of money for Charon: more lamps were ready in a corner; they were of red common earth.

A small aperture, as represented, was left for light.

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PLATE VII.

VIEW across the Street of the Tombs.

The ruined tomb in the fore-ground is stripped of the ornamental exterior: it is marked on the plan 29, and is shown Plate X. For the other tombs see Plate VIII.

## PLATE VIII.

THIS view comprises the tombs of Scaurus. The circular uninscribed tomb, with those of Calventius Quietus and of Naevoleia Tyche. A vacant space occurs between the second and third, probably reserved for the purpose of future honour to some personage, and might in the interim have been planted with trees. The gladiatorial combats<sup>1</sup> upon the tomb of Scaurus have been spoken of page 104. Horace probably alludes to such representation in the following lines :

. . . . . Fulvi Rutubæque  
 Aut Placideiani, contento poplite miror  
 Prælia, rubrica picta aut carbone; velut si  
 Re vera pugnent, feriant, videntque moventes  
 Arma viri.

It has been questioned whether the inscription applied to this tomb originally belonged to it. The slab upon which it is engraved certainly fits the place, although not there found: at all events the matter cannot be worth controversy. This monument, as well as its cylindrical neighbour, was probably surmounted with a statue. The hole in the latter was originally a panel, intend-

<sup>1</sup> These, except that over the door, had all fallen Jan. 1818.









Engraved by Cla. Becht.

ROMA.  
TOMB OF SCAURUS.

Published June 7, 1807, by Messrs. Robwell & Martin, Near Royal Street.

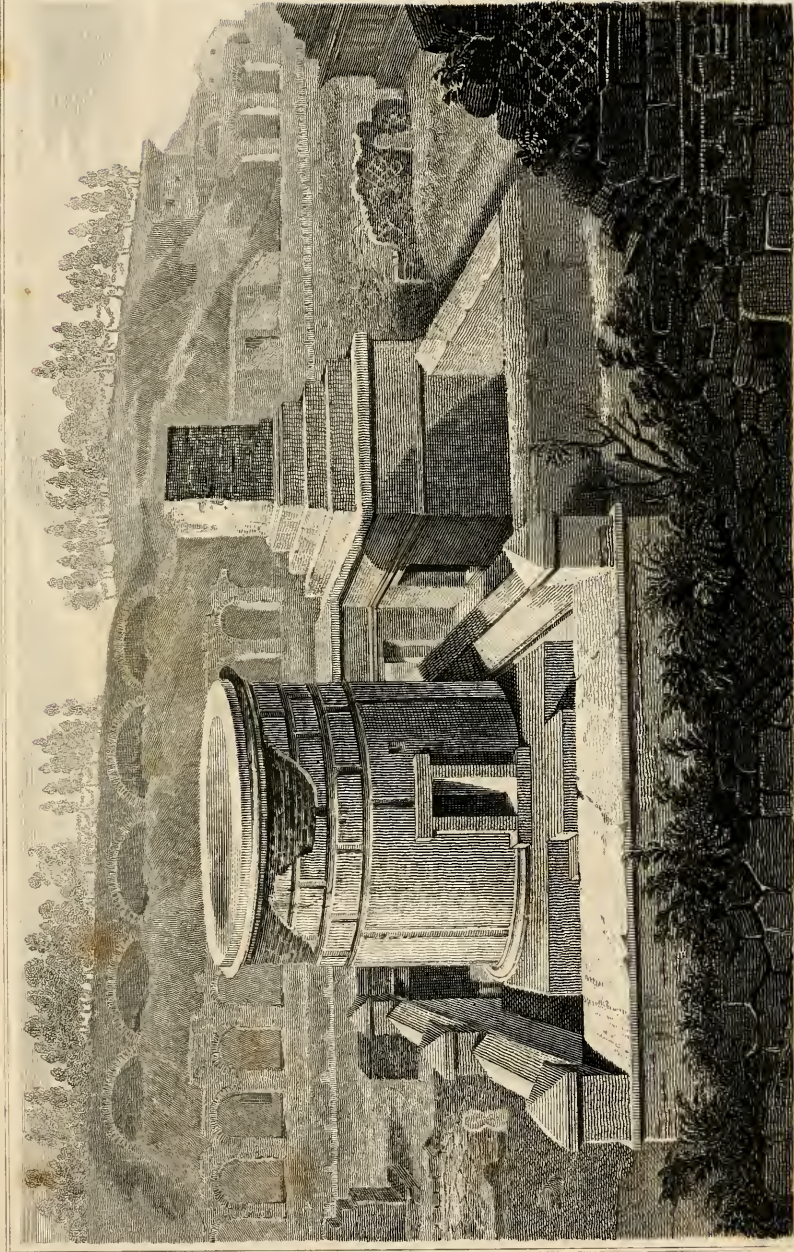


ed, perhaps, to bear an inscription. It has been broken in.

The pediment upon the rear of the maceria of Calventius Quietus, and figures supporting an un-inscribed tablet, will be observed. Between this tomb and that of Naevoleia, is the panel in the wall containing the inscription, page 102.

The little acroteria, in some instances bearing bassi relievi, and which appear so frequent about these sepulchres, are curious. Some tombs remaining in the necropolis of the ancient city of Cnidus are ornamented in a similar manner. Places of sepulture were originally surrounded with a fence or paling of wood; the standards at intervals, so necessary for its stability, were possibly the prototypes of these pinnacles: and from them were probably suspended the garlands and wreaths with which, at stated periods, the sepulchre was adorned. The smallness of the door-ways has been before noticed. The second is only 3 feet 3 inches high.





Engraved by J. Smory.

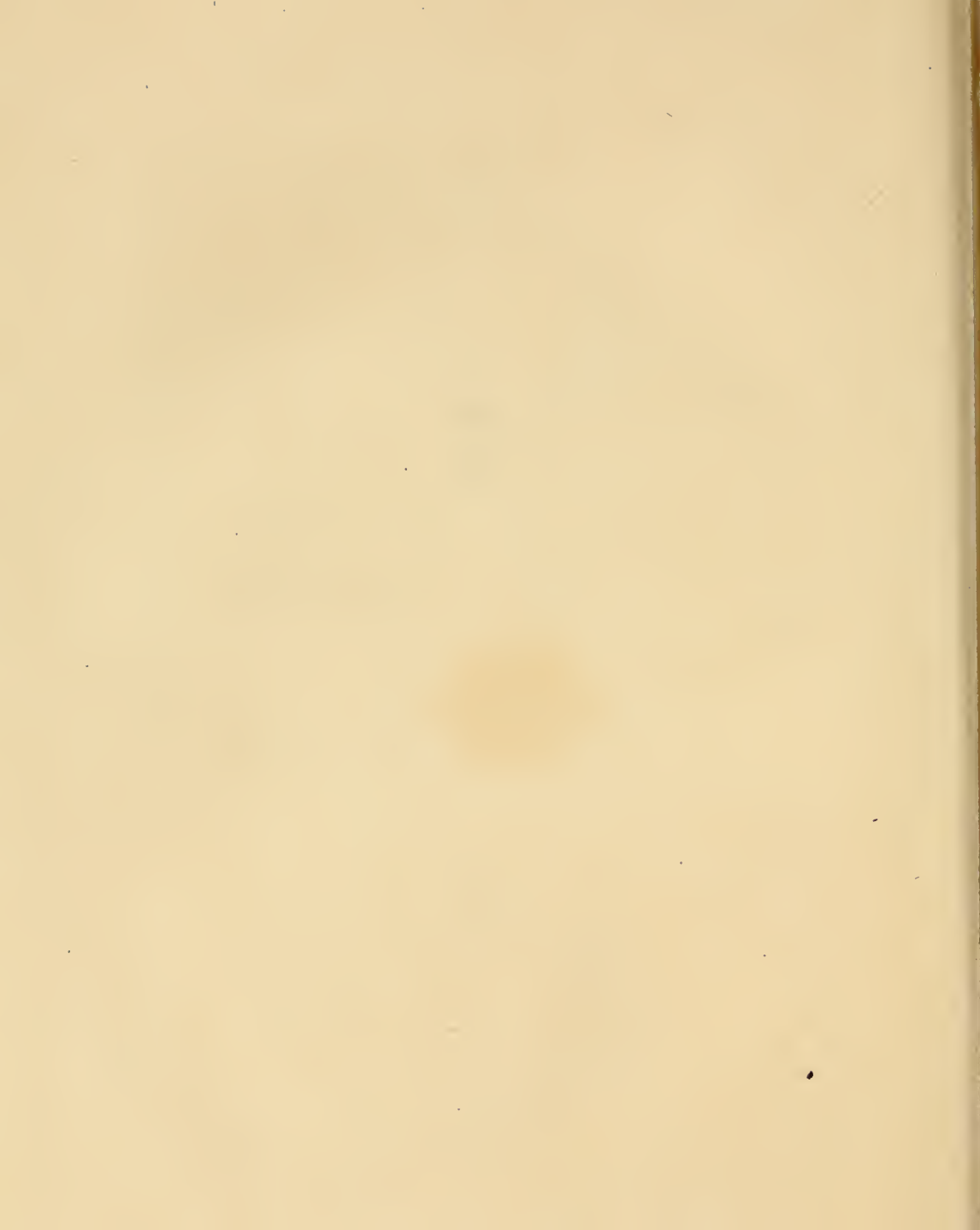
POMPEII.

BACK OF THE TOMB OF SCAURUS.

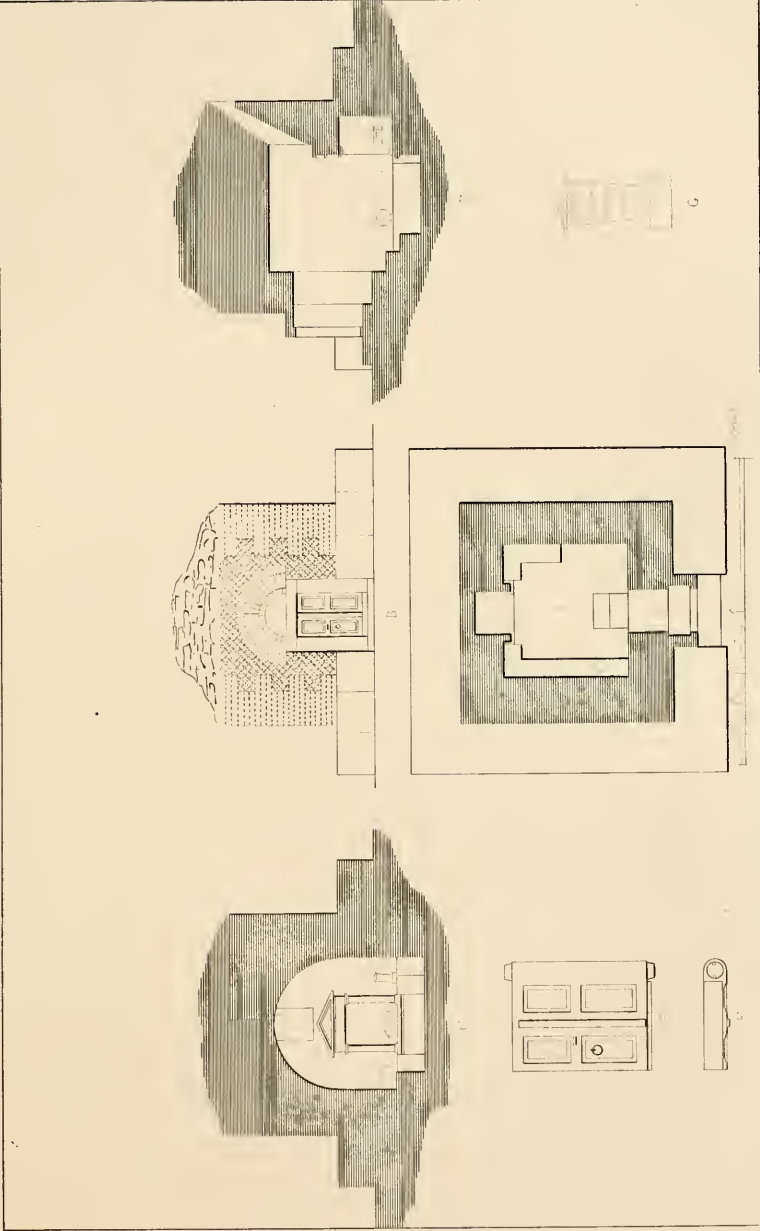
Published June 2, 1837, by Messrs. Rodwell & Martin, New Bond Street.







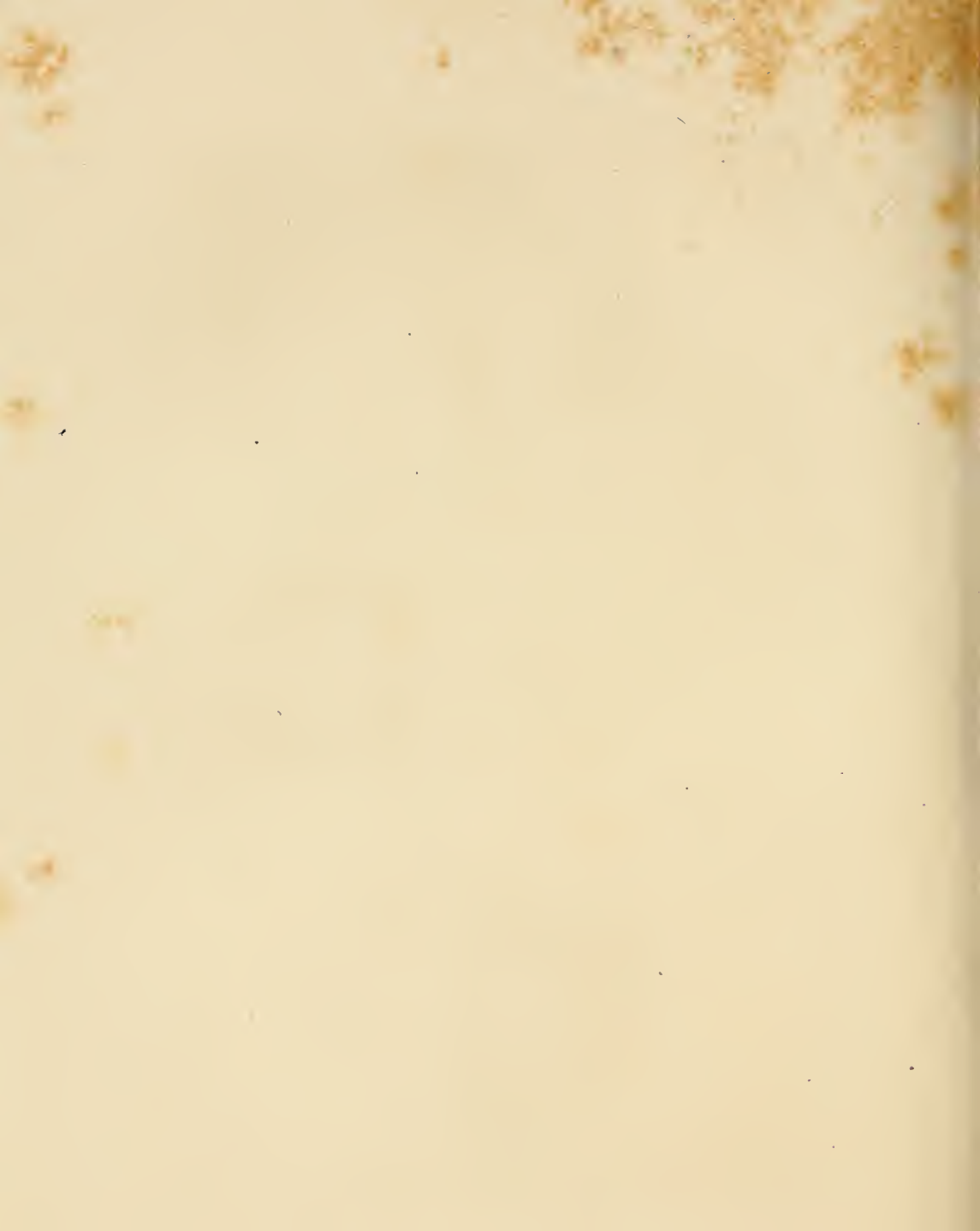




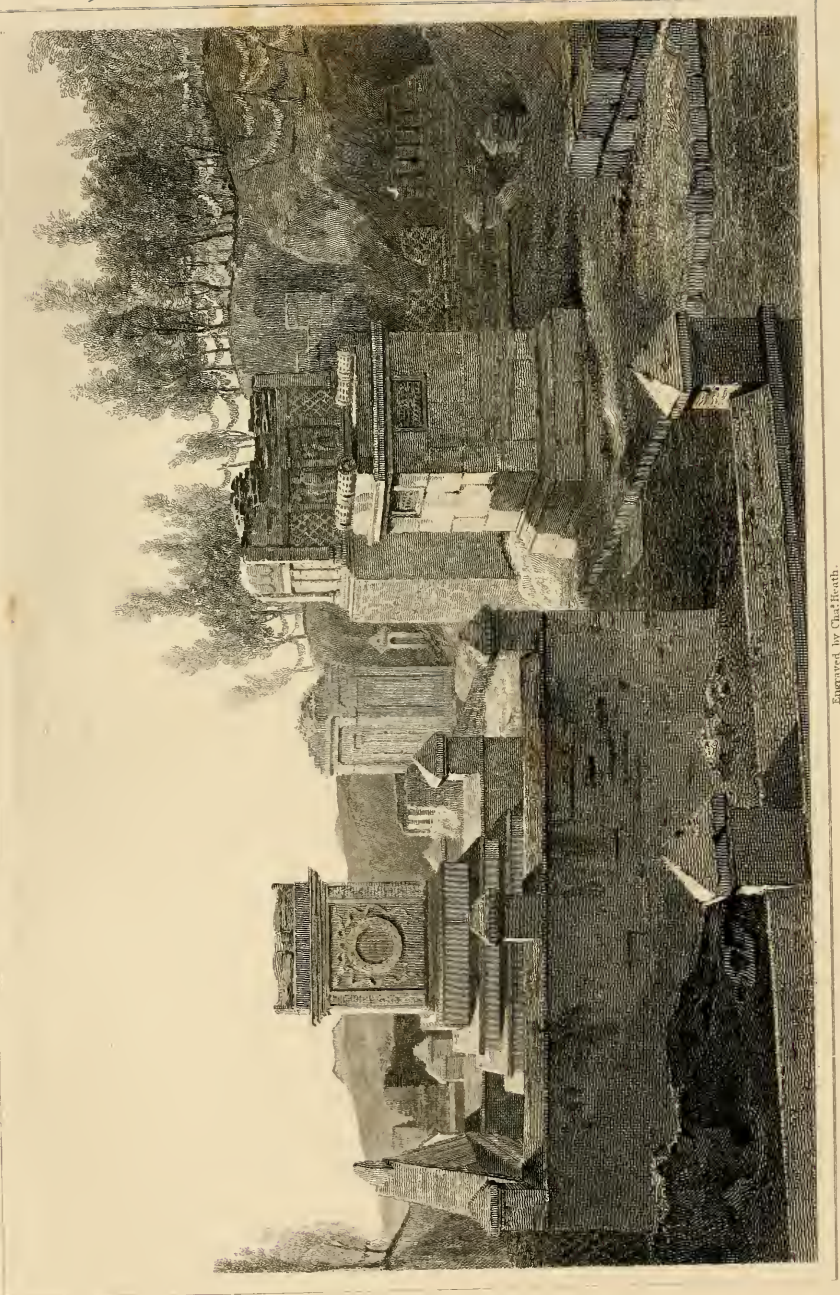
Designed by Chas. Heath.

# FOUNTELL.

PLANS &c. OF AN INSULATED TOMB UNINSURIBED.







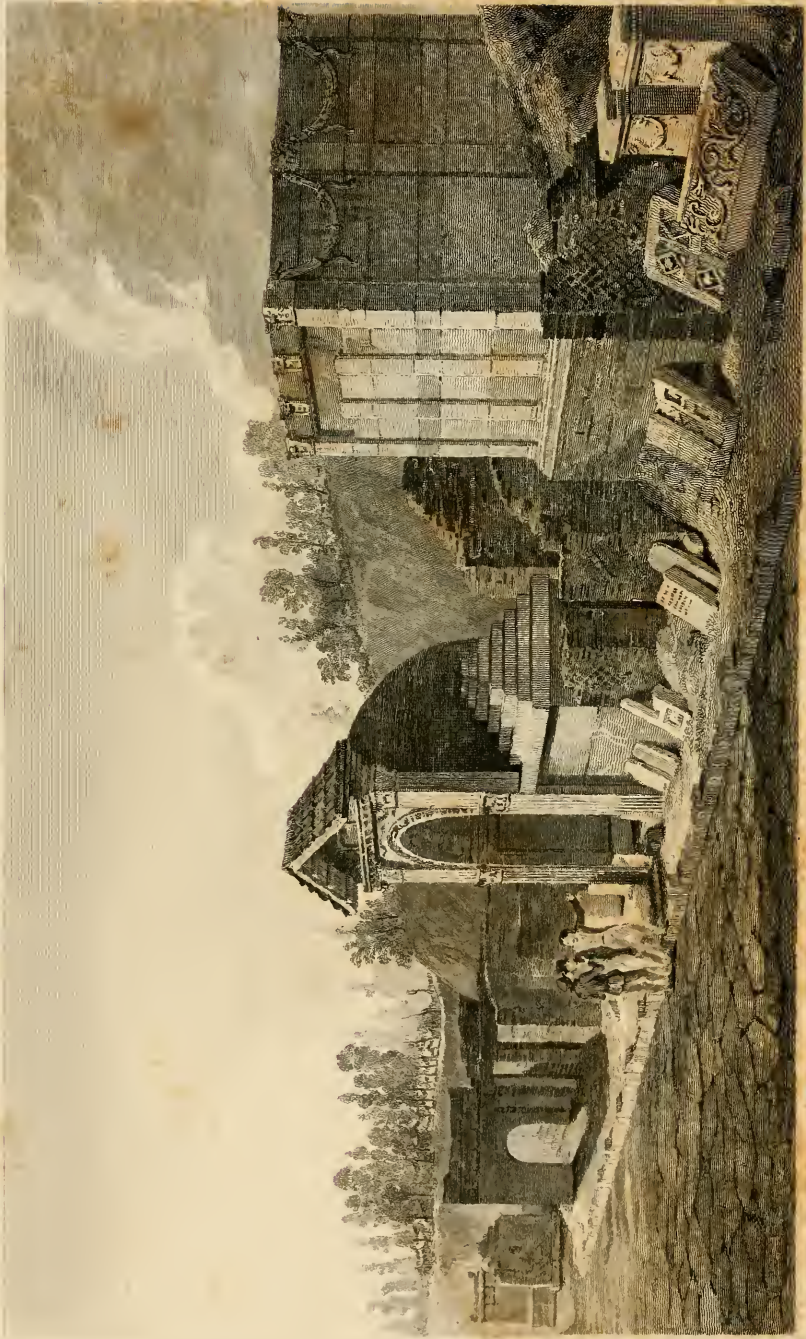
Engraved by Chas. Heath.

POMPEII.  
SIDE VIEW OF THE TOMB OF C. QUIETUS TOWARDS VESUVIUS









Engraved by Chas. Heath.

POMPEII.

VIEW IN THE STREET OF THE TOMBS FROM THE GATE OF HERCULANEUM.







## PLATE XI.

SIDE view of the tomb of C. Quietus, looking towards Vesuvius.

The spectator is supposed to be placed in the area of the uninscribed cylindrical tomb. The tomb of Naevoleia Tyche is hidden by that of C. Quietus, which occupies the left of the view. The distant monument is of Arrius; beyond which are the stele of his children. The small alcove of Velasius occurs between this tomb and that of Luccius Ceius, great part of which is concealed by the pedestal of the public priestess Alleia Decimilla. Some ruined tombs, and part of the enclosure, supposed to have been the ustrina for funeral piles, appear on the right.

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## PLATE XII.

VIEW from the seat of Mamia back from the gate towards Herculaneum. The two altars or pedestals upon the right are marked upon the plan (22). Over them is an uninscribed tomb. The slab which bore the inscription seems to have been

inserted under the capitals of the two centre pilasters; but it has not been found.

The ornament of the festoon probably alluded to the custom of adorning the tomb with flowers<sup>1</sup>.

The alcove (24) next occurs, covered with a semi-dome. On the outside the archivolt springs from the capital of the pilaster, without the intervention of an entablature<sup>2</sup>. The tiled top is modern, and placed for the preservation of the structure. After a few shops was the entrance to the arcade, under which were other shops.

In the fore-ground are some ornamental fragments; but of what edifices they formed a part, it is no longer possible to ascertain. Many sepulchres are much dilapidated in this quarter: to some of them the remains in question doubtless belonged.

<sup>1</sup> Πανακρηπιος στεφανος.—CUPER, *Mon. Ant.* 220.

<sup>2</sup> The ruins of Spalatro were by Whittington supposed to exhibit the earliest specimen of this.



## WALLS.

THE walls of Pompeii are, perhaps, the only part of the city at all calculated to resist that rapid decay, which seems to hasten the disappearance of every other remain within their circuit. They are built with a receding face, of large stones, sometimes four to five feet long, laid in horizontal beds; the joints between the

blocks in each course not preserved upright, but inclining more or less to the plane of the horizon<sup>1</sup>: a style of masonry common to many of the Etruscan cities, amongst which Volterra affords other points of similarity.

They are partly well put together; but with an extraordinary admixture of rubble work, and predominance of the species of brick work called *reticulatum*, exhibiting

<sup>1</sup> This masonry is not unusual in Greece; it occasioned some little saving of material.

The walls are of Piperino, with the exception of the lower four or five courses, which are of Travertino. Marks for recognition, in the Oscan character, are frequent upon the blocks. It is singular that similar characters, or rather similar rude mæanders, are seen upon the vases lately found under the stratum of Piperino near Albano, which some have imagined anterior to the extinction of the volcanoes near Rome. Their history is briefly, that the surveyors employed in the beginning of the year 1817 in making a road, on cutting away the Piperino, found many nails buried in the mass, some four inches long. Under the stratum were discovered rough terra cotta vases: they were very little below the under side of the Piperino. It has been thence inferred, that the stratum must have been in some way undermined for placing them.

an appearance strongly resembling that of certain modern Turkish fortresses; where the works, originally Greek, and well constructed, have descended through a series of barbarous possessors, and undergone many centuries of ill-judged repairs <sup>1</sup>.

Towers are placed at unequal intervals, twenty-seven feet by thirty-three, projecting forward seven, and composed of rubble walls, three feet in thickness, in three stories. Between them, supported by a double wall, ranged the ramparts; the whole nearly twenty feet wide, including the two walls, and varying in height from the ground twenty-five to thirty, according to the local level. They communicated through the towers by arched door-ways on the third or upper story <sup>2</sup>.

Embattled parapets were raised upon

<sup>1</sup> Frequently over the bad work occur three or four courses of regular masonry, in good blocks.

<sup>2</sup> Mons. Mazois, in his magnificent work, to which the reader may refer for more detailed information respecting the walls, as well as every other part of Pompeii, remarks, that

the outer and inner edge of the rampart: they formed, in appearance, a double line of defence to the town; that nearest the city being some feet higher than the outer. They were built of large stones, about two feet six inches thick: to each battlement a shoulder returned inwards, affording an additional security to the defender<sup>1</sup>. This double wall admitting a wide rampart, is considered by Vitruvius much superior to the ordinary mode, where a single one only was used<sup>2</sup>. Of the latter description seems to have been that on the south side of Pompeii.

The outer wall of the towers appears invariably to have fallen. It may be conjectured, while history is silent as to the

the walls never make a decided angle; a principle laid down by Vitruvius, who, Lib. I. 5. considers angles to favour considerably the assailants. *Urbes ab Orbibus*.—Festus.

<sup>1</sup> Sometimes in Greece a connecting course runs over the whole battlements, making their appearance like openings for windows.

<sup>2</sup> This rampart obviated the necessity for the frequent recurrence of towers.



fate of this city, upon the termination of the Marsic war, in which it was a principal, that Sylla at least dismantled the fortress; and that this was the plan pursued by the dictator to render the fortifications useless. After the ramparts were occupied, the superior height of the inner parapet would have prevented an enemy from immediately entering the town until the tower was taken; whereas, by throwing down the outer wall of the latter, possession of the ramparts was unnecessary, and the city became indefensible.

In the reign of Titus, the Romans had long since ceased to fear the irruptions of a foreign enemy, while the policy of the emperors would naturally prompt them to diminish the chances of success to domestic treason. In ancient, as well as modern times, the god Terminus always carried the national defences to the extended boundary. The Goths, the Suevi, the Persians, found few obstacles to the progress of victory, after passing the

frontiers ; Athens was conquered at the extremity of the Euxine ; Spain was traversed by the conquerors on the Rhine ; and the people of Antioch in their theatre were awakened from the dream of security by an enemy whom they imagined still beyond the Euphrates.

The nature of the repairs which have taken place in various parts seem also to point out, that the fortress had thus, for some length of time, been kept up more for appearance than apprehension of attack ; bad brick and rubble being used for this purpose throughout the fortification, and by means of stucco made to resemble the better constructed masonry of the original wall<sup>1</sup>.

The site of the south wall seems generally occupied by houses placed upon the edge of the declivity which slopes thence towards the sea.

Five principal entrances have been

<sup>1</sup> This stucco is of extraordinary perfection of surface and quality.

discovered to the city, two of which only are worthy of notice. The principal, towards Herculaneum and Naples, before spoken of, is about forty-seven feet in depth; its whole extent forty-two. It consisted of an outer and an inner wall<sup>1</sup>; each perforated with three arched openings; the intermediate space being probably left open to the sky, except the lateral ways for foot passengers, which communicated with the uncovered area in the centre, by two arched openings on each side. A portcullis closed the centre archway, about seven feet distant from the front; and, with another gate on the inside, formed a double security.

A gate of Tarentum, mentioned in Livy, seems to have been planned in this manner: as we there find the conspirators by stratagem passing the outer, and, after putting to death the sentinel, forcing the inner gate of the city<sup>2</sup>.

<sup>1</sup> Built of brick, and rubble, in alternate courses.

<sup>2</sup> See also Polybius, who calls the outer gate *εινοπυλη*.

The whole building was rather advanced; being placed at an acute angle, formed by the walls of the city.

The gate now called of Nola, but which faced the passage of the Sarnus, is on the north-east side of the city. It is not placed at right angles with that part of the wall in which it is inserted, but in a line with the street communicating therewith, and, unlike that of Herculaneum, is retired from the face of the fortification. Two towers were constructed, guarding the entrance of a sort of passage between two parallel walls, leading to the gateway: which has but one arch, twenty-one feet high and twelve wide; the gate being placed four feet within it, or about fifty from the face of the external walls.

The very ancient gate of the Lions at Mycene is built on this plan; by which the attacking party, who could only advance in small numbers, would, (cooped up in a passage little wider than the gateway they approached), be exposed to great

disadvantage and annoyance from the besieged lining the tops of the flanking walls.

The city was possibly more liable to attack upon this than any other quarter.

This gateway also is built of rubble and bricks, covered with stucco. The key stone of the arch towards the city is carved with the representation of a human head; and at the side of this latter is placed a curious Oscan inscription<sup>1</sup>. These, as well as the flanking towers, are possibly coeval with the earliest part of the walls, and here placed when the present less ancient gateway was formed.

The entrance to the Etruscan city Volterra, towards the country, has a similar key stone; in addition to which the arch springs from two other colossal heads<sup>2</sup>. In the Museum of that city is an alabaster vase, representing the death of Capaneus

<sup>1</sup> Oscan is supposed to have been the language of the lower orders.

<sup>2</sup> Mr. Walpole, *Anecdotes of Painting*, attributes the invention of ornamented corbels to Marchion of Arezzo.

with a similar gateway; though the artist probably copied that of his native town instead of the more appropriate entrance to Thebes. The inscription reads<sup>1</sup>,

F · PVPIDIIS · F · MED · TVF · AAMANAPHPHED  
ISIDV · PRVPHATTED

By this we are informed, that it was repaired and dedicated to Isis by the Meddixtuticus Popidius.

<sup>1</sup> See the tail-piece to this section. The first letter is evidently a digamma. With reference to the office named, Livy informs us that the chief magistrate of the Campanians was called Meddixtuticus, *minister of public safety*? *meddix* looks like *curator*, whence perhaps the Latin *medicus*: pronounced like the orthography of the inscription *o mērico* by the modern Neapolitans; who seem not to have corrupted, but retained the ancient sound. They also say *taldi* for *tardi*, and on the contrary, *corpa* for *colpa*. According to Cicero, Quintilian, and Macrobius, the R had taken place frequently of the more ancient S: as in Papius, originally Papisius. There was possibly another name at the beginning of this inscription, as the *aamanaphpher* and *pruphatter* look like plural formations, for although in Livy there appears to have been but one Meddixtuticus, yet we have another authority for the existence of two. *Enn. ap. Fest.*

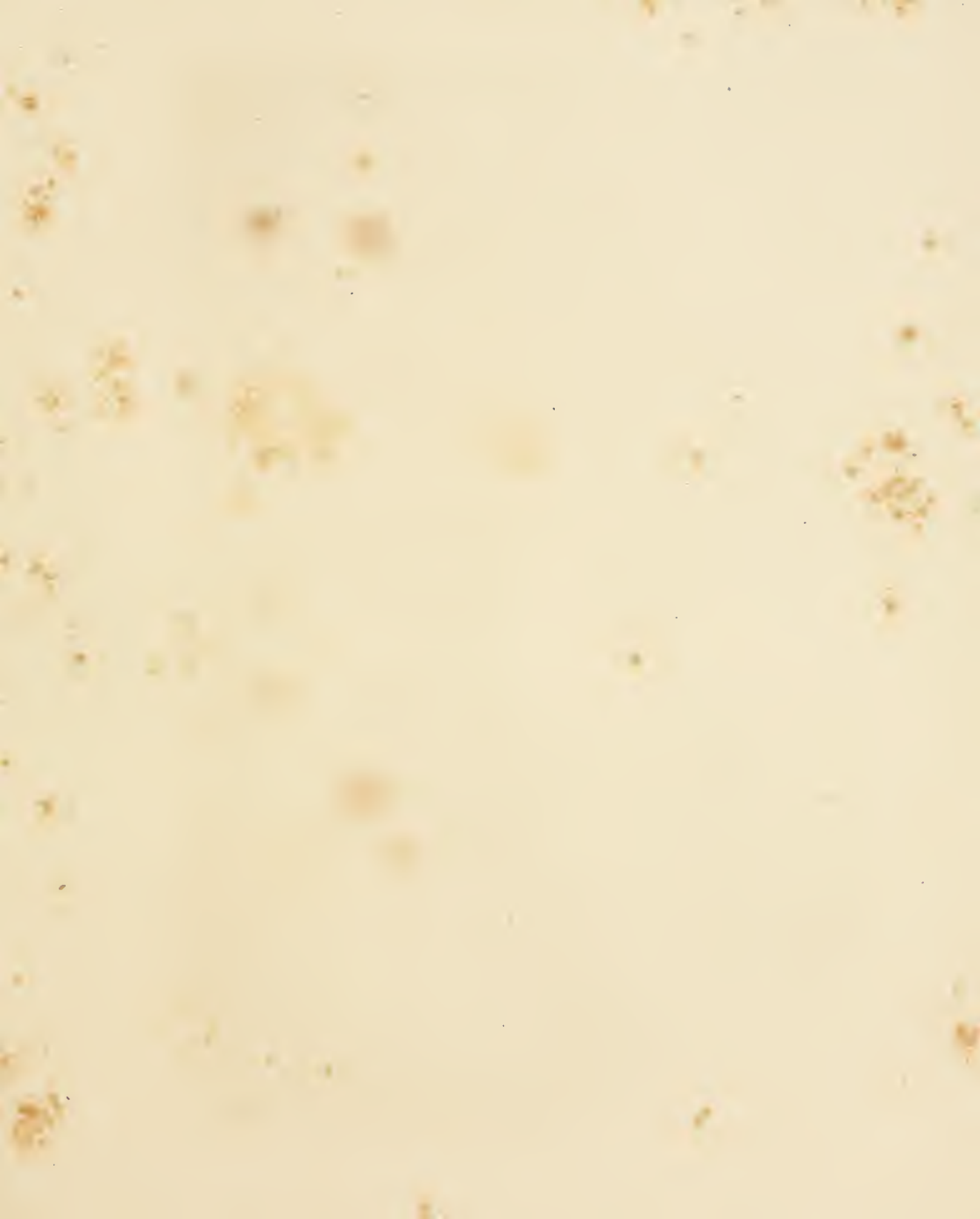












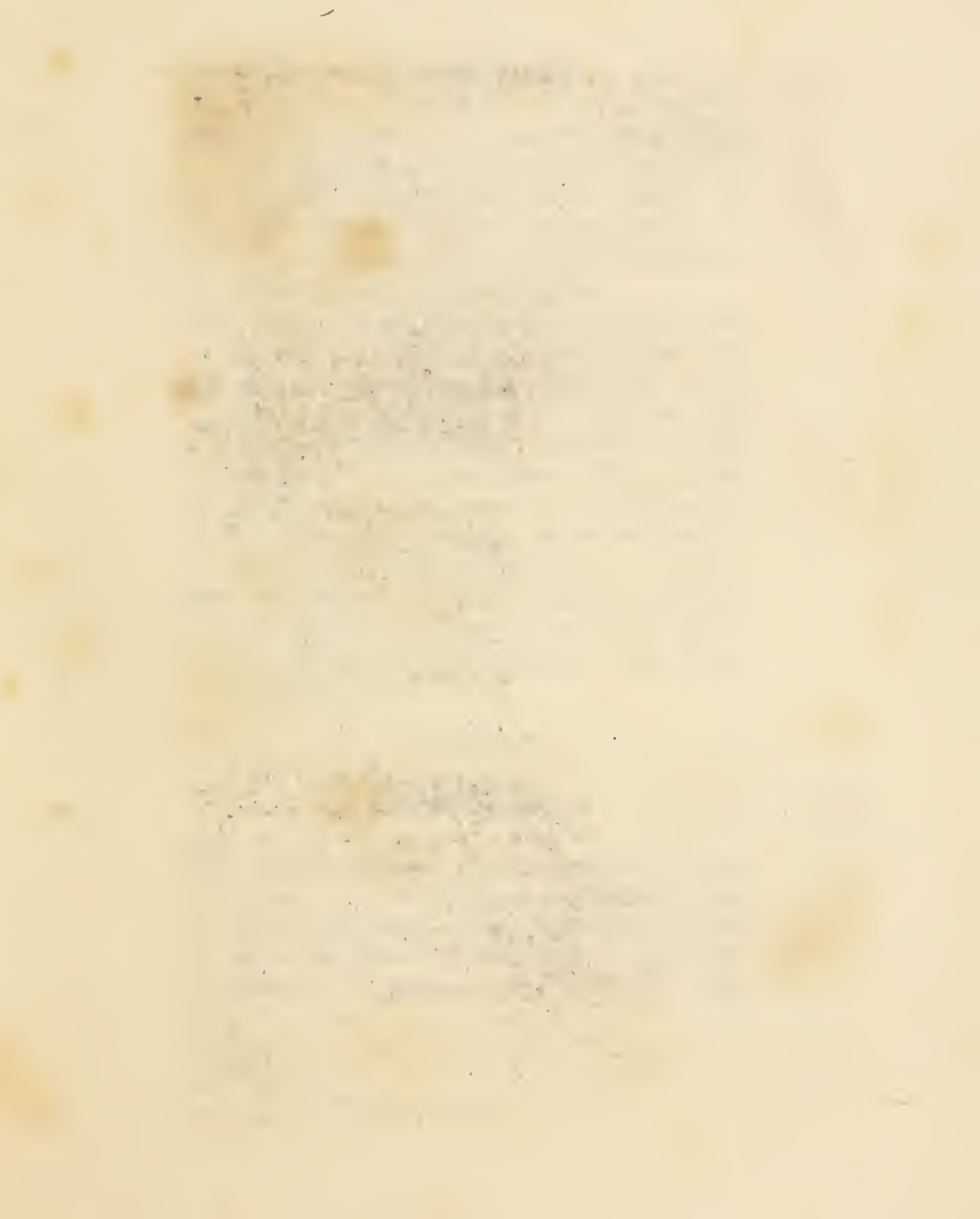


Engraved by Cha<sup>s</sup>. Heath

ROMULETTI.

INSIDE OF THE GATE OF HERCULANEUM.

Published Aug<sup>o</sup>. 1817, by Mess<sup>rs</sup>. Rodwell & Martin, New Bond Street.





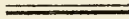
## PLATE XIII.

VIEW of the entrance to the city from Herculaneum.

On the right is the uninscribed semi-circular seat (18): between which and the gate is the alcove wherein was found a skeleton with a spear. Opposite is the pedestal, supposed to have sustained a bronze colossal or equestrian statue.

The centre arch of the gateway no longer exists, but the two side entrances remain perfect. The Ionic columns, represented against that on the left, do not appear there in any of the early views; although the oldest Ciceroni on the spot declare they were there found. They are now placed against the pedestal on the left, and in all probability formed part of the decoration of some tomb, and not of this gateway.

Near this entrance was found a sun-dial, of marble, very similar to one brought from Athens by the Earl of Elgin, which is deposited in the British Museum.



## PLATE XIV.

THE foregoing gateway, as seen from the side next the city. On the right is the entrance to an inn, or post-house; chequers are exhibited at the side of the door-way. The bones of horses were found in the stables; and in the cellar, large

earthen vases for wine. Rings for tying the horses, and three cars, were found; the wheels light, and dished much like the modern, 4 feet 3 inches diameter, 10 spokes, a little thicker at each end. In the yard were two fountains.

On the first excavation of the opposite house, it was considered, from the sign exhibited, to have been a fornix, or lodging-house; but the subsequent discovery of similar emblemata in less doubtful situations, one in a bake-house, have served to show that the display of the symbols of divinities do not always identify the spot with their worship.

The house between this and the gateway is said to have been that of an apothecary.

Guard stones for mounting horses were placed, by the law of C. Gracchus de viis muniendis. The holes may here be observed in the curb for passing the halter.



## PLATE XV.

VIEW of the entrance to Pompeii from the north-east. Towards the city is the wrought key stone, and Oscan inscription<sup>1</sup>. The rise of the ground is very quick up to the gateway. In the fore ground, to the right, is seen a piece of

<sup>1</sup> Page 132 and 138.





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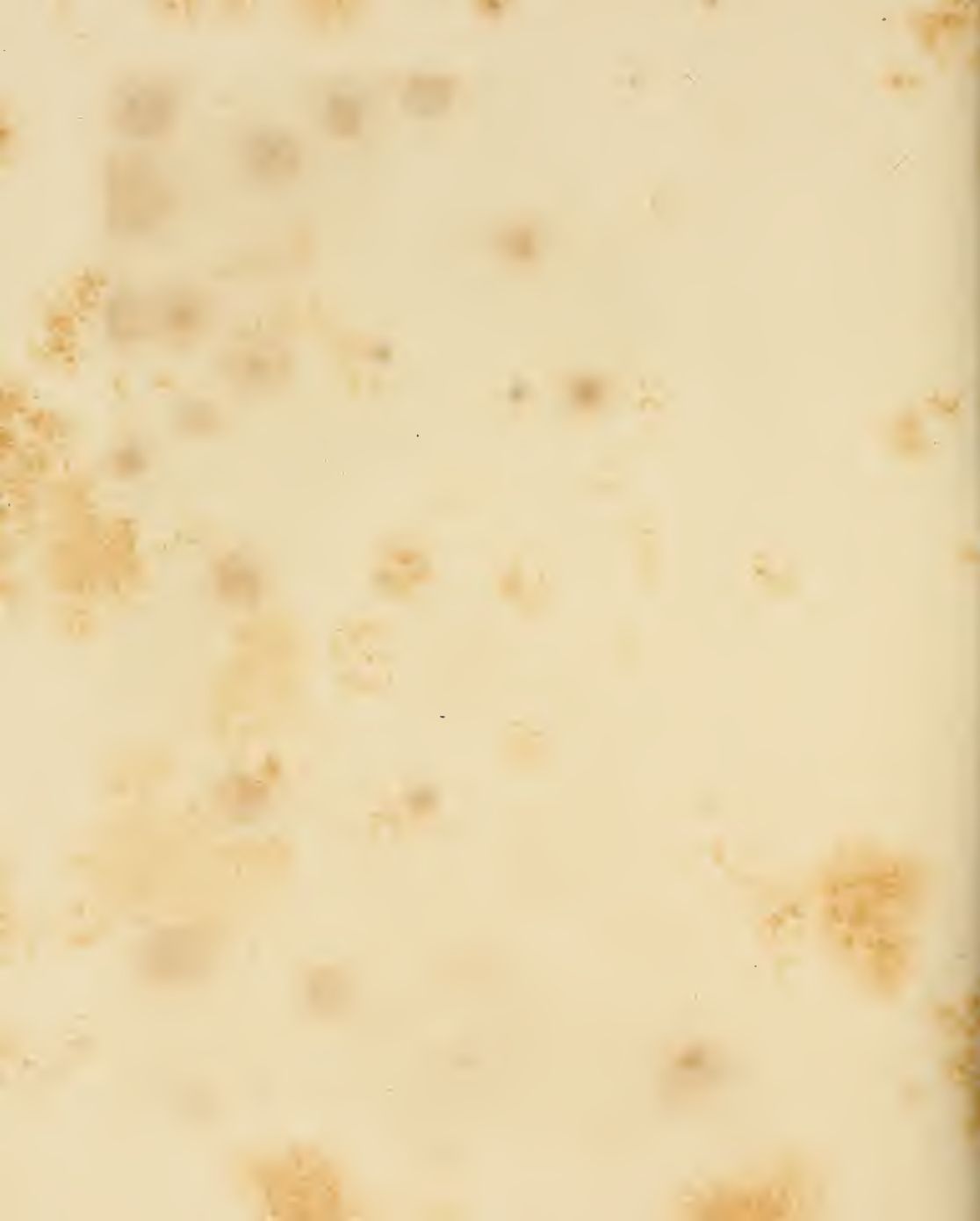
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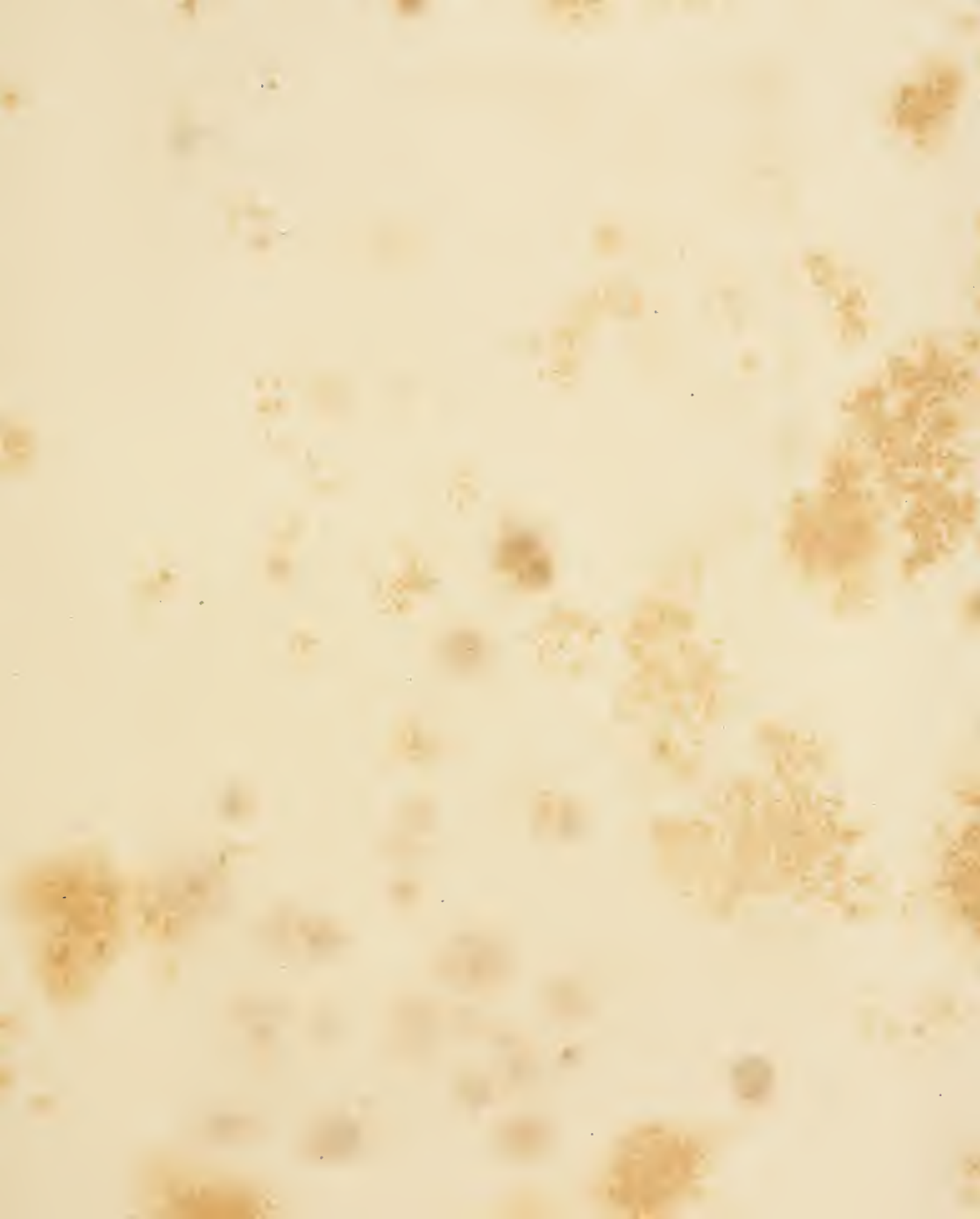


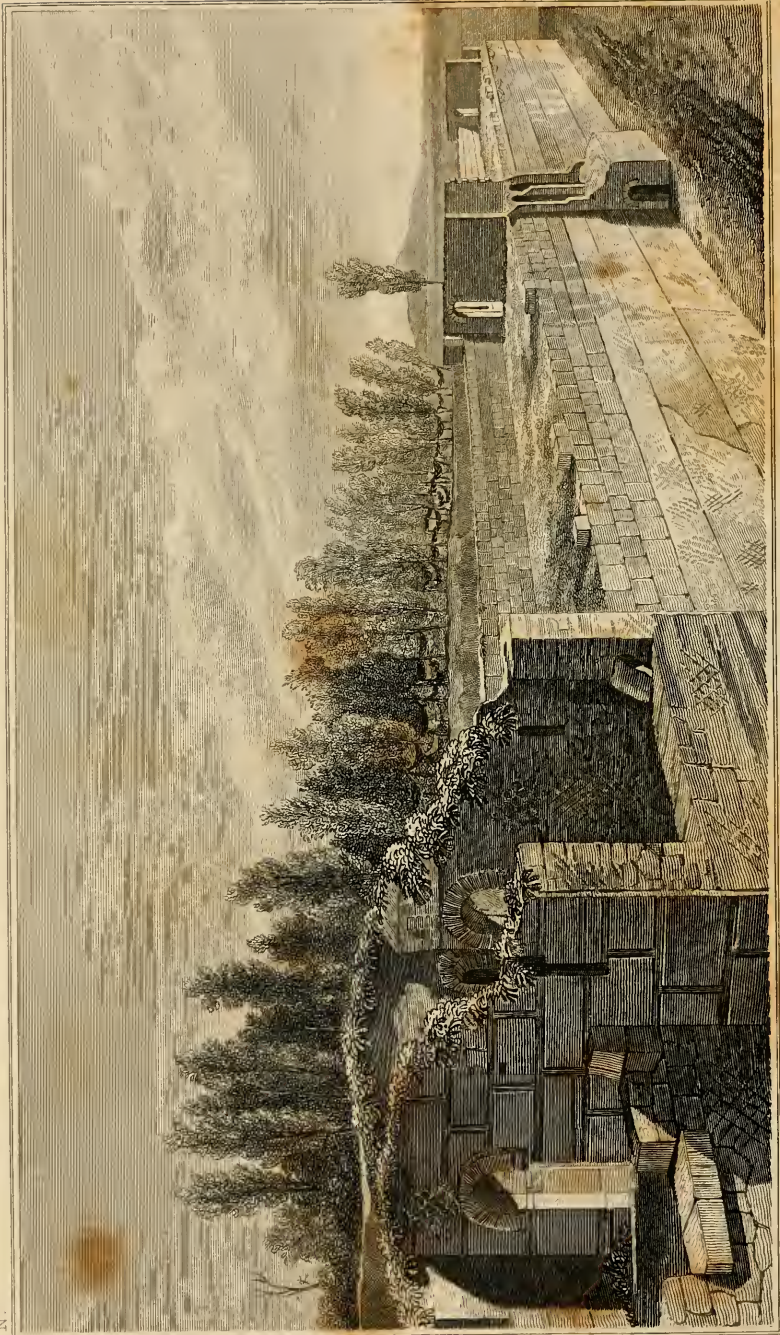
Engraved by Chas. Heath.

POMPEII.

GATE OF NOLA OUTSIDE.







Engraved by W. Wise

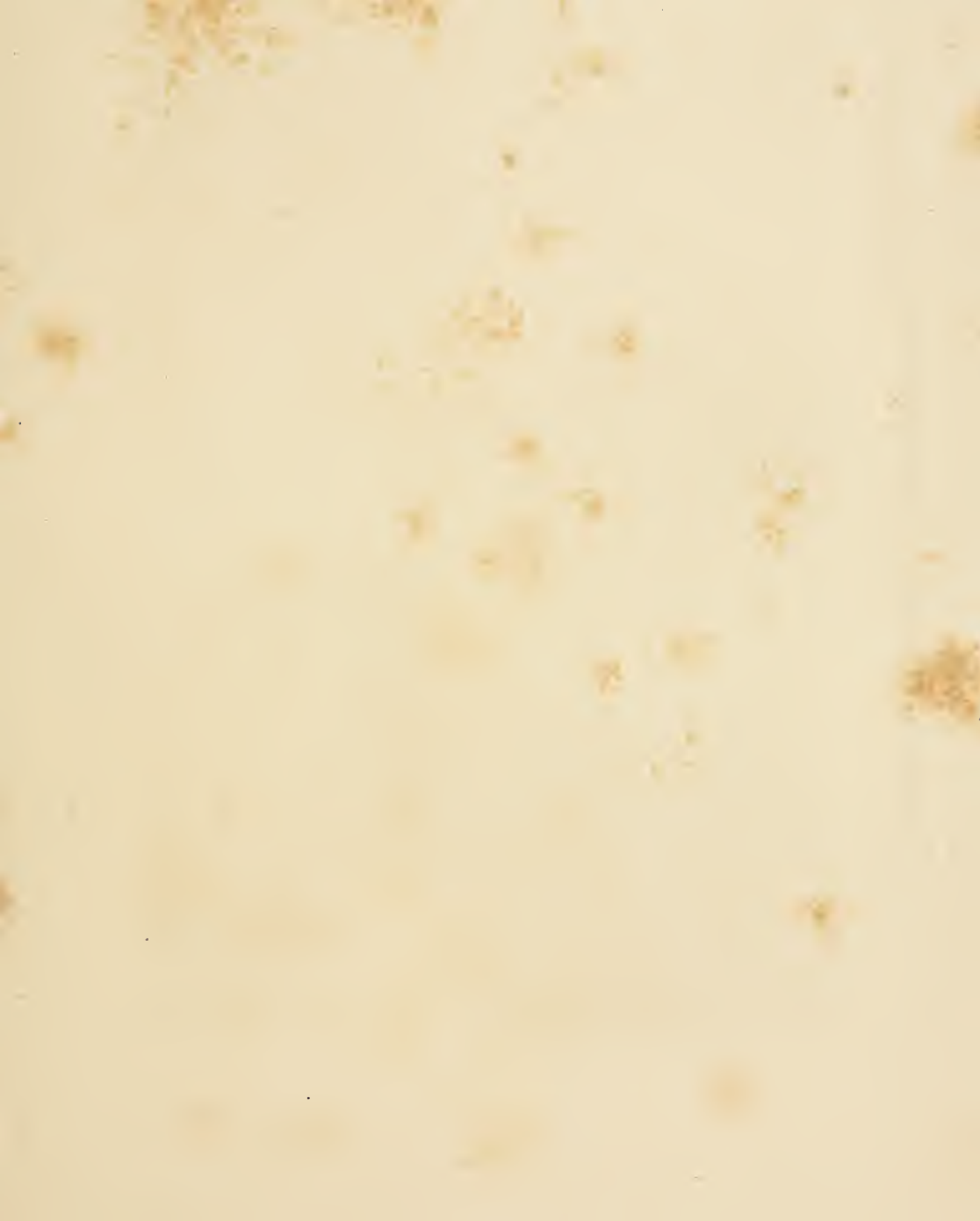
# POMPEII.

WALLS OF THE CITY.











Engraved by W. Wise.

POMPEII.

VIEW OF ONE OF THE TOWERS FROM THE OUTSIDE.





the cornice which crowned the tower above<sup>1</sup>. Against this the wall of the city abuts in an obtuse, and runs off at an acute angle.

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## PLATE XVI.

### WALLS OF THE CITY.

AT the second tower from the spectator is seen the sally-port. The front wall, which was stuccoed, with a flat face, is, as usual, demolished. The returns are rusticated in the same material. The ramparts communicate through the towers by arches. In the left corner is the lower part of a battlement. The stucco is of extraordinary perfection and smoothness of surface.

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## PLATE XVII.

IN the upper part may be observed the arched doorway, conducting through the lower stories to the sally-port, by a staircase constructed in that part of the tower which projected towards the city, so

<sup>1</sup> M. Mazois does not suppose these to have been towers, but the foundations of another gateway.

as to leave the communication free from rampart to rampart. Three of the stone spouts, to convey the water from the latter, are visible. None of the battlements remain entire in any part shown in these two views.

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## PLATE XVIII.

Is compiled from remains found in the street of the Nolan Gate. The centre compartment (4) is an altar, above which is a painting of a sacrifice.

These paintings of serpents, but generally in pairs, are frequently seen at the angles and corners of streets at Pompeii. They were the local genii<sup>1</sup>: and their emblems rendered the spot sacred, and guarded it from pollution:

. . . . . hic . . . veto quisquam faxit oletum

Pinge duos angues. Pueri, sacer est locus; extra

Meiite.

PERSIUS, 1—112.

It is remarkable that the serpent was in all histories mysterious. The serpent of Eve need not be cited: a serpent originally delivered the Delphic responses: it was the emblem of eternity; as

<sup>1</sup> See *Antichità d'Ercolano*, vol ii. where the addition of Harpocrates imposed even silence.—LAMPRIIDIUS, *in Helio gab.*—SERVIUS.

In modern Italy the same purpose is answered by a Madonna, or saint.





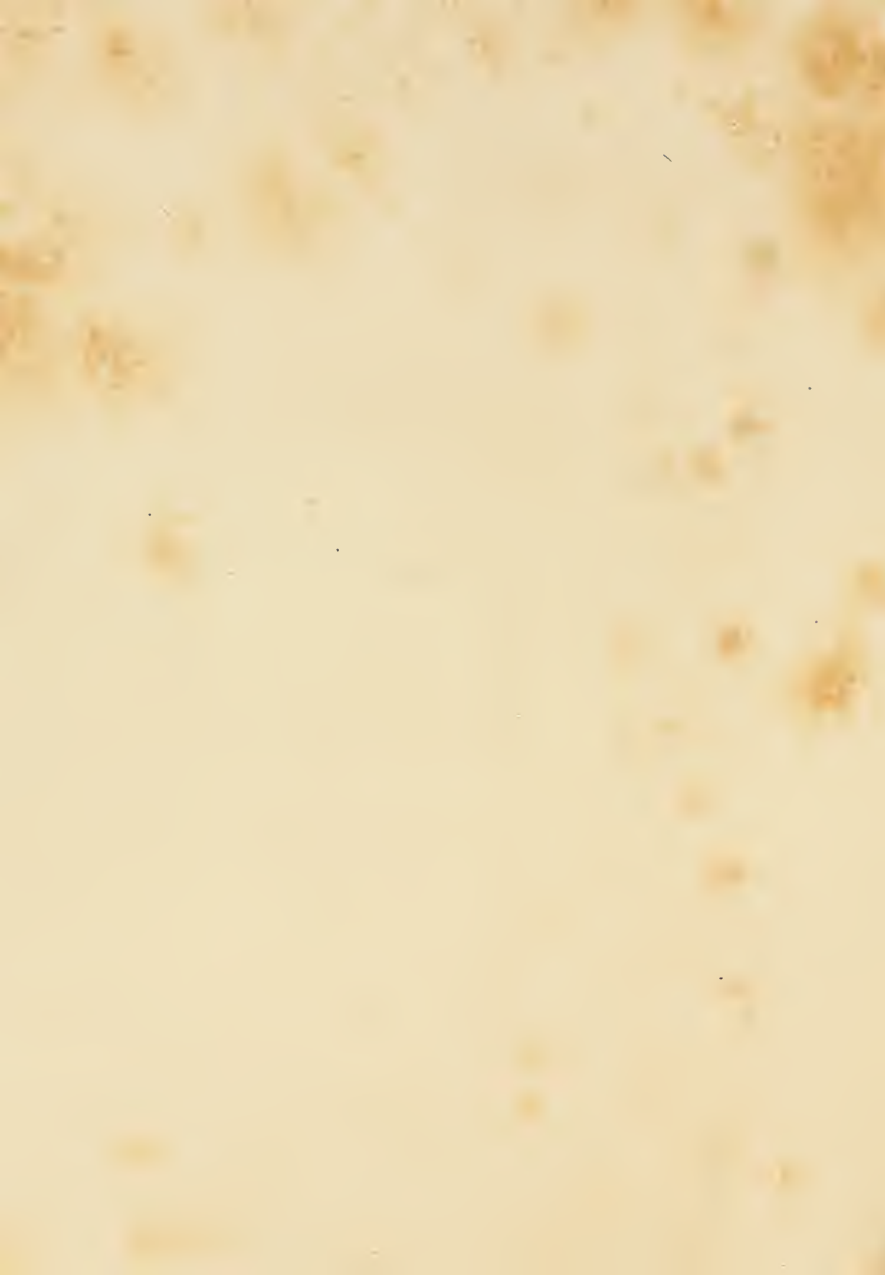




Engraved by Cha'Heath.

POMPEII.

VARIOUS ORNAMENTS FROM NEAR THE GATE OF NOLA.







Engraved by G. Cooke.

HERCULANEUM.

ENTRANCE TO THE CITY FROM HERCULANEUM RESTORED.





was, perhaps, the cone, or germ, like the egg of inert matter <sup>1</sup>.

- 1 Outline of a painting, representing a combat between two gladiators. Their helmets and boots are brazen; the former has eye holes; the plumes blue. Lipsius says, only the Samnites were crested. They wear a red tunic, or subligaculum, with a bronze or leathern belt: their legs armed with ochrea. The left arm was left to the shield alone for defence.
- 2 Are gryphons painted upon a wall.
- 3 Is also a painted ornament upon a pilaster.
- 4 Border of a room painted in fresco. The ornaments are shaded upon a green ground, except a part shown darker, which is red; the darkest tint is blue.
- 6 Is a similar border; ground yellow, ornaments brown and red.

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## PLATE XIX.

Is an attempt to give some idea of the principal entrance to Pompeii, as it once existed.

The gateway is restored in the simplest manner possible, but the biga over it is imaginary. Of the walls there can be no question. The pedestal

<sup>1</sup> MACROBIUS, Sat. I. 19—20.

supporting a statue on the left undoubtedly was built for that purpose; but it possibly might have been an equestrian or other group, since the plan of the pedestal is not square. The statue is from one found in the city. Under it is a road, supposed to have branched off to Nola; another, on the right, conducted to the sea. Over the latter is the monument (15): before this the seat of the priestess Mamia, which is separated from another semi-circular seat by a tomb (17). The Ædiculum joins the gateway.

As a general observation, it may be remarked that in this view every thing beneath the horizontal line is certain: above it, only partly so.

