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GUIDE TO POMPEI

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1900

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PREFACE



Our books Les Ruines de Pompei Illustrées, Une promenade a Pompei Illustrée, and Guida Illustrata di Pompei, all three edited at our printing establishment, having received the benevolent approbation of visitors, we are induced to follow them up with the present publication in the English tongue.

We are under the obligation of premising that, hastily compiling this little work, we have followed in everything the footsteps of Senator Fiorelli and N. Pagano, by whose works we have profited, gathering here and there, and discarding the superfluous things, so that the observer may in one day rapidly visit the city of Pompei. Therefore with the present publication, we do not intend and can not for a moment arrogate to our-

selves the merit of an original work, but only think we have done well in compiling a book accessible to all for its very low price.

For the better understanding of the things, we have ornamented it with many woodcuts.

If so doing, we have made a useful work we are well paid.



POMPEII

HISTORICAL NOTICE



ompei was a very accient city of Campania built on the southerlyskirts of Vesuvius upon an ancient furrow of tracheite at the extremity of a promontory bathed by the sea and at the mouth of the river Sarno. This city ascends to a very remote epoch: according to some ancient writers it was built in the sixth century before our era by an Italian population. According to others the Oscans or the Ausonians were the founders of it. It was then occupied by the Etruscans, the Pelasgians, the Samnites, and finally by the Romans who formed of it a place of pleasure.

Cicero possessed a villa there, where he wrote his offices: Seneca there passed his youth: Augustus went to Pompei in order to plead in his favour the protection of Cicero against Antony: Claudius amused himself there until his son Drusus lost there his life.

The city had more than five kilometres of circuit

comprising the suburbs, and was peopled by beyond 12000 inhabitants. By reason of its very beautiful position, by its vicinity to the sea and to the river Sarno, in that time navigable, it was a rich and flourishing city.

On the day of the 5th of February of the year 63 of our era, Pompei was ruined by an earthquake which devastated a great part of Campania.

The Pompeians were occupying themselves in repairing in part the damage and raising again the public and private edifices, when at mid-day of the 23.^d of August of the year 79 burst out the eruption of the neighbouring Vesuvius, which swallowed it up in a torrent of pumice-stone, ashes, and boiling water, submerging Herculaneum, Stabia, Retina, Oplonte, Torra, Taurania and Veseri.

This terrible conflagration lasted three successive days: Pliny the younger (1) and Dion Cassius (2) re-

(1) *The cloud precipitates itself upon the earth, envelops the sea, conceals from our eyes the island of Capri encompassing and making lose itself from sight the promontory of Misenum. My mother entreats me and orders me to look for the means of saving myself, demonstrating to me that that would be easy at my age, but that she on the contrary weighed with years and with bulk could not follow me; that she would die content if I were saved from death.*

I declare that I should not know how to live deprived of her, take her by the hand, force her to accompany me.

In spite of herself she yields, reproaching me that that occasioned a great delay.

The ashes commenced already to fall upon us although in small quantities. I turn my head behind and see at my shoulders a dense smoke which followed us,

late the terrible catastrophe. — Pliny the elder there lost his life.

The city remained under ground for about eighteen centuries, until, Charles 3d ordered its excavation on the 1st April 1748.

Under the French dominion the excavations were actively prosecuted, but after the fall of Murat became irregularly executed and often interrupted. — It is wonderful how Pompei was not discovered in 1592, when the architect Domenic Fontana, charged with

spreading itself over the earth like a torrent. While the sight of surrounding things was yet clear, I cried to my mother, « let us leave the great road because the crowd presses ». Scarcely were we removed from it when the darkness increased to such an extent, that one would imagine one self to be in one of those dark nights without a moon or in a room in which the lights had been extinguished. Nothing was heard but the lamentations of the women, the complainings of the children, the clamour of the men. One called his father, another his son or his wife, only recognising each other by the voice. There were those who for fear of death called on the Deities imploring their help, who believed they would not longer exist, and considered this night as the last, as the eternal night which should swallow up the universe! And I consoled myself for dying, crying: « The universe is coming to an end ».

(2) *Many believed the Giants risen up again, whose images were seen in the midst of the smoke, and from which appeared to be heard the clangor of trumpets. That some came out from the houses into the streets, others from the streets fled for refuge into the houses; those who from the sea had recourse to the land, and those who from the land thrust themselves terrified upon the*



the duty of bringing the water of the Sarno to Torre Annunziata, had excavated a canal across the area of Pompei, the Forum and the temple of Venus.

Up to 1860 scarcely a third of the city, and that irregularly, had been uncovered.

But from 1863, the learned archaeologist Commendatore Senator Fiorelli having been named inspector of the excavations, the works have been vigorously taken up again with regularity, so that in a few years has been done more than in thirty years before.

PRELIMINARY NOTICE

EDIFICES. — The architecture which reigns at Pompei in the public edifices is a corruption of Greek architecture. — The private habitations have only for the greater part two floors.

Some had three, like that of Diomede.

These houses, built almost all upon the same model, are notable as much for the smallness of the proportions as for the decorations.

The principal disposition of the houses of Pompei consists in two internal courts surrounded by porticoes and apartments; the one the atrium, a species of forum, destined to receive the visitors and stran-

sea, all thinkin more secure that standing-place which they had not, and suspecting that the universe would turn into Chaos, or be consumed with fire. That Herculaneum and Pompei were entirely destroyed while the people sat in the theatre; and the ashes fell to such an extent that part reached Africa, Syria, and Egypt, and also Rome where the air was full of them, and the sun obscured.

gers; the other the peristylum, appropriated to domestic and private life. — The dispositions vary in size and importance according to the fortune of the proprietors. — The principal were the following: the prothyrum or vestibule with a door of entry on the street, and a second door which opened inside towards the atrium. — The atrium was a square room whose roof had a certain aperture in the centre (compluvium) which gave light to the court, and left free passage to the rain water which was received in a square basin (impluvium) situated in the middle.

The portico about the court had the name of caevadium. — About the atrium were distributed the bed-rooms (cubicula), lighted from the door. — At the bottom of the atrium was the tablinum, room of audience where were preserved the portraits of the ancestors and archives of the family. — On each side two rooms served for nearly the same use and were called wings (alæ).

The tablinum served sometimes as room of communication between the atrium and the peristyle; this communication was ordinarily effected by means of a corridor called fauces. — The peristylum was a court open to the air in the middle, and surrounded by a portico with columns, which served for shelter during rain. — In the centre was a small garden adorned with flowers. — A wall high enough for support, pluteus, extended between the columns.

About the peristyle were the internal apartments, amongst others the dining-room, called triclinium, from the three couches placed about the table, upon which the guests lay down to take their food.

There were triclinia for the summer and for the winter. Bedrooms were distributed about the peristy-

le, as well as round the atrium. — At the bottom of the peristyle was the *œcus*, an elegant room, whose doors opened on the garden, and in which the women above. — There was also the *exedra*, a room with benches in a semicircle for conversation: the library, the *pinacoteca*, or gallery of pictures; the *lararium* or little house of the domestic gods; the bathroom. — At the bottom was a small free space, with plantation of flowers and shrubs, called *xystus*. — There were seen fountains and statuettes. — It was there that under a vine-arbour was the summer *triclinium*.

In some houses as in that of Sallust, the apartment of the women occupied a separate part of the habitation, in the manner of a harem. — The entrance to the apartments was guarded by slaves, who inhabited small rooms contiguous. — The rooms of the first floor, moreover, designated by the name of *cænacula*, served to lodge the slaves and contain the provisions. — This floor only had windows looking on the street. — It presented sometimes terraces shaded by vines.

Conduits of lead conducted there the water, without doubt for the greater beauty and convenience of that aerial garden.

There is found charcoal in the rooms of some houses, but there are no traces of chimnies, either at Pompei or Herculaneum: there exist nevertheless species of ovens with tubes. — The want of stables is not less notable, even in the inns; the skeletons of the horses lay in the middle of the court. Instead of numbers upon the doors, an inscription in red or black letters indicated the name of the proprietor.

The houses, even those of the rich proprietors we-

re encompassed by shops in which they had sold their wares, or which they let.

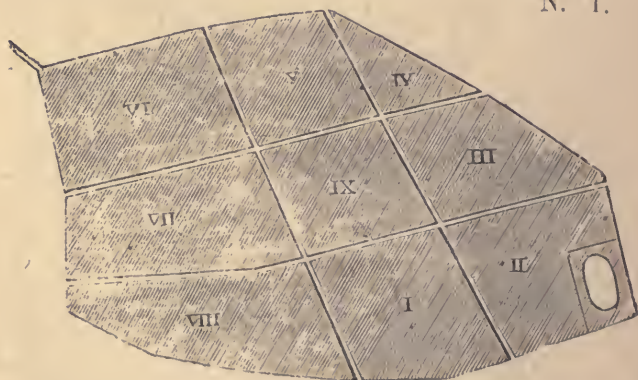
The smallest shops, as well as the houses, are adorned with mosaics and with pictures. — Unfortunately such pictures as have preserved all their freshness change when once exposed to the air.

WALLS. — Pompei was defended by a double wall of 20 to 30 feet in height which enclosed a platform large enough to be run over at certain points by three cars abreast.

GATES. — The gates of Pompei were eight, and had the following denomination, of Stabia, Nocera, Sarno, Nola or Isis, Capua, Vesuvius, Herculaneum and of the Marina. — Nevertheless an Oscan inscription found near the Porta di Stabia indicates four of them: that is the Stabian, the Pompeian the Jovian, and the Decuman.

REGIONS AND ISLAND. — The city is divided by two

N.° 1.



decumani and two cardini into nine sections which Fiorelli calls regions, which are subdivided into islands. — The following figure affords an idea of it. N.° 1.

STREETS. — The streets are furnished with footways on the sides, which in some places are very narrow. The roads in the middle are paved with large pieces of volcanic stone cut in polygonal forms. — Here and there are seen some stones of elliptic form with flat surfaces, situated in the middle of the streets, to serve for passing from one footway to another, when the rain formed a canal of water in the middle of the road. — Very often are observable in the streets public fountains, constructed almost all upon the same model, that is with a square cistern and pillar above, upon the face of which is sculptured the mask of some divinity, from whose mouth the water issued.

THE RUINS

Pompei is entered by the entrance nearest to the railway, very little distant from the hotel Diomede, leading to the Porta della Marina, which is built on a declivity and led towards the sea.

Before entering under the gate there was on the left a tavern and near it a seat upon which was legible the name of a prostitute and the price of her favours; on the right is seen a niche where was found an image of Minerva in terra-cotta, guardian Deity of the gates of Pompei, in proximity to which was found a gold lamp, now preserved in the Museum at Naples.



MINERVA.



This gate has two entrances; one to the right large and paved; another to the left of beaten earth: the first was closed external with a gate of wood of two leaves, the second with an iron railing.

Ascending the Porta della Marina, on the right is entered.

THE POMPEIAN MUSEUM

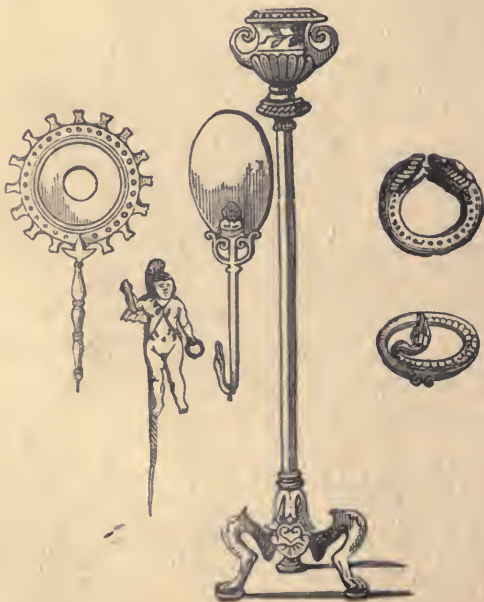
In this Museum, the formation of which is owing to the Director of the excavations, the illustrious Comendatore Fiorelli, the visitor will observe a great number of excavated objects shewing the material conditions and domestic utensils of the Pompeians.

The locality of this museum was perhaps destined to the deposit of goods coming from the sea.

FIRST ROOM. — Entering the first room is seen on the right the impression in plaster of a door of two folds, having united with it the locks and all the ancient ironwork: at the bottom of this room is a new door of wood in imitation of the antique: above the door of plaster is the following inscription, found over a door of the Calcidicum of Eumachia.

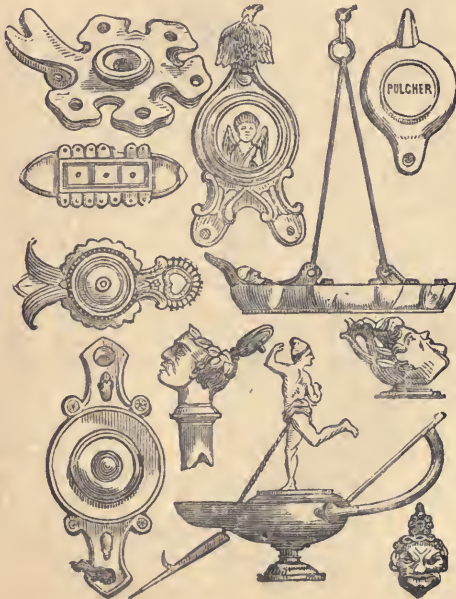
A. SEXTILIUS. A. F. GEMELLUS. ITER.

On the right suspended on the wall is a model in plaster of a small twig basket, a masons' s chest, a purse and the wheel of a chariot: there are also seen the copy of a wooden press and a box with bronze lock and hinge of bone in imitation of the antique. — In the middle of the room there is the reproduction of a piece of ancient wall having a window with grating and shutter.



SECONDO ROOM. — On the right is seen a painting representing Narcissus looking at himself in the fountain. — The walls of this room are covered with presses and there are six cases in the middle which contain numerous objects. — In the presses at the sides are amphorae of various forms, monopods, tubes, shells, bottles, cups, small altars, porringers, lamps, pots, wases, money-boxes, paterae, plates, masks for fountains, tiles, water-spouts, and other objects in terra-cotta.

The cases contain, the first and the second on entering the room, the models of some men: the third placed over a small staircase to enable the face also to be seen contains the model of a woman fallen on her face, of which one sees well the arrangement of the hair and the folds of the drapery: the fourth case



preserves another skeleton of a man: the fifth two skeletons of women, probably mother and daughter: in the sixth case are some burnt pieces of tissue and of hemp rope.

THIRD ROOM. — In the presses at the sides on the right are shells, human skulls, amongst which one that preserves some hairs, divers pieces of bread, dried fruits, unguentes, lamps, lanterns, doorlatches, locks, nails, bolts, colours, bottles, glasses, pins, small bells, horse's bridles, copper-pans, different colours, various eatables, eggshells, horns, strigils, pincers, trowels, snails, tortoises, candlesticks, ladles, buckets, scales, compass, hooks, needles, baskets, funnels, braziers-measures of capacity, etc.



In the presses on the left are skeletons of horses, rats, dogs, cats, a sea-shell of bronze with a little sucking pig and fowl bones.

In this room are seen the statues in marble of Venus, and of a beardless youth and a Satyr.

In the first case is seen the skeleton of a man, found in September, 1873, in the Region of the Stabian Gate: in the second two, other models of men: in the third a dog found in 1874 upon the threshold of the house, called of Orpheus, which preserves in the impression of the collar the two rings of bronze.

Leading the Museum and going by the street of the Marina, one passes in





Island VII—Region VII—Decumanus Minor

10.) FIRST HOUSE ON THE LEFT. — In the room of this house to the right of that which is in front of the ingress is seen painted the wolf suckling the twins; from the protiro or vestibule one passes into the atrium, where one observes the impluvium for catching the rain water, in the neighbourhood of which was the mouth of a cistern placed under. — At the sides are four cubicula or small sleeping-rooms and the two wings or corridors for passing into other bedrooms. Opposite is the tablinum or reception-room and on the left the fauces conducting into the rooms about the garden or viridarium: by the first gate to the left one obtains access to the kitchen.

In the garden are fresco paintings representing some animals, that is a snake rolled round a tree an elephant, a bull, a mule, a wild-goat, a lion, a fox, a bear, a garden-view with jet of water, two statues of women, and a peacock with some birds, and the image of Silenus lying down upon a wineskin.

Coming out of this house, on the strada della Marina again, one observes the following house upon the same left side.

5.) SECOND HOUSE ON THE LEFT. — This house is almost similar to the first. By the side of the vestibule there is a shop which communicates with the house: to the right of the atrium is observable a small room which preserves still the ancient vaulting and to the left of the ingress was a piece of travertine upon which was placed the chest of iron for the domestic stock of money. The peristyle has the colonnade well preserved. — The triclinium or dining-

room merits observation for its fine pavement and a seat in imitation of marble.

There are to be seen various paintings, but most worthy of attention is that which depicts the arrival of Venus in Pompei carried by a Triton with an Amoro who assists her to descend upon the shore raising her up by the arm, and a young woman who receives her, making libation upon a garlanded altar: and another which represents Triptolemus who receives the ears of corn from Proserpine.

From this habitation by a side-door one issues into the small street called of the Cock (del gallo), from a fountain at the western angle upon which is sculptured a Cock

VICOLO DEL GALLO

Region VII — Island XV — Street VI.

2.) HOUSE OF NIOBE. — Is a spacious and rich habitation, whose peristyle has the pavement made of mosaic, as has also the atrium in the midst of which is the impluvium also surrounded by a border in mosaic. In the foremost part is observed the puteal of marble.

In this habitation was found a small square of marble, upon which was depicted in pencil Niobe grieving for the death of her sons, and a thin vessel of glass, containing four litres of liquid oil, now preserved in Museum at Naples.

Many paintings are observed on the walls of this house: in the wing to the right of the tablinum is seen a Venus with Cupid drawing a net: on the other wall Neptune with trident and dolphin.

Towards the right side of the garden by a narrow passage one approaches an apartment for the bath, where is seen also the furnace: the bath-room has the walls hollow, for the passage of the heat, and the pavement also, for the passage of the vapour and water. In the little room of entertainment is visible a picture giving a view of a sea-coast with a dolphin which carries, swimming, a Naiad: another picture represents the punishment of Dirce, tied to the furious bull.

Upon the third wall is seen depicted the death of the sons of Niobe, represented on horse-back and struck by the arrows of Apollo. Another picture shows Perseus in the act of killing the marine monster. The podium presents Cariatides, Genii, and Amorini.

In sequence to the preceding, in the same street, is observed the.

3.) SECOND HOUSE. — In this house there merits to be observed only a little picture which is found in the triclinium or dining-room, representing Meleager in the presence of Atalanta who relates the victory of the Calydonian boar-hunt.

Following is observed the.

4.) SHOP OF THE RESTAURATEUR. — This shop has two entrances, above which was a small hanging terrace, of which now is seen only a single wall sustained by a modern beam. Near the principal entry is a counter covered with marble far placing in view the eatables and drinkables.

In the inner part near second door of entry there is also an oven.

At the corner of the Vicolo del Gallo is found the house No. 15, by which one enters again the strada della Marina in order to see the Basilica, upon the right side of that street.

BASILICA



Region VIII—Island I—Decumanus Minor

The Basilica was a public edifice where justice was administered.

It was composed of three naves; that in the middle uncovered and the others covered. At the bottom was the tribunal for the magistrates, before which is seen a pedestal for sustaining an equestrian statue.— Under the tribunal exists a cell to which one descends by two small staircases of stone, serving, it is said, as a prison for the condemned, but which Fiorelli thinks might rather have been a depository for the furniture with which the room above was adorned.

This edifice, besides the principal entry on the side of the Forum, has two lateral doors, one on the

north, another on the south on the left side of which was found scratched, but now destroyed by time, the name Basilica.

Upon the left side of the street of the Marina is seen the Temple of Venus.

✓ **Region VII—Island VII**

TEMPLE OF APOLLO



This temple is the largest and most sumptuous of the temples of Pompeii: it has 48 columns of the Doric order, changed into Ionic, forming a portico, covered with a roof on three sides. In the cella or sanctuary which rises in the midst was found on a basement the statue of Apollo. To the right of the portico is an erma in marble representing the goddess Maia or the Earth. Before the sanctuary is the larger

altar for the sacrifices, bearing an inscription with the names of the magistrates who had it built. They are Marcus Porcius and Lucius Sextilius, and the edi-

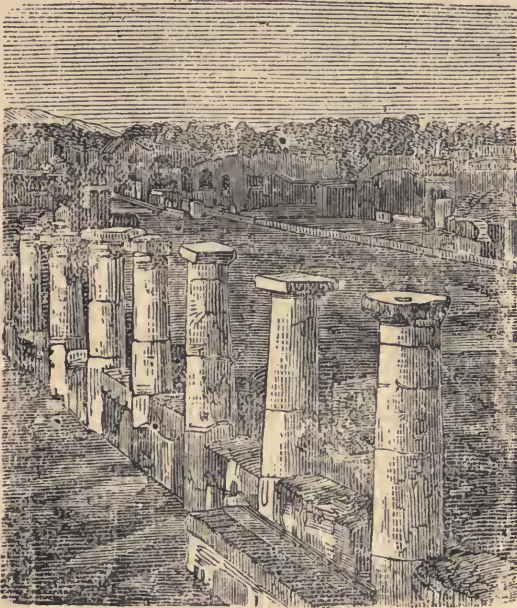


APOLLO

les Gneius Cornelius and Aulus Cornelius. To the left of the steps of the cella is erected an Ionic column of Phrygian marble, containing a sun-dial, placed there later and at the expense of the duumvirs Lucius Sepunius and Marcus Herennius, as stands written on a table jutting out from the column.

In this temple was found also another inscription, now preserved in the Museum at Naples to the effect that Marcus Holconius Rufus and Caius Egnatius Postumus bought for three-thousand sesterces the right to prevent the neighbours overlooking the sanctuary and had raised a wall to the height of the roof.

Upon the walls were different paintings of which many are destroyed by time, some transported to the Museum at Naples.



THE CIVIL FORUM

In the Civil Forum the people assembled together to discourse of affairs, as well of public right as of private: it was a place destined for games, marketings,

public meetings; there were celebrated also the public feasts and the more noisy sacred solemnities. — Porticos of travertine columns surrounded the forum on three sides, and the intercolumniation was occupied by the statues of the more illustrious and meritorious citizens, for which are seen still various pedestals. — The portico on the eastern side was shut with a railing which rendered it inaccessible to horses and carriages.

After the earth-quake of the-year 63 of our era this place was in construction, and when Vesuvius submerged the city, was not yet finished.

Are to be observed the public edifices about the Forum.

THE THREE COURTS OF COUNCIL, TRIBUNALS

6. 8. 10.) It is a public edifice divided into three rooms, called the three Courts or Halls of Council dependent on the Basilica, according to others destined to the meetings of the decurions, who adjudicated the causes of minor importance. — They had the walls and the pavement covered with marble, and a similar coating on the external walls, of which in some places are preserved the remains.

EUMACHIA'S EDIFICE OR CHALCIDICUM

(Porticus Concordiae Augustae)

1.) This spacious building is situated to the east of the piazza of the forum. — It had a portico supported by 48 columns of Parian marble. — According to an inscription situated over the door of exit into the strada dell'Abbondanza, the Priestess Eumachia in her own name and in that of her son M. Numistrius Frontone constructed at her own expense the Calcidicum, the Crypt and the Portico, dedicating them to Concord and to Pieta Augusta, perhaps in homage

to Livia, already widow of Augustus. — In the large niche seen at the bottom was found the statue of Eu-



Eumachiae L. F. Sacerd. Pub. Fullones

machia which the fullers had erected to her with the inscription.

EUMACHIAE L. F. SACERD. PUB. FULLONES

The statue seen here is a copy, the original having been transported to the Museum at Naples. —

In the area circumscribed by the portico, are seen dug ten basins, two lavatories, and ten mouths of cisterns: it is thought that Eumachia had conceded the use of them to the fullers, who had here before divers shops, and that they then in testimony of gratitude erected a statue to her. — The fullers had the charge of keeping clean the linen of the priests.

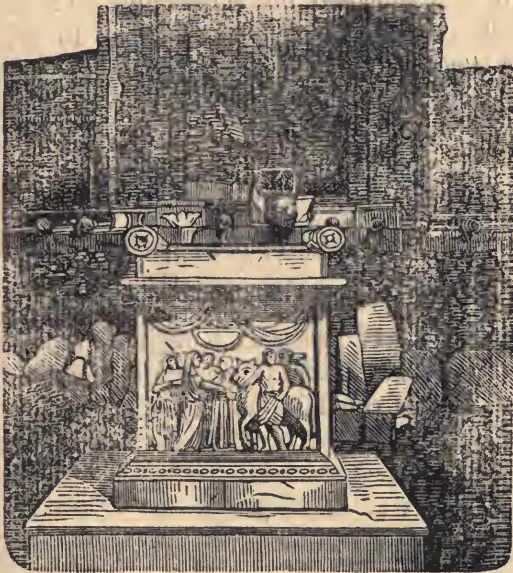
TEMPLE OF MERCURY OR OF QUIRINUS
(*Aedes Genii Augusti*)

2.) A statuette of Mercury found in this building, made it called the Temple of Mercury. — The entran-



MERCURY

ce. of it is shut with a modern railing of iron, to keep some objects excavated and here deposited. This little temple is without stucco, but some fragments of marble adhering to the walls make suppose that the walls were covered with marble. The vestibule, covered with a roof sustained by four columns, stood before the peribulum, which was entirely uncovered and enclosed by a wall decorated with pilasters which support tympanum and arches.



In the middle of the enclosure is seen a marble altar with has relief representing a sacrifice, in which the priest veiled makes a libation on the tripod, assisted by the ministers, the player on the tibia; by a camillus or boy assisting, and by two lictors, while the popa and another victimist lead the bull which

is going to be sacrificed. — These sacrifices seem done in honour of Augustus, whence it was supposed that the temple might have been dedicated to him; as appears from an inscription preserved in the Museum.

SENATE-HALL, ATRIUM

(*Saenaculum*)

3.) A hall or Atrium ending in an *Absis* or vault where it is supposed the Magistrates and Municipal Council were accustomed to assemble. In the midst of the *Atrium*, there was an altar, raised perhaps at the time of Tiberius and dedicated to the emperor and his sons.

PANTEON, AUGUSTUS' TEMPLE

(*Pantheon, Augusteum*)

7. 8.) In the midst of an open court arose an altar surrounded by 12 pedestals thought to be destined to support the statues of the greater etknical Gods. At the end of this court is the *Augusteum* with pedestal, which bore the statue of Augustus and in the 4 side niches were found the statue of Livia, the wife of Augustus, that of Drusus, Tiberius'son, and other statues representing members of the imperial family. The ancient statues are in the museum; here have been replaced by copies.

On the r. of the court are 12 small rooms which most probably were the habitation of the priests On the left of the entrance there are paintings on the wall: fishes, birds, comestibles, kitchen vessels, winged figures, scenic masks, Io listening to Argus, Uli-



ARGUS AND IO

ses relating his adventures to Penelope, Victory crowning a warrior seated on a pile of arms, Tetis and Achilles, Medea, Frissus crossing the Hellespont on horseback to the ram. Here they found a little basket with 1077 brass and silver moneys in it.

TEMPLE OF JUPITER

(TEMPLUM IOVIS OPTIMI MAXIMI)



This temple is in the most beautiful corner of the city; its frontispiece is majestic; on the sides are two triumph-archs. Two side staircases lead to the great central flight of 18 steps, which leads to the vestibule (pronaos) adorned with 6 columns in front and 3 on each side, having at the back a double range of Ionic columns along the walls and at the end a shrine for the divinity, under which are 3 small rooms, probably used as a *sacrarium* or *favissæ*. On the l. a staircase led to the 1.st floor, whence there

is a fine panorama of the city of Pompeii. This temple was greatly damaged by the earthquake that preceded the final catastrophe and was buried as they were



JUPITER

restoring it. — The walls were painted; the chief colours were red and black, Here was found a large head of Iupiter in marble; the hair and the beard were a little coloured.

In the direction of the Porta della Marina is the.

STRADA DELL'ABBONDANZA

✕ So called by the figure of the Abundance sculpted on the block of the fountain on the l. — This street was named the Merchants'street for the many shops, which are there.

On the r.

8.) HOUSE OF THE WILD-BOAR. — So called from the mosaic in the *vestibulum*: a flying wild-boar attacked by two dogs. In the midst of the *Atrium* is the *impluvium* and the floor in mosaic. The *tablinum* is in mosaic also and the *peristylum* has a Ionian colonnade.

On the r. is the

TWELVE GODS'LANE

Upon a wall of this lane you may see painted the 12 greatest divinities, under whom two snakes (*lares compitales*) keeping a *sacrarium*.

From the twelve Gods' lane, one passes in the beholding lane, said of the Calcidicum on the behind of the fountain on the left hand of the street.

3.) NEW CHASE'S HOUSE. — Entering this house, on the r. of the *protyrum* is the little room of the *ostiarium*. The atrium is in mosaic and has the *impluvium*.

In this house are well painted rooms (*cubicula*). In the *tablinum* is a painting representing Arianna sleeping and Bacchus raising her veil with a little Satyr peeping — In the *perisylum* is a painting representing a scene of animals' life, viz. a bear throwing itself on the wild-boar and a lion jumping from a rock to bring aid to the bear. Some other animals

are painted there; a lion, a tiger. — In the *triclinium*: Bacchus and Venus.

THE LANE OF THE PENSILE BALCONY

28.) The pensile balcony that you may see in this little house is a modern restauration carefully and exactly made to give an idea of these balconies found in Pompeii, but ruined all by time and by the carelessness of the excavators.

On the l. of the house's entrance door is a wood staircase, which leads to the superior floor. — In the *atrium* is a fountain formed by a little child sustaining above, which springs water. Under the table, on the behind of the little child are four brass keys distributing the water in the house. — In the *tablinum* is a painting: Alcestes and Admetus.

On the same hand

23.) THE DYER'S HOUSE. — In the interior of this house are staves and pots for white-washing the linen. In the *viridarium* is a fountain. On the r. wall are three niches for the Gods of the family. The floor of the *triclinium* is in mosaic. In the *triclinium* are three paintings: Ganymede sleeping, Apollo seated triing on denudating Dafnes, and Paris in the behold of Mercury announcing the arrival of the three Goddesses.

At the end of this lane, turning on the l. (XII Island) are

THE BROTHELS

(Fornix)

18.) Here are five small rooms, and in each is a stone bed. — On the walls are painted obscoene figures which make manifest the use of this house.

17.) A SOAP MANUFACTORY. — On the l. of the entry are two lead chaldrons on ovens. In the *atrium*

is the *impluvium* in marble stone and a table, sustained by two feet ending with bull paws, under which is a pedestal from which came out a spring of water; its lead kennel is still visible.

De Jorio observes that the large quantity of lime found here does not indicate that this must have been a soap manufactory.

12.) Descending the lane, you meet on the r. an inn and on one of its sides a whore's room with a stone bed like those of the brothel — On the abroad some snakes thought by ancients to be protectors of the place. On them you may read this inscription:

OTIOSIS LOCUS HIC NON EST; DISCEDE MORATOR

(This is not a place for lazies; thou, who stopest, go away)

On the other side of the street

47.) SIRICUS' HOUSE OR SALVE LUCRU. — They called this house by the name of Siricus from a seal with this name in it, found here.

On the entrance of the atrium was the motto *Salve Lucru* (Welcome the gain); in the midst is the *impluvium* in marble and a pedestal sustaining perhaps a statuette. Two little marble tables also. Paintings of the walls of the *exedra*: Vulcan giving Tetis the buckler for Achilles, Hercules drunk and some little Loves jesting round him; Apollo and Neptunus before the Walls of Troy.

Among the paintings of the *triclinium* worthier of your attention are the Bacchants. In the *peristylum* is a window with glasses now disappeared. From the

peristylum you may enter another house, whose principal entry is in the *Strada Stabiana*.

Turning on the r. from the *Str. dell' Abbondanza* you'll come in the VII *Island*, *Decumanus Minor*. There in the house N.° 9 in a dormitory for servants, at the bottom of the garden, is the skeleton of a man buried there in the time of Pompeii's destruction.

Leaving this house, and descending the street you will visit the

X STABIAN TERMS — NEW BATHS
(*Thermae*)



8.) This baths establishment has three doors, but the chief entry is by the side of S. viz. by the *palæstra*, from the vestibule of which you will game

to the portico and area, where the ancients used to make their gymnasticks, chiefly the game of the sphere (*sphaeristerium*).

Under a portico of the *palæstra* an inscription (now at Naples) was found which said that C. Vulus and P. Aninius, duumvirs ordered the *laconicum*, and the *destrictarium* to be built, restoring the porticoes and the *palæstra* at the bottom of which is represented Telesphorus. On the l. is a bassin for public baths and on the sides are two entertainment-halls. In one of these are many fine paintings, a niche for some divinity's statue, and a hole containing a lead kenel for a spring of water. These halls were said *destrictaria* where every one with the *strigiles* scoured his body after the *palæstra*'s exercises and perfumed himself with oil.

The hall near the *destrictarium* was a *spoliarium* or *apodytherium* where the clothes of the gamesters in the *palæstra* were conserved; its entrance door is from the southern portico. The exterior wall is fantastically incrustated with stucco.

On the l. is a corridor with a door on the next lane, where is Siricus' house. There are four bath-rooms.

In the corner at N. E. are the baths for women with another entrance by the *Str. di Stabia*. The first hall is for cold baths; round it are some niches for clothes.

On the r. is the *tepidarium* with white mosaic floor. The walls are double with a hollow space in them for the circulation of the heat.

The third hall-(*calidarium*) had marble bath and the floor in well conserved mosaic. On the other side of the hall is a round bassin by which poured

a spring of boiling water, which with its vapour increased the heat. The walls are here also built in double. Beautiful are the decorations in stucco and the red of the walls divided by yellow columns with white capitals.

The baths for men are in the halls nearing the entry on the r. of the *palæstra*. A great vaulted hall with *loculi* for clothes and a seat a round the wall served as a conversation room.

On the l. of the entry is a round hall for cold baths (*frigidarium*), with four niches. A niche beholding the door gave passage to a spring of water. The light came from loud by a window.

Another hall was the *tepidarium* with stucco ornaments in bad conditions. The floor (*suspensura*) now ruined was built on small pilasters for the circulation of the heat coming out from the kilns. On the r. is the bassin (*alveus*) now spoiled of its marble.

The next hall is the *calidarium* with floor and double walls like the former.

Leaving the Thermae, on the behold

Region VIII—Island IV—Decumanus Minor

4.) The two next shops (N^os 2 and 3) depend by this house and communicate together — In the *pro-tyrum* you may see the holes in the wall for putting the wood bar and shut the door by within — The atrium has the floor with some pieces of marble and the *impluvium*; two human skeletons were found here. On the l. wall is painted Silenus embracing Bacchus.

Here are four *cubicula*; in the 2nd on the left are two paintings: the first represents an old Faun, the second, a young woman speaking with a slave. In

the next hall is a black *podium* and a painting representing Apollo embracing Daphnes with a little Love raising up her veil. On the l. Perseus and Andromeda.

In the *tablinum* beholding the entry is represented Leda showing Tindarus the twins just now came out of the egg — The *peristylum* has in the midst a little garden with two fountains, one of them square, and the other formed by a little child who brings a vessel pouring the water. On the sides are two halls; that on the l. was a *triclinium* with the two paintings: Frissus and Helles, and Arianna forsaken by Theseus.



ARIANNA

After the *peristylum* was a secret door, giving passage to the master of the house, when he desired not to be seen by troublesome people.

Beholding the *tablinum* are three rooms with paintings.

Near them is an *exedra* with the paintings: Narcissus beholding himself in the water, Ermaphrodites

with his left arm on the shoulder of Silenus, Bacchus and Arianna sleeping and a Faun raising up the veil which covers her, Silenus and the Bacchantes.

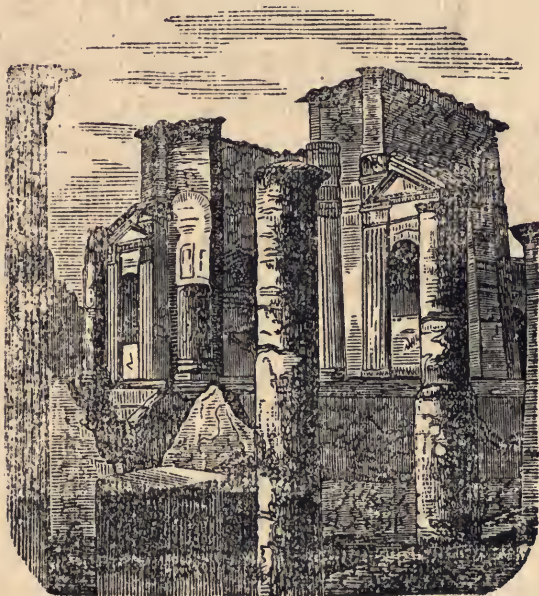
On the right wall of the *triclinium* is represented the judgement of Paris, and on the left Achilles found by Ulysses among Licomede's daughters.

In the same island

8.) HOUSE OF CORNELIUS RUFUS, *Domus Cornelia*. — Important for the proprietor's marble portrait; under it is the name: Cornelius Rufus.

When you are come where the street divides itself in the four chief regions (I, VII, VIII, IX) descend the Str. di Stabia and when the island is finished, turn on the r. There is

THE TEMPLE OF ISIS
(*Aedes Isidis*)



28.) The temple of Isis was ruined by the earthquake in 63 A. D.; it was amplified and rebuilt by Numerius Popidius in the name and with the money of his son Popidius Celsinus, who, on this liberality was accepted in their order by the *Decurions* when he was only six years old; so says the inscription on the temple's door.

The sacred area was circumscribed by a portico with the walls of the intercolumniation adorned with simulacres of Egyptian Divinities. On each side of the entrance door was a *fons lustralis* and a block with a basket for the money offered to the Goddess.

Upon the basis of the *cella* was the statue of Isis; under which were two *repositoria* for sacred objects; now filled with the waters of the Sarnus.

On the l. of the temple are some rooms for the priests residing in the temple (where many kitchen utensiles were found) and in one of them the skeleton of a priest with an axe in his hands. He looked for piercing the wall and fly.

On the behind of the sanctuary is another edifice named Porticus Vinicti — it is so named in a Samnitic inscription found in 1797. Commonly it is known under the name of

29.) CURIA ISIACA. — It consists of an area surrounded by porticoes (of which one of the columns served as a fountain) having in front a tribunal ascended by a small staircase placed behind, very much worn away by use and a pedestal to support some seat.

There are annexed three cells, one larger than the other two, and a staircase to mount above.

TRIANGULAR FORUM AND TEMPLE OF HÉRCLÈS
(*Hecatonstylon — Templum Herculis*)

(*Portico of the hundred columns*)

Region VIII — Island VIII — Street II.

30.) The triangular forum is so called from its form, being composed of two *ambulacri*, which depart from a point widening in the form of a triangle.



HERCULES

In the front it is decorated with columns notable for beauty and elegance of style. In the centre of this forum was the ancient Temple of Hercules, of Greek construction, and perhaps in the first times surrounded by a small wood.



A little far from there was a *puteal* (*puteal Numerii*) surrounded by a little temple (*bidental*) which Numerius Trebius supreme magistrate had erected, the thunder-bolt having fallen in that spot.

On the other side was situated a semicircular seat, where was a sun-dial.

On the east side a staircase descends to the

LUDUS GLADIATORIIUS, FORUM NUNDINARIUM

(*Ludus gladiatorius.* — Barrack of the Gladiators,
Public Market, Quarters)



16.) This place seems to have been originally a garden or public market.

When it was discovered it was judged that it might have been quarters for soldiers, but since then recognised as *Ludus gladiatorius*, constructed for the use of the Gladiators in manner of barrack — It is composed of a large square surrounded by 64 columns which supported the roof of a portico.

About the portico there were many cells in two ranges one placed over the other amongst these is recognised on the left the vast kitchen with larder annexed; the habitation of the head of the company of gladiators, preceded by the staircase; and the prison situated on the eastern side where were found the irons and the stocks with the skeletons of two gladiators bound there for punishment. Instead of the ancient, there are some wooden stocks substituted to give an idea of them — On the west side there was the com-

mon convenience and staircase leading to floor above, as well as five cells in one of which is the machine for the olives. — The southern side has been restored in the ancient mode of construction.

From the Ludus Gladiatorius ascending three steps we pass to the Tragic Theatre.

X TRAGIC THEATRE

(*Theatrum*)

20.) This edifice was found very much ruined, perhaps because at the epoch of the eruption it was undergoing restoration. — It was divided into three caveae and five cunei, besides two tribunes with stairs to the top containing 29 steps, and six small staircases mounting up to the *vomitorii*. The first range with steps of marble was destined for distinguished persons such as the Decurions, the Priests of Augustus, and those who had the privilege of the *biselium* or seat of honour.

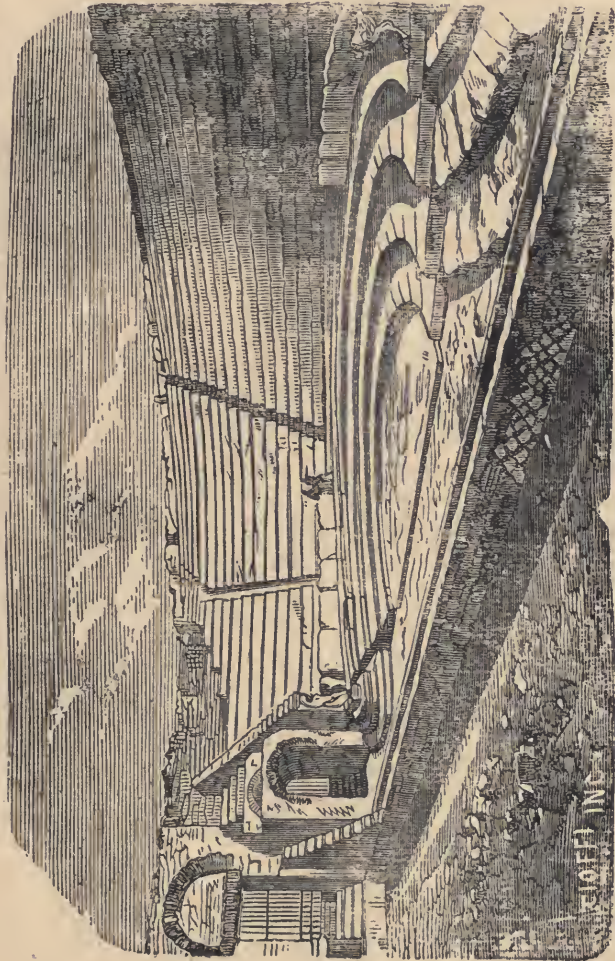
On the two sides were two divisions the one to the right for the proconsuls and Duumvirs, the other for the Vestals.

After came the place for the military, and the citizens, who formed part of some corporation. The last seats were occupied by the women and by the people.

Upon the first step of the second cavea in the centre of the hemicycle, it seems that there existed a *bisellium*, destined to the father of the two Holconii, since there one reads the following inscription:

M. HOLCO. . NIO. V. F. r. VFO
 II. V. I. D. . . QVINQVIENS
 ITER QVINQ. TRIB. MIL. A. P.
 FLAMINI. AUG. PATR. COLO. D. D.

(To Marcus Holconius Rufus, son of Vibius, five times Duumvir, and two of them Quinquennial, Tribune of the soldiers elected by the people, Flamen of Augustus, Protector of the Colony. By decree of the Decurions).



From the upper doors, or vomitories the people descended into the cavea.

Entrance into the orchestra is by two passages with a portico: these entries were also called *vomitorii*.

This theatre was without a roof, so that it was customary to cover it with awnings.

The proscenium corresponds in direction with the porticoes on the ground floor.

The stage is composed of a frontispiece with three doors, and was shut by a curtain as in our theatres, but instead of going up the curtain went down beneath into the opening seen in the ground.

Close adjoining and accessible by three or four steps is the

X COMIC THEATRE

(*Theatrum tectum, Odeon*)

17. 19.) This theatre had a roof and was undergoing repair after the earthquake of 63, as may be supposed from the columns sustaining the roof being found overthrown, as also from a number of tiles found placed one on the other and numbered with charcoal.

Worthy of admiration is the pavement of the orchestra which is all of the finest coloured marble and was made at the expense of the duumvir Marcus Oculatius Verus and bore his name written in the ground in letters of bronze, but these having been stolen away, others were in our days substituted for them in which the name was erroneously written Holconius, as at present is seen.

The first *cavea* terminates in its lower part with four spacious steps, where sat the Decurions and the magistrates.

After this first range follows a parapet of separa-

tion with a larger step: then follow other 18 steps: The second *cavea* is divided into five *cunei* by six staircases and has at its summit the vomitorii opening into a short *ambulacrum* whence by two flights of steps one descends into a passage proceeding to the street.

Upon the door No. 19, opening upon the Stabian street, one reads an inscription from which it appears that the *Duumvirs Caius Quinctius Valgus, son of Caius, and Marcus Porcius, son of Marcus, by decree of the Decurions, had made and approved the Covered Theatre.*

By the door of the theatre one comes out on the Strada Stabiana and, coming down towards the South, meets with the

X PORTA STABIANA

(Porta Prima)

First Region



This is the first and most ancient gate of the city and is flanked by the walls of circuit. — By it was the way to Stabia, called now Castellammare. — It was constructed of large blocks of stone of the Sarno, and with the androne covered with a vault now restored. Before it was the station of the *cisiarii* or conductors of vehicles, who for a price agreed carried travellers to the neighbouring towns. Under the androne, to the right of any one descending is found fixed in the ground, a Samnite stone, known under the name of Oscan road-stone, the most important epigraphic monument of the Samnite epoch.

...I-VITTTI M · N · P · VNTIII · N
...FRIP · I · EK · NK · C · FM · T · EDEMN...
..8NT · > · MN · T · DN · V · NT · N · T · N · > · T · N · ...
FN · NM · C · V · T · EDEMN · N · T · V · T · PED
X · H · V · V · C · FN · P · V · M · P · N · N · N · N · T · ED
H · N · N · T · N · > · N · ED · K · III · N · T · K · N · F
N · V · C · E · F · Z · M · E · F · K · I · E · F · Z · E · K · N · Z · C · F
N · Z · N · F · N · F · C · FN · V · C · I · N · F · N · F · R · E · K · C · I · F
O · FN · M · E · R · F · K · E · F · Z · P · V · M · P · N · N · E · F · Z
Z · E · D · E · C · K · I · R · I · M · N · R · E · N · V · P · Z · E · N · Z · F · I
Z · V · N · F · R · I · P · I · Z · P · D · V · N · T · T · E · N · Z

It contains the notice of the enlargement and paving of this road and the construction of other roads outside the walls, and the record of a sacred *cella* of Jove Melichius which perhaps existed a little way off. Upon a second stone of travertine situated outside the eastern angle of the gate, near a public seat, is read the following inscription:

L. AVIANIVS. L. F. MEN
FLACCVS. PONTIANVS
Q. SPEDIVS. Q. F. MEN
FIRMVS· II· VIR· I· D· VIAM
A MILLIARIO· AD CISIARIOS
QVA. TERRITORIVM· EST
POMPEIANARUM· SVA·
PEC. MUNIERVNT

This inscription reveals how Lucius Avianus, Flaccus Pontianus and Quintus Spedius Firmus, duumvirs fortified at their own expense the portion of road lying between the mile-stone and the station of the *cisiarii*.

In the wall to the right of the androne is seen a niche where was the image of Minerva in guardianship of the gate.

To the left going up at the commencement of the houses is a fountain with the head of Medusa, and to the right a turning leading to the wall, near which was the cell of the keeper of the gate.

Reascending into the city from the gate, there is seen on the left a shop. No. 8, held by one Marcus Surus, formerly rower in the fleet at Misenum, who in his *cubiculum*, where he slept, preserved the authentic copy of the decree of Vespasian by which was accorded to him the Roman citizenship, after 26 years of military service. This decree was found in July, 1874.

THE STABIAN STREET



Region 1 — Island V — Road III.

2.) LEATHER MANUFACTORY, *Officina Coriariorum* — To the left of the *atrium* is seen a room of audience, and another for sleeping, which formed the lodging of the master. — In the *triclinium* are three couches of masonry with a table in the midst, on which was found the mosaic, now in the Museum at Naples, representing a human skull, with under it a butterfly with open wings, supported on a wheel, and over it a plummet, and at the sides a sheephook and a lance turned upside down.

Under the portico are seen six compartments divided by five small walls, which have at the bottom a canal flowing into three large vases of terracotta, and between these the stone bench for extending and scraping the skins. — In the area of the workshop is seen to the left an adit leading into two cells from one of which one approaches another area containing fifteen basins with canals between, and holes covered with tables, and *amphorae* broken in the middle, destined to contain the materials needful for the maceration of the skins.

In this workshop were found four instruments almost like those used to day by the dressers of skins.

Returning into the Stabian street, and ascending, on the left is seen.

25.) **TEMPLUM AESCULAPII ET KYGLE.** — This temple in the archaic style has the altar near the beginning of the staircase, by which they ascended into the *cella* where, on the basement, stood the terracotta statues of Aesculapius and Hygia.

On the r. ascending the same street

Region 1 — Island IV — Cardo

5.) **HOUSE OF POPIDIUS SECUNDUS OR OF THE MINSTREL** — *Domus Popidii Secundi Augustiani* — This house was called of the Cytharis' because an archaic statue in bronze, representing Apollo sounding the cithara was found there, now in the Museum at Naples.

Amongst the notable things it contains is a garden surrounded by a portico having a semicircular basin of marble, about which were found divers animals

of bronze, figuring a hunting scene. — To the left of the *fauces* is seen the bath, from which goes a pipe of lead to conduct the water into the basin of the fountain — In front of the peristyle are three rooms — In the first is seen painted Paris listening to Mercury, who has brought before him the three goddesses.

In the second is Leda struck with wonder at the sight of the swan, which with its beak draws her to him by the dress. — On the wall opposite Croesus, a prisoner before Cyrus, king of Persia. — On the north side of this garden was a staircase leading to a third viridarium, embellished with porticoes with some rooms round, in one of which is a *triclinium*, with Adonis wounded.

Amongst the innumerable furniture of this house were found two portraits in bronze of personages of the family of the Popidii. — This habitation by a small staircase, communicated with the house of L. O. Rapianus.

Regaining the Stabian street and turning on the right towards the East by the street, dividing Region I from 9, is seen

Region IX—Island I—Decumanus Minor

20.) HOUSE OF EPIDIUS RUFUS. *Domus Epidii Rufi, House of the Diadumeni.* — This house is distinguished from the others by being raised above the level of the street by an elevation with lateral staircase. — The *atrium* has a portico of sixteen columns and there is seen a small temple dedicated to the Lares and to the Genius of the master of the house.

The *triclinium* to the right of the *tablinum* pre-

serves some very beautiful paintings, amongst them a Faun sounding the tibia, Cupid holding a mirror to Venus, who turns it towards Hesperus, Apollo holding in his hand the *plectrum* and the lyre; besides various Muses.

On the same side

22.) HOUSE OF EPIDIUS SABINUS. — The *atrium* has on rooms on the west side; on the r. is an *æcus* a *cubiculum* and a *triclinium* opposite is the *tablinum* where is painted Hermaphrodites gulling Silenus by the beard:

On the other side of the street is situated

Region I — Island IV.

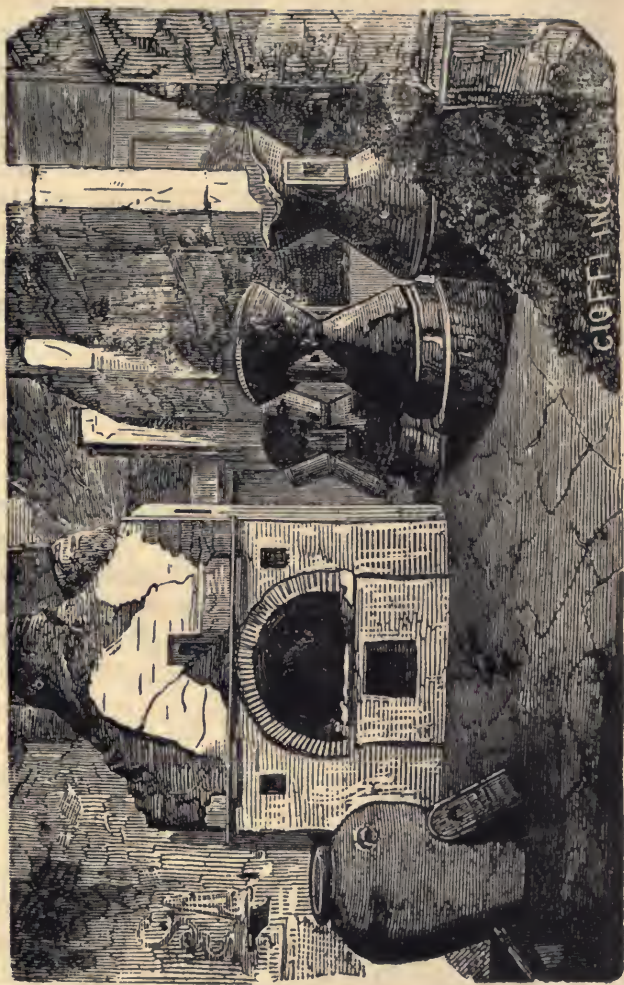
25.) HOUSE OF L. OPTATUS RAPIANUS. — *Domus L. Optati Rapiani* — In the *cubiculum* to right of the *atrium* of this house is seen the painting of Venus sleeping and a young Faun raising the veil that covers her. In the garden is a staircase communicating with the house before mentioned (the Cytharist's.)

At the extremity of this street on the east side is a modern brick staircase leading to the open country: it is also the way to the Amphitheatre, about 400 yards distant, of which we give a description at the end of this book.

Returning to the Stabian street and turning towards the N. on the r. is observed the

Region IX — Island I — Cardo

5.) SHOP OF L. LIVIUS FIRMUS. — Near this shop is a sign of stone exhibiting various instruments of an



iron-smith, that is—an anvil, a hammer, a square rule, and a phallic symbol, which the ancients thought contrary to bewitchment (*fascinus*).

To the right going up:

3.) TAVERN, MILLS AND OVEN. — Upon entering are seen support of masonry with basins of terracotta; to the left the mouth of a cistern; farther on the millstones for grinding the grain, and the oven, under which is seen a repository for keeping the wood. On the side is a room for placing the bread when cooked, which was passed there by means of a small window.

Returning on the Stabian street, to the right going up

Region IX — Island V — Cardo

5.) Is the shop with habitation of its labourer, where is seen in perspective then room lighted by a window looking out into a *viridarium*, ornamented with two small pictures, the first representing the Greek Charity, that is Perona presenting the breast to her aged father Cymon, condemned to die of hunger in prison: the other has Ariadne seated on the ground regarding the ship of Theseus going away, with Nemesis at her shoulders and Cupid turned towards her, holding his bow and wiping away his tears.

2.) BAKEHOUSE AND MILL. — Arriving at the four ways, is seen in the corner to the right in front another mill with oven, similar to that before observed, with three *catilli* of millstones, very much worn.

To the left

Region VII — Island 1 — Road 11.

36.) Habitation with oven and mill. Bakehouse of Modestus. *Pistrinum* — Near the gate of the house is read the programme *Modestum* written in red letters. — From the *protyrum* one enters the *atrium* with divers rooms on the sides, and where in the midst is a basin of masonry in which one sees a lead pipe and various tubes of terra-cotta to regulate the flow of water.

In front one passes into locality with mills and oven, which was found closed with a wicket of iron, and containing 81 loaves, well preserved, now to be seen in the Museo Nazionale and Museum at Pompei.

To the left

40.) HOUSE OF MARS AND VENUS. *Domus M. Cæsi Blandi*. — The *protyrum* has a handsome pavement in mosaic representing some dolphins, a trident, a hippocampus, and a ship's helm upon which rests a sea p'ye.

The *atrium* has the impluvium of stone, and in the middle is to be observed a painting upon a pier between the first and second *cubicula*, representing Mars and Venus in half-busts typo Romano.

This painting is well preserved and is one of the finest till now discovered.

The *tablinum* has a threshold of mosaic and room the same one passes into a peristyle, in the midst of which was a *flower garden*, where are observed two small pillars of white marble finishing as erme — On each side are some small windows giving light to the cellar underneath, to which access is obtained

from the street flanking the same habitation. — Near the *impluvium* is the mouth of the cistern shut with a marble cover.

This house was inhabited by M. Coesius Blandus, centurion in the right pretorian cohort, whose name is written, scratched on the columns of the peristyle.

Region VII — Island II — Road II.

48.) HOUSE OF D. CAPRASIIUS. *Domus D. Caprasii Primi.* — In the triclinium of this house are seen painted the figures of Summer crowned, who carrying in the left hand some ears of corn, with the right makes an arch over her head of her flying veil: of Autumn under a female form carrying various fruits; and of Winter with a long mantle covering him.

In this house was found a seal, in March 16 th., 1868, with the name of Caprasius Primus.

Going farther on the same side

45.) HOUSE OF THE BEAR, OR OF THE NEW FOUNTAIN OF SHELLS. — This house is called of the Bear, because in the pavement of the *protyrum* is drawn in mosaic an ear transfix'd by a dart. Above is written the salutation *Have*. The lateral walls are very beautiful with architectonic ornaments, bacchants, and a small circular picture to the left with two figures well painted, representing a Nymph coupled with a Satyr.

In the atrium upon a black ground are painted various groups of Fauns and Bacchants, and on the upper part of the wall there are Mars and Venus seated in amorous colloquy. In the first *cubiculum* to right of the atrium there is a small picture representing Narcissus, who lying on a rock beholds him;

self in the waves; and opposite is Danae seated on the brink of the sea, pressing in her arms the infant



Perseus. — In the *viridarium* is seen a fountain covered with mosaic and shells, with which are drawn Neptune surrounded by fishes and aquatic birds, and Venus lying in a shell.

Ascending to the right

Region IX — Island III — Cardo

3.) HOUSE OF M. LUCRETIUS, OR OF THE FEMALE MUSICIANS. *Domus M. Lucretii*. — This house was very important for its famous paintings and sculptures, of which it has been stripped.

In a small room of the peristyle was found a little picture, now in the Museum, representing a letter



folded and sealed, together with a ditticus, a reed for writing, a knife for scraping, and a cloth; upon the letter is the direction to Marcus Lucretius, Flamen and Decurion of Pompei, who lived in this house.

In the *protyrum* are seen paintings representing a woman playing the tibia and a man leaning on her shoulders, and the lower part of a small picture, representing Ceres with two torches.

In the *atrium* are painted Hippo-campi, Tritons, and Centaurs, and round about are four bed-rooms (*cubicula*) two wings, and the dining-room (*triclinium*).

In front is the *tablinum*, and from the left wing was the way to the kitchen with oven and closet.

In the passage called *fauces*, to the left of the *tablinum* is a staircase leading to the peristyle placed on a higher level than the *atrium*. — From the *fauces*



CENTAURUS

one arrives at the portico of the garden, supported by piers, on one of which is seen scratched the Labyrinth, having at its sides the writing:

LABYRINTHIUS HIC HABITAT MINOTAURUS
(*The labyrinth. Here inhabits the Minotaur*).

A fountain of mosaic and shells is seen in the peristyle, in form of an ediculum placed above a small staircase of white marble with an image of Silenus also of marble with leather bag under his arm.

Two small pillars surmounted by two headed ermes stand near the niche.

Farther is a basin in fashion of fish-pond from the middle of which rises the trunk of a column, whence issued a jet of water.

About the said basin are various animals and two Fauns in marble, which gave other jets of water: of these Fauns one holds in his arms a kid with the goat trying to take her son; and the other defending his eyes from the sun; and finally Pan seated, with a little satyr taking a thorn from his foot. Other two pillars surmounted by two headed hermes flank the fountain and the basin and there are also a bearded Bacchus, heads of little satyrs and Bacchantes, a goose, a doe, a cow, two ibises, two rabbits, etc.

Behind the said fountain on one side is found a staircase for descending into the cellar (cavea), and on the other side one passes into another locality.

STREET TO THE LEFT—ROAD I.
THE SKELETONS' LANE

To the left, going up, one meets with a street separating Island 2 from Island 3.—Entering it are remarked the three houses to the left. The first is of M. GAVIUS RUFUS; the second of C. VIBIUS; and the third of POPIDIUS PRISCUS.

In the first near the dor is seen scratched: *M. Gavi Domus*. In the androne of this house is seen the celi of the porter and the stable with the remains of a manger and the mouth of a cistern.

Here were found seven human skeletons, of which the body of one was recovered by means of plaster of Paris.

In the house of *Vibius*, are seen in a *cubiculum* the traces of the bed, upon which slept a woman called *Tertulla*, whose name is found repeatedly written upon the walls: *Tertulla qu (i) esce (Tertulla reposes)*.

The third is the largest. Here was found a quantity of coloured marbles, from which the habitation took the name of House of the Coloured Marbles. In the peristyle there is on the left a door of modern wood, whence is a descend to a well 110 palms in depth, found with a quantity of water in it.

But the most important discovery made in this house, was the statuette in bronze of *Silenus druk*, which is amongst the finest sculpture in the Museo Nazionale.

Returning alonge the principal street we arrive at the crossways where is met the Cardo of the city crossing the Decumanus Major with the fountain at the corner of island 14, Region 6 On the right-hand side they are continuing the excavations.

Divers localities of this island, excavated in the year 1875 are worthy of observation.

On the r. ascending the Stabian Street

Region VI — Island XIV — Cardo

20.) HOUSE OF ORPHEUS, OR VESONII PRIMI. — On the threshold of the door the 20th November 1874 was

found the skeleton of a dog bound with a collar who had not been able to free himself at the time of the catastrophe a model in plaster was made of it and is now to be seen in the Pompeian Museum.

After the *prothyrum* comes an atrium with a handsome pavement and the *impluvium* of marble. Near the tablinum is the bust of the proprietor placed on a pillar, on which is read engraved.

PRIMO N.

ANTEROS. ARCAR.

(To our Primus, the cash keeper Anteros)

After the *tablinum*, ornamented with white mosaic, comes the garden with portico of eight columns, having at the end a large painting, representing Orpheus seated in a forest, playing the lyre, and various animals listening to his song. To the right of the garden is a room, in which the paintings are well preserved.

Adjoining the wall of Orpheus is a dining-room with window looking on the garden, also with the paintings well preserved, where are seen some little Loves, and over the door a bird.

On the same side

21. 22.) FULLERS' SHOP. — This fullers' shop commonly called woolen cloth manufactory, was of one Titus Babinius Alexander. — On the pavement in mosaic is read the salutation SALVE and there are observed two phallic symbols. On the right side was the press for the cloths. On the other side are three compartments of masonry, under which ran the water.

The *atrium* is ornamented with a fountain placed over the *impluvium*.

At the shoulders of the fountain are the keys of the aequeduct. In the second locality to the right is the kitchen.

From the *tablinum* one passes to the workshop, where are three basins for the cleaning of the cloths, The water circulated there by means of tubes of lead. Is observed on high a wall with representation of a religious ceremony of the fullers.

In a room to the right of the workshop is a picture representing Venus with a Cupid at her side standing near Jove seated.

On the same side



VENUS

28.) *SNOR.*—This shop contains three paintings well preserved, that is—a Venus fishing; two little boys playing with a bunch of grapes; and Polyphemus receiving from Cupid the letter of Galatea. To the right of the entrance are painted the images of the protecting deities of the place, Bacchus and Mercury.

30.) In this house are seen two pictures, the first in the *atrium* figuring Laocoön and his sons in the act of encountering the serpents, and the altar with a bull for sacrifice; the second in the *tablinum* representing the arrival of the Greeks in Sicily, ready to encounter the monster Polyphemus.

Region V — Island I — Cardo.

18.) This house has the *protyrum* a little inclined towards the street, so that the rain water coming from the *atrium* might not rest there.

In the *atrium* are seen painted the busts of different divinities. The *tablinum* has a small picture of Venus and Adonis.

The garden divided by columns, and these united by a *pluteus* of masonry has in front a picture where a bull is assaulted by a leopard, and farther off a deer. Below is seen painted Silenus lying down. To the right of this painting stands another representing a garden enclosed in *pluteus* of wood and embellished with a fountain, in which two peacocks quench their thirst perched on an enclosure of reeds.

To the left of the portico are two rooms. In the first are remarked three small pictures, one of Ariadne lying down looking at the departing ship of Theseus:

the other of Venus at the toilet, with Mars at her shoulders: the third represents Danae with Perseus in her arms.

In this room was found a musical instrument of bronze called a *Fistula*.

In various parts of the house were found many precious objects in gold, silver and *pietre dure*.

The last room in sequence to the preceding ones has five small pictures, of which three have a Greek epigram written on them, allusive to their subject-matter.

The first upon the west wall represents the strife of Cupid and Pan in the presence of Venus. The second and third paintings are upon the north wall, of which one represents Homer seated on the seashore and two fishermen proposing to the poet the enigma narrated by Hesiod; the other represents a she-goat nibbling a twig of vine twined round a column, and a man, to whom a child brings another she-goat seizing it by the horns and the tail.

26.) HOUSE OF LUCIUS CECILIUS JUCUNDUS *or of the Banker*. — This house is preceded by a vestibule and step of marble, on the pavement being seen in mosaic, a dog.

The *atrium* is flanked by four *cubicula* and two *alae*; in it is found a domestic altar or *lararium*, covered with marble with freize in bas-relief portraying part of the Forum, that is the temple of Jove and the neighbouring arch shaken by the earthquake of 63, as well as the sacrifices made to Venus in expiation.

Between the first, and second *cubicula* is noted a support of masonry, where was placed the moneychest, because the proprietor *Cecilius Jucundus* was a banker (*Argentarius*).

In the inside of this house were found the 5th. July, 1875, a number of *libelli cerati*, that is small, wooden tables covered with a layer of wax, written on with an iron stile, which are now religiously preserved at Naples in the room of the Herculanean papyri.

In front is the *tablinum* with a small pillar on which stood the portrait in bronze of the master of the house, (now preserved in the Museum) with the epigraph GENIO L. NOSTRI FELIX L. *To the genius of our Lucius, Felix the Freedman (erects).*

The peristyle is circumscribed by the columns of the portico, in the centre of which stands the area for the flowers.

In the large room to the left are the pictures of Ariadne abandoned by Theseus and another of Paris judging of the beauty of the three goddesses.

The following inscription is read scratched on the wall to the right.

Quis amat valeat. — Pereat qui nescit amare — Bis tanto pereat, quisquis amare vetat.

May he who loves do well. May he who does not know how to love, perish. Twice perish he who forbids to love.

Following the large street of the Decumanus Maior are observed the following localities.

Region VII — Island IV — Decumanus Major,

48.) HOUSE OF THE CHASE. — The *cubiculum* to right of the *atrium* has the paintings well preserved, where are seen busts of Jove, Apollo, and Mercury. In the centre of the two side walls are seen the pictures of Venus fishing, and of Leda, who removes her

mantle and presses to her bosom the swan. Comes an open room (*ala*) and after a *triclinium* with window opening on the garden.

The *tablinum* has some small pictures representing wild animals followed by Amorini. In the centre of each wall were two paintings, one figuring Dedalus and Pasiphae, the other Ariadne presenting to Theseus the ball of thread to serve as guide to him to issue from the labyrinth.

The garden is surrounded by columns, in the midst having the piscina, and upon the wall in prospect a painting representing a chase of wild beasts, that is a wild boar seized upon by a dog and wounded by the hunter; a lion following a bull, on which rushes a leopard; a bear overthrown and another in the act of throwing himself: two hunters; a doe and more deer flying, one of which is overtaken by a lion. On the wall to the right are seen two landscapes surmounted by a cornice of stucco.

To the left is an *oecus* with modern roof for preservation of the paintings. Here are Apollo in the presence of Argus; Diana at the bath, surprised by Acteon; Polyphemus and a man with thyrsus going away from a woman seated.

On the same side

51.) HOUSE OF THE COLOURED CAPITALS. — Is a house with entrance from two streets.

In the atrium is seen a fountain, now despoiled of its clothing of marble. Round about is the colonnade sustaining formerly the roof of the portico.

In the corner to the right is seen a *lararium* with

niche of stucco, where was deposited some house-hold divinity.

The peristyle composed of 16 Ionic columns with angular volutes and painted enclosed the area for the flowers and a large basin.

The *triclinium* painted blue has a mosaic pavement with fishes. There is seen on the wall to the right Adonis supported upon the lap of Venus and two little Loves to the left a woman selling some little Loves shut up in a cage, which a man opens and draws one out to buy.

In the *exedra* which has the end semicircular, is seen the niche for a statue.

There are seen three small pictures that is Leda pressing to her bosom the swan, a priestess receiving the offerings from a maid to deposit upon the altar: Achilles and Patroclus, the one playing the lyre to accompany the song of a girl and the other looking at a second young woman who is listening in silence to her companion.

Passing by the fauces to the left of the second *tablinum*, is found an *oculus* with a window, covered with a modern roof.

Its walls are done with architectural designs, standing there two pictures, the one Venus traversing the sea upon a Triton playing the lyre, accompanied by two Amorini, who unfold the mantle of the goddess and uphold it as a sail, while another Cupid riding a Triton, follows them, playing the pipes.

The other picture represents Ciparissus seated having by his side the stag, and Apollo standing.

Go out into the atrium, which abuts upon the street of the Augustales there are two wings; and in that covered by a modern roof is seen a chapel for the

Lares with a pictures of Apollo overtaking Daphne, who immediately becomes changed into a laurel-tree.

On the same left side

56.) HOUSE OF THE GRAND DUKE OF TUSCANY. — There is to be seen at the bottom of the little garden a fountain covered with mosaic and shells, containing a niche with marble statuette of Silenus. In the *tablinum* was found a painting representing her sons trying to liberate Dirce from the furious bull, and Amphione contemplating the horrible punishment.

59. HOUSE OF THE BLACK WALL. — This house has *protirum*, *atrium*, and *tablinum*, laid with pavement of mosaic, and the peristylum supported by columns of stucco. In the centre is a basin for a fountain, and following it another semicircular basin also for a fountain. At the bottom is seen a reception room with walls painted black, and on that account this house is called House of the Black Wall.

On the same walls are observed divers small pictures. One to the right represents three little Lover and Psyche about a peacock. The other, four Amorini playing before an image of Priapus and offering him the objects used in the adornment of Venus.

There make part of the decoration of this wall two groups of Cupid and Psyche, and the likeness of Jove sitting, of Danae, of a bard, and of more men and women in various attitudes.

To right of same street

Region VI — Island XII.

2.) HOUSE OF THE FAUN, OR OF THE LARGE MOSAIC, *Domus M. Cassii*. — On the margin preceding the door

is read the salutation HAVE writte in coloured stones. This very beautiful house owes its name to the statue in bronze of the dancing Faun, found in the *atrium* and to the large mosaic. The pavement of the vestibule is of different marbles, and on the two sides high up on the wall are the seen two *edicula* of stucco. Also to be admired are the stuccoes of the walls of the *atrium* which are made of a cement similar to marble.

In the centre is the *impluvium*, with lining of marble, and a small pedestal once supporting the statuette of the dancing Faun. Round about are sleeping rooms and in front the *tablinum*.

On the wing to the left is seen in the pavement a mosaic representing three doves drawing a string of pearls from a casket.

One passes thence into the *peristilium*. In the large room in front was found the famous pavement in mosaic representing a battle between Alexander and Darius, now in the Museum at Naples.

In the *triclinium* was found the other mosaic representing the Genius of Bacchus on a panther, and other two small pictures of the same kind, one of a cat devouring a bird, the other with crustaceans and fishes (also at the Museum).

In the third court with a colonnade round, are to be seen many amphorae leaning against the wall. There were found various objects of gold, silver, bronze and *terracotta*, as well as some skeletons, amongst which one of a woman having on her finger a ring of gold with her own name (*Cassia*).



DOMUS VETTIORUM, VETTI'S HOUSE
OR NEW HOUSE

**Reg. VI. Insula XLV — noma street o degli
scienziati**

This surprising habitation was discovered in 1895 and it is very important for its beautifulnes and its nearly untouched conservation of the superb pictures and rare objects of art which have been recovered in it. There fore it reclaims the attention of all visitors, that wery day concir in great number to Pompei's coves.

The vestibule

Entering the vestibule one observes on the left wall a little picture representing a battle of cocks; on the right wall and opposite to the ingress there is painted the obscene picture of *itifallico* Paris. Many different pictures may be remarked on the walls, a hind, a ram, and a cat.

The atrium

On the left wall entering the atrium a chandeleer may be seen under which there is two wheels-carriage attatched to the dauphins mounted by small cupid. After one see a little bed-room, where on the left massive corner one observes a fowl, and on the wall of the same side the picture of Ariadne forsaken by Theseus; on the right wall Ero and Leander. All the walls present pictures of different fishes and birds. After one sees a second little bed-room where on the left wall one observes Ciparisso with the wounded

hind; in prospect, entering, the debate of Cupid and Pane at which Bacchus and Ariadne are assisting. On the highest side of the walls one may see some goddess Jupiter, Mercury, Leda with the ewan. After the little bed-room one sees a little building stair leading the superior stary. In the middle of the atrium at left and right one finds two strong boxes. Always at left there is a third little bed-room, in which one observes a little picture with cocks, and upon a pile, a little love upon a cray-fish.

The peristyle

From the atrium one goes in the peristyle where there are three doors; a large one in the central and two more little lateral, an the threshold one of which the pivots can still be observed. On the left entering in the peristyle one observes another little bed-room, on the left wall of which one sees Hercules a boy who kinds the serpents in the presence of Jupiter. After there are reproductions of Pompei's houses. In the central wall one finds a picture representing the torture of Pentheus executed by bacchants.

On the left wall one sees the torture of Dirce tied to the bull on account of Amphitriou and Zeths. Coming again out in the peristyle there is a little room on the left sharing — On the wall at room of the peristyle there are different fishes and bacchants, on the west wall a Lion with a head of Medusa; God Pan with the fistule at hand; the head of accarrier, a cow. Immediately in the inferior side of the North — West one sees a plastered copy of a fragment of a door. On the north side of the peristyle one finds a large hall which is said to have been used a dining-room. On the left corner there is painted a hermaphrodite. On

the trimming of the walls there are all round painted different Pompei's customs, namely an altar with a sacrifice refering to the table of Iphigenia; different frarist little Amours; corner Amours; a strife of two



DIRCE

whees-carriages a vintage, the Bacchus triumph. In the corner of the right side one sees the picture, of Mercury and Venus, on the central wall Martus and Venus and around different pictures. Coming on the

peristyle there is another little apartment, the use of which is unknown. Entering this one sees in front a little garden with portico. On the right side there is a little bed-room on the right wall of which there is painted Hercules, who uncovers the mantle to a Bacchant: On the central wall Ulysses who recognizes Achilles dressed as a Bacchant and legends him to the war of Troy; on the lateral side two Bacchants. It follows another little bed-room, in which entering from westone observes on the threshold of ingress may be remarked the inscription *Priva*. Different pictures coming out again in the peristyle one finds another room; on the left wall of which between two galleys there is the picture of Pasiphae in Daedalus' workshop, Juno and Argo, under which one observes a picture of Ariadne sleeping, who is discovered to presence of Bacchus. Upon the right wall of the void of the door there is represented a hermaphrodite. Returning in the Atrium, upon the right wall, entering from the newstreet, one observes a picture representing the chase the wild boar. It follows a little atrium on the right of which one sees a little building stair leading to the superior story, on the left an altar with a serpent and three lares. After-wards one enters the kitchen, where there are two tripods, five clocks bronze which upon a tripod a grideron and some fragments of amphora. In front there is a little bed-room with three obscene figures. Coming in the atrium one finds another little bed-room.

The garden

The garden is scattered with marble basin, and with also marble tables, one which being circulate, is supported by three trapezoidals with heads of olion.

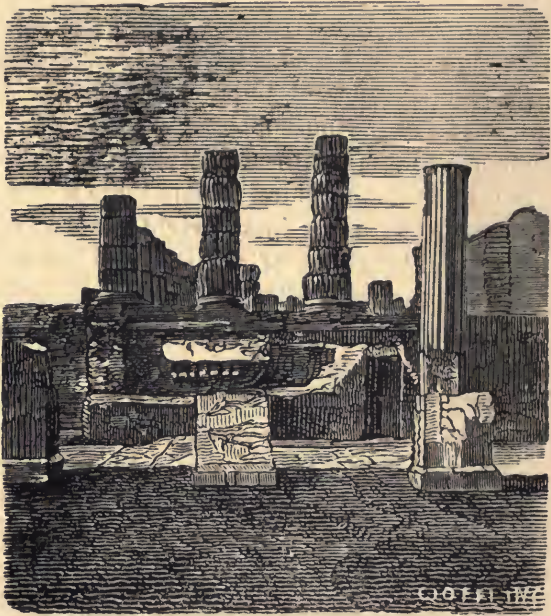
The pillars are charged with different little marble statues. At the angular North-west pillar there is the little statue of Paris with two pigeons and a lamb; on the same North side in the middle two little copper statues opposite, also with a child who supports with the right hand a goose and with the left a bunch of grapes. The North-west pillar supports the little statue of a Faunus, who supports with the left hand an amphora. In the Southside between the intercolumnation of the two central pillars there is the little Bacchus' statue with Owl in the right hand, and in front another little statue of a Satyre, who supports a gourd upon the right shoulder and supports with the left hand the syringe. The angular south-west pillar sustains a child seated who is holding a rabbit with the left hand. In the western side there are two children. All these little statues were furnished with leaden tubes which incorporated the waters upon the respective basin. In the North side of the garden it exists a basin of surprising work which in the inward part it formed at in the shape of sea-shell, in the middle of which there is a pristine at remains. Before the basin one observes two hermes surmounted by deceitful heads of Bacchus and Ariadne.

(Following this street, we arrive at another crossway, where we have on the right an arch of triumph, and at the left corner a temple, called of Fortune).

Region VII — Island IV

1. TEMPLE OF FORTUNE. — *Aedes Fortunae Augustæ.* — The prospect of the temple offers a fine staircase of with marble above which formerly rose four columns, of which are now seen the capitals only.

The cella was covered with a roof, and the walls were coated with marble. Here was found this, inscription:



Augusto Cæsari Parenti Patriae.

At the end is a niche with an altar before it. The sanctuary was flanked by two statues, which were found fallen on the pavement. The niche was surmounted by an architrave now seen on the ground where one reads:

M. TVLLIVS. M. F. D. V. I. D. TER. QVINQ. AVGVR.
TR. MIL.

A. POP. AEDEM. FORTUNÆ AVGVST. SOLO. ET. PEQ. SVA.

Marcus Tullius, son of Marcus, Jurisdictional Duumvir, for the third time Quinquennial, Augur, Military Tribu

ne, elected by the people, built from the ground and at his own expense the Temple of Fortune Augusta.

In the middle of the staircase stands an altar for the public sacrifices, with before it some remains of rods of iron that made part of a railing.

Leaving the temple of Fortune and turning towards the north, we pass the arch of triumph and enter.

Region VI—Island X—Road VI

STREET OF MERCURY. — This street is preceded by an arch of triumph, and was thus called from bas-relief of head of Mercury sculptured on the stone of a fountain, observed towards the middle of the length of the street.

By this street one arrives under the walls of the city.

(Upon the left side)

Region VI — Island VIII.

20.) OLD FULLONICA. BUILDING OF THE DYERS. *Tintoria*. — This building served for the washing and mending of cloths. To left of the entry is seen the cell of the porter charged with receiving the cloths and farther on the place where they were deposited.

In the portico was a fountain, and upon a pillar to the left is seen drawn the figure of the Sarno in quality of penates.

Upon the other pier were painted some fullers intent upon their work and on the same pier another picture representing the press for drying the wet cloths; and on another a woman sitting cleaning the instrument for carding, while a man presents to another woman sitting, a cloth, several of which are seen suspended on high on sticks.

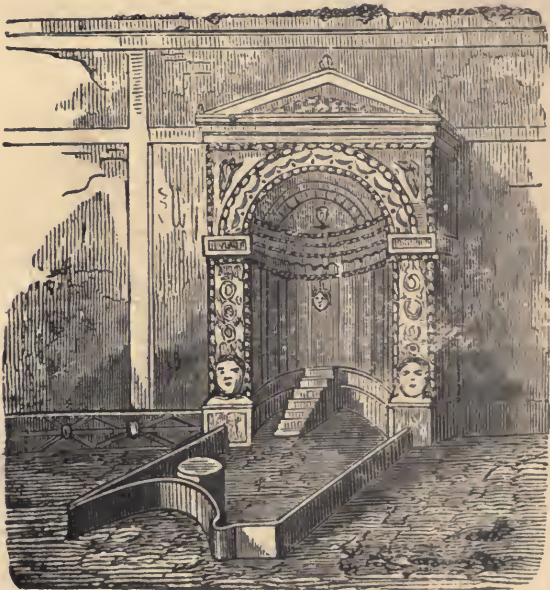
The portico is surrounded by rooms for the operatives of the workshop; and there is seen an oven on the left side.

At the bottom of the court are the basins for cleaning the stuffs.

From the same edifice one passes to the right into a habitation with an *atrium* of six columns, supporting formerly the roof of a portico, in the midst of which is the *impluvium* and puteal of terracotta.

(From this *atrium* we go out again into the street)

22.) HOUSE OF THE LARGE FOUNTAIN IN MOSAIC, OR OF LIVIUS.— The entrance has at its sides two rooms for the domestics.



The *tablinum* has a pavement of white mosaic with meander border.

In the company room (*exedra*), which is on the side, was painted a comic scene. In the little garden, preceded by a portico, is seen a fountain of marble in form of an *ediculum*, ornamented with shells and mosaics, having in the centre a mask in mosaic at the bottom of the basin rises the trunk of a column with hole in the middle to serve for making the water descend into a reservoir placed under. The basin is made in the manner of a bath. At the sides of the fountain are two masks of marble, hollow inside, which contained lamps, at night, pouring out their light by the eyes and mouths.

Following on the same side

23.) HOUSE OF THE SMALL FOUNTAIN. — To the right of the *protyrum* is the stair leading to the upper floor.



In the *atrium* is found on the right the cell for the slave. The garden is adorned with a fountain in

shape of an ediculum covered with shells and mosaic. In the centre of the basin stands a small pillar, on which rests a winged genius in action of surprise, supporting a swan with the left arm, from whose beak issued the jet of water. The walls of the garden present painted the view of a gate situated at the mouth of a river, in the same way as that of Pompei, at the emptying of the Sarno into the sea.

The wall the fountain rests against, is ornamented with paintings representing land and marine subjects.

Issuing from this house, we find a cross-way where is seen a fountain called of Mercury on account of the bas-relief on the pillar, whence issued the water. Opposite is seen.

Region VI — Island X.

1.) TAVERN. — Near the threshold is a counter covered with marble, having shelves made in the form of steps, where the exercent placed in view the glasses and cups. In this counter are infixed three jars of earthenware, for wine.

On the right side of the shop is the fire-place. In the little room in front of the entry is seen the podium done in imitation of marble, and above, it painted a chase of four-footed animals.

On the sides are two little pictures, the one to the right representing Polyphemus and Galatea, the other to the left Venus fishing.

The other locality also in front of the entrance placed to the left, contains nime small pictures making allusion to the use of the place.

They represent persons eating and drinking.

Amongst these there is one representing some men unloading a car with amphorae of wine; (another a soldier asking cold water to drink from a servant, with the apostrophe DA FRIDAM. PVSILLUM.; incised over his head; a third in which a man in a toga with cup in hand turns to a boy bringing a wine vase, with the words ADDE· CALICEM· SETINUM; and a fourth a table with people seated, round, and above, the *carnarium*, from which hang sausages, onions and other comestibles).



(After the tavern, turning into the street that goes by the side of it, towards the end is seen the last house to the left, called).

Region VI—Island XI—Road I.

10.) HOUSE OF THE LABYRINTH.—The *atrium* of this

house has the *impluvium* flanked by four columns fluted, with capitals.

The *tablinum* has a mosaic pavement with coloured meander ornament, and remains of stucco on the walls.—Passing by the *fauces* to right of the *tablinum* is seen a *peristylum* with colonnade.

Worthy of observation is the room at the bottom, which besides the walls being well-painted, contains, a circuit of fluted columns.

On the left side of the preceding is seen another room with pavement in black and white, having in the middle a small picture also in mosaic, representing Theseus overcoming the Minotaur in presence of the Athenian maidens in the Labyrinth of Crete.

The other small room to the right is also very elegant for its pavement, paintings and ornamentations.

Entering again the large street of Mercury, there is seen to the left.

Region VI—Island VII.

18.) HOUSE OF THE WOUNDED ADONIS, OR OF MARCUS ASELLINUS. — So called from the picture, on right wall of the peristyle, presenting, painted the size of life, Adonis wounded, with one arm leaning on the knee of Venus, and the other abandoned to Cupid who supports it, while more Cupids bind the wound.

To the right is another picture, representing Bacchus drowsy.

On the other side of the peristyle is observed a painting, representing a Hermaphrodite in the act of adorning himself, and sitting looking at himself in the glass which a man, in oriental dress holds to him,

and a woman drawing from a jewel-casket a string of pearls, while another ornaments his breast with a neck lace of gold.

The rest of the wall is well decorated with divers little Loves and garlands.

(On the same side).

23.) HOUSE, CALLED OF APOLLO, OR OF AULUS HERENULEIUS. — In the atrium is seen on the left side in the middle of the wall an Apollo painted, which caused the house to be thus denominated. — The *tablinum* or reception room which is in front of the entrance is decorated with fantastic squarings. In the middle of the two side walls are seen two small pictures, that of Adonis wounded, and the other Venus with Cupid on her shoulder. — The garden contains an artificial fountain, in shape of a pyramid with four stairs of marble for the descend of the water.

This fountain is girt by a little wall, in the internal circuit of which are some stairs, forming thus a fish-pond for keeping geese.

The wall against which the fishpond is placed, represents a small wood with fruit-trees and birds. In the bottom of the garden are three niches for the Lares; in that in the middle is seen an ornament in mosaic. — To the left of them is a room for sleeping, placed on a higher level than that of the garden, and ascend to it is by three stairs of white marble. — There are seen divers paintings architectural and fantastic, which decorate its walls, amongst them various figures of deities.

The walls in front represent three divinities seated upon curule chairs, Bacchus, Apollo, and Venus or Diana.

In the external wall of the room is another pictu-

re in mosaic, representing Achilles recognised by Ulysses in the presence of Deidamia.

Descending the street

Region VI—Island IX—Road VI.

2.) HOUSE CALLED OF MELEAGER. — So called from the painting in the androne representing Meleager with the wild boar sitting, and Atalanta standing by his side in action of repose. On the opposite wall is seen Mercury presenting a purse to Ceres sitting holding a torch.

In the midst of the *atrium* is a pillar covered with marble, on which was a statuette of bronze, with jet of water flowing into the *impluvium*: there is here



a table supported by griffins, with two cavities below for keeping cool the vases of wine and fruits.

To the left of the *atrium* is a garden with portico, in the midst of which is seen a fish-pond, surmounted by a fountain.

In the right angle of the garden is seen a small room with the antique vaulting, and ornamented with stucco.

To the left of the said room is a passage conducting to an upper room and other internal localities.

In the peristyle are four rooms with pavements in mosaic.—To be observed is the second of them destined for a dining room, having on three sides a colonnade with capitals.—The columns are covered with yellow stucco and the walls decorated with pictures in the same colour, one representing a Faun with a serpent in his hand frightening a Bacchante.

The fourth of these rooms is decorated with damaged paintings.—One observes on the wall in front a picture representing the judgment of Paris, that is the three goddesses with Mercury and Paris, receiving the galley from Helen in Presence of Hector sitting down; on high the personification of Mount Ida.

On the same side

5.) HOUSE OF THE CENTAUR.—The *atrium* of this house instead of an *impluvium* contains a *viridarium*, surrounded by columns, on which rested the roof, and to the right of the door a *cubiculum* and *æcus*.—The *tablinum* was ornamented with two paintings, now in the Museum at Naples, one representing Hercules with Dejanira and Illus at the river Evenus, met by the Centaur Nessus who offers to take them over to the other side: the other Meleager and Atalanta with the head of the Calydonian boar.

7-6.) HOUSE OF CASTOR AND POLLUX OR OF THE DIOSCURI.— This house is divided into two parts with two entries and two exits.

It belonged to one sole master.

To the left of the *protyrum* is the cell of the porter and to the right the kitchen, with another room, and a staircase to an upper floor.

The door to the left of the *atrium* has a stair of marble leading into a portico with columns of stucco, fluted.— The pavement is of white mosaic.— In the middle is seen a basin of masonry with a column for a fountain.— The walls around are painted with ornaments and figures, being observed to the right on entering Castor and Pollux.— On the pillar at the right corner is painted a dwarf playing with an ape.— On the other pillar in front is painted a priestess, wrapped in the folds of a serpent.— On the wall are the Pompeian Venus, a Bacchante, Thetis and two small intermediate pictures of fruit, birds, and quadrupeds.

At the bottom is a large salon for the domestic.

In the other apartments are observed two paintings, the first in the room to the right of the *tablinum* representing the Nymphs taking the newly-born Adonis brought forth of Myrra: and the other in the small room to left of the passage to the garden representing Apollo and Daphne.— Another small picture on the wall where Silenus offers to the child Bacchus a bunch of grapes.

Region VI — Island X.

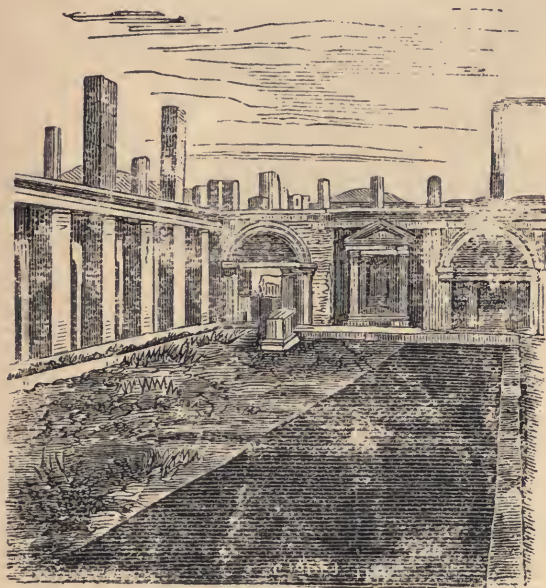
7.) HOUSE OF THE ANCHOR — Comes so called from the mosaic in the pavement of *protyrum*, representing an anchor.

In the two sleeping-rooms on the side are observed

two paintings, Neptune extending the hand to Amimōn, and Ariadne abandoned by Theseus.

At the bottom of the habitation is an underground place from which one passes into a small temple with niche for a divinity and two fountains.

After this house, we pass again the arch of triumph at the beginning of the street, in order to observe Island 5, in front of the Temple of Fortune.



Region VII—Island V—Decumanus Major

PUBLIC BATHS (BALINEÆ)

Fortunæ Thermæ

2.) This little bath or rather Balinea did not exist before the arrival of the colony of Sulla. It was con-

structed in two successive epochs and lastly after the death of Augustus.

The first room dressing-room (*apodyterium*) to which one approaches by a corridor (*fauces*) was destined to keep the clothes of those who when undressed prepared to enter the other rooms, since round about are seen the holes in the wall for the small beams of wood which sustained the presses and also the seats of masonry at the sides.



At the bottom is the cold bath (*frigidarium*) with circular basin (*piscina*) covered with marble, inside the circle of which is a step for descending. This room has a stucco cornice representing a race of Cupids in two-horse chariots or on horse-back

In the round of the bath are four niches, where were the seats for the bathers.

From the frigidarium one passed into the *tepidarium* called also the intermediate room.— Here is observed a brazier of bronze with three seats of the same metal, made at the expense of M. Nigidius Vaccula, who had cut the following letters; M. NIGIDIUS. VACCULA. P. S. — Figures of Atlas or Telamon of terracotta support a cornice resting on their heads, in the midst of which are places for holding cloths or vessels of perfumes and essences.

The vault is divided into large and small paintings in red and blue, in each one being a bas-relief, representing: Cupid resting on his bow; Amorini riding marine monsters; others leading dolphins, or guiding a hippogriffs; or beating a tambourine; a Centaur; a Pegasus; a child Hercules on a lion; and garlands of flowers; and all the compartments intermixed with candelabra and circumscribed by bands of different colours.

The last room (*calidarium*) contains the stove (*sudatorium*) and has on one side a large basin (*baptisterium*) of marble, for the warm bath (*calidarium*) and on the other the *laconicum* of hemispherical shape to moderate the heat of the stove.— In the *laconicum* is a fountain for a continual jet of water to refresh the bathers— On the border of the basin is written in letters of bronze: CN. MELISSAEO. CN. F. APRO. M. STAIO. M. F. RUFO. II. VIR. ITER. ID LABRVM. EX. D. D. EX. P. P. F. C. CONSTAT. HISIḶḶ. C. C. L.

(Gneius Melisseus Aper son of Gneius, M. Staius Rufus son of Marcus, Duumvirs for the second time exercising office, by decree of the Decurions have had made this vase (*fabrum*) at the public expense, at a cost of 5250 sesterces.

The vault has two opening which lighted the room and were shut by *windows* with glass.

The pavement of the stove (*suspensura*) is laid on pillars of brick, leaving beneath a hollow space for the passage of the heat.

The walls are also hollow for the same purpose.

Adjoining the said room is the furnace (hypocaust) which served to heat the stove.

(On the r.)

Region VI—Island VIII.

5.) HOUSE OF THE TRAGIC POET.—*Domus Homerica*. — Of this very noble house, interesting for its monuments of art, the proprietor is unknown. — Near the entrance was the mosaic of a dog chained, with the apostrophe CAVE CANEM, (Beware the dog).

The *atrium* which has the *impluvium* and *puteal* of marble was adorned with fine paintings, preserved in the Museum at Naples.—There only remains the fragment of a picture representing Neptune who having carried off Amimone, crosses the sea seated on a marine horse, guided by a Triton and accompanied by an Amorino who brings his trident.

To the left in a room, is painted on a frieze a combat of Amazons in carriages with other warriors on foot.

Below is seen a Nereid on a marine bull.— In front of the court is the *tablinum*, where was a mosaic called the Dramatic Concert, representing a poet declaiming verses.

The pavement is in mosaic, in the middle of which was a small picture with a dramatic representation by seven figures.

In the peristyle surrounding a small garden is the small temple for the Lares where was found a small Faun.

There are upon different walls various pictures of landscape and marine.



NEPTUNUS

In the dining-room are seen the pictures of Venus with nest of the Amorini; Theseus abandoning Ariadne in the island of Naxos, and a scene from myth of Diana,

Region VI — Island VI.

1.) HOUSE OF PANSA. — *Domus Nigidii Maii*. — The building of this habitation form an island surrounded by shops, and it is called *Insula Arianna Polliana*. — It was possessed by Cneius Alleius Nigidius Maius.



A slave of the name of Primus was charged with the sale of the wares of the master and with the letting of the shops.

The vestibule has a mosaic pavement.

The *atrium* is surrounded by small, separate rooms and has in the middle the *impluvium* — The *tablinum* divides the *atrium* from the internal apartments.

To the right and left of the *tablinum* are other two

rooms of entertainment (*alæ*) with pavement in mosaic. — Between these wings and the *tablinum* is a small passage (*fauces*) communicating with the internal part of the house.

Passing into the other apartment one enters a court with peristyle, in the midst of which is a basin. — The fluted columns are surmounted by Ionic capitals. — In prospect stands a dining-room with window looking on the garden. — On one side is the (*exedra*) and there are other family rooms.

On the left side of the (*fauces*) leading to the garden is the kitchen, where were found many utensils of bronze and vases of terra-cotta. — The painting on the walls represents two serpent protectors of the altar, on which were made the sacrifices, and in another place are painted eatables.

From the kitchen we pass into another room near the garden

17.) PISTRINUM.—In the locality No. 17 to the west of the island must have been sold bread, because there is seen the mill (*pistrinum*) and after that another room and the oven, where was found a basrelief on the arch of the fore-part, representing a phallus, with the words HIC HABITAT FELICITAS.

FOUNTAIN. — From the street of the Baths turning to the right one encounters a fountain, where the street divides into two, that is in a small street to the right leading to the walls of the city and to the left the principal street continuing. — The fountain has a basin surmounted by a pillar with basrelief of an eagle devouring a hare.

Adjoining the same behind is a shop called,

Region VI — Island III.

20.) TAVERN OF FORTUNATA. *Taberna Fortunatæ*. — This shop situated at the corner had outside an inscription, now destroyed, from which it appeared that it belonged, to Fortunata and eatables were sold there. — In this tavern is a counter of masonry with part raised higher for placing the brazier, also a bench surmounted by shelves for placing the comestibles.

At the bottom were two cells for the entertainment of customers. — In the triangular part was a staircase, leading to an upper story or vine-arbour, under which were found many amphoræ.

Continuing along the street, on the l. of the fountain, towards the North.

3.) BAKEHOUSE AND MILL. *Panetteria* — Is a small habitation with a *pistrinum* or oven, and four mills. To the right there was the mouth of a cistern between two supports with earthenware vessels for the water: — Between the cistern and the oven there is the entrance into a room with pavement of mosaic. — Near the oven is another room, where is seen on the wall the place of the shelves for putting the bread on before being cooked. — To the left of the *pistrinum* is seen the kitchen. — In this habitation were found various amphoræ full of flour and some vessels of earthenware.

In another locality to the left destined to the use of a stable for the animals employed in turning the mill-stones, is observed a watering-place constructed in the thickness of the wall of separation. It has another exit in the side street.

(Going out from this place, is seen in front a house restored, No. 27, where was established an Archaeological school with relative Library)

Region VI—Island II.

4.) HOUSE OF CAIUS SALLUSTIUS, OR OF ACTEON. *Domus A. Coss. Libani.*—This habitation was attributed to Caius Sallust from the epigraph on the outside wall, now less distinct, C. SALLVSTIVM M. F., but from a bronze seal found in september 1806, it appears that the proprietor was A. Cossius Libanus.—



At the sides of the vestibule are two shops making part of the habitation, and in that to the left is seen a bulk of masonry covered with marble, in which are

infixd six vases of earthenware.—On the side is a small oven.—More inside is another bulk for placing perhaps the measures on. Having passed the vestibule, we enter an open atrium with six rooms at the sides.

In the centre is the impluvium, where on a base of marble was found a bronze group representing Hercules conquering the stag, from the mouth of which flowed a jet of water.—This group is now in the Museum of Palermo, and a copy in plaster in the Museum at Naples.—The exedra and the wing (*ala*) to the left are painted in blocks of various colours.

To the right of the atrium one passes into another secret apartment.—The picture covering the wall in front represents Diana naked at the bath, in the moment when she is surprised by Actaeon, who is attacked by two dogs.



On the sides are two other pictures, one representing the rape of Europa; the other Helle in the sea extending her arm to Phryxus sitting on the ram.



DIANA

On each side is seen a bedroom.—The cubiculum to the right, adorned with a pavement of African marble, has a painting representig Venus and Mars. — On the right sides of the wall is seen a *lararium* or small niche.—Here were found a small idol of me-

tal, a small vase of gold, a piece of money, also of gold, and twelve others of bronze of the Emperor Vespasian.

In the cubiculum to the left were found, eight small columns of bronze and remains of gilt wood which formed part of a bed.

On the r. continuing

Region VI — Island 1.

13.) CUSTOM HOUSE. *Compitum*. Is a sacred edifice erroneously supposed to be a custom-house. — It is formed of a large room without a door, in which is seen a pedestal covered with marble to support the statue of some divinity. — There were found here some weights of marble and of lead, from which it was called a custom house. — On one of them is read the word EME (*buy*) and on the other side HABEBIS (*you will have*).

10. HOUSE CALLED OF THE SURGEON. — So called from the surgical instruments found here, now in the Museum at Naples. — Here is observed the painting of a woman-artist drawing the hermes of a bearded Bacchus.

7.) HOUSE CALLED OF THE VESTALS. — Is a great habitation, composed of two houses communicating together.

The vestibule has at the sides two rooms open to the street, and in that to the left is seen the painting representing a Faun discovering a Bacchante asleep and on the wall opposite the image of a Victory on a high pedestal.

It bears the name of House of the Vestals because in the peristyle there is a species of basin in the

midst of which is an elevation in shape of an altar where it is supposed was kept up the sacred fire, and also from some paintings believed to represent those virgin priestesses.

But such suppositions are without foundation.

5.) THERMOPOLIUM. *Taberna*. — Is a shop in which were sold hot drinks, and has the counter of masonry once covered with marble with steps for placing in view the cups and glasses. — In the internal part is the habitation of the master.

The last locality on the left side the street

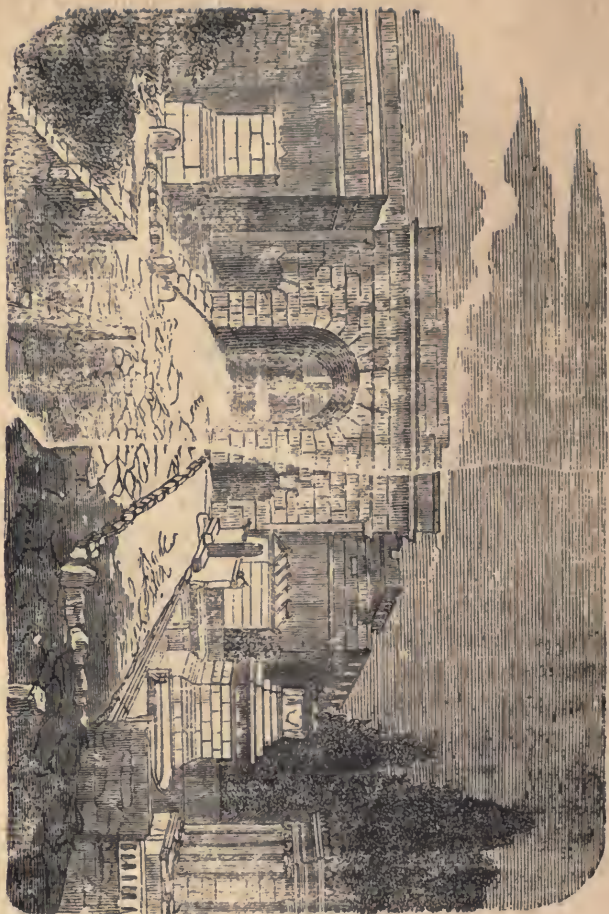
1.) INN OF JULIUS POLYBIUS. *Hospitium*. — Is an inn with tavern. — The entrance has a pavement interrupting the footway for the admittance of the ears and animals, with a door introducing into a court, which had on the right the kitchen, the shelter for the vehicles, the stable, and the convenience. — To the left and in front were sleeping-rooms. In the *atrium*, were two watering-places for animals.

The name of the proprietor Julius Polybius was written at the side of the entrance, now destroyed by time.

THE HERCULANEAN GATE



This gate is situated on the top of the hill. — It was without bulwarks and had two androni, each with three arcades forming as many entrances, that in the middle for the carriages and the two sides ones for the foot-passengers.



STREET OF THE TOMBS



Of all the streets which issuing from Pompei led to the neighbouring towns the only one discovered is this called of the tombs, denominated by the ancients Burgus Augustus Felix, leading direct to Herculaneum.

To see the monuments in order, those must first be observed on the left side the way (W. side) and then the others, which coming up again to the gate are on the opposite side. (E. side).

1.) TOMB OF MARCUS CERRINIUS RESTITUTUS, AUGUSTAL. — This was once supposed to be the post for a sentinel at the gate of the city, and on that account was called Sentry-box for the Guard of the Gate.

2.) TOMB OF VEIUS. — Seat which on the back bore the following epigraph: *To Aulus Veius*, son of Marcus, duumvir exercising office for the second time, quinquennial, military tribune elected by the people, by decree of the Decurions.

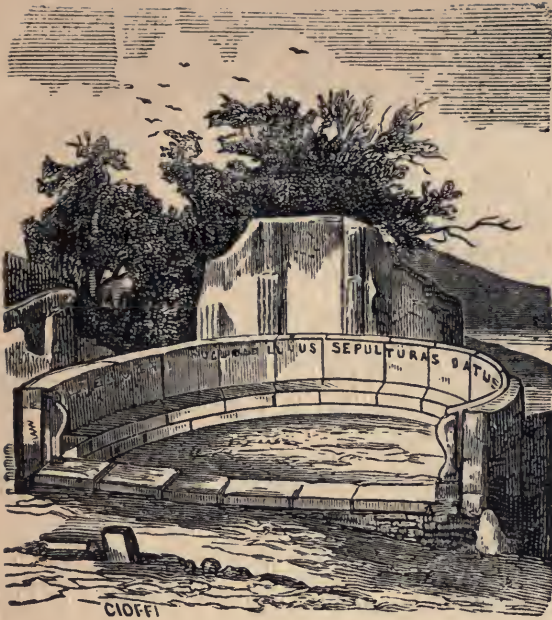
3.) TOMB OF PORCIUS. — A third sepulchre of which is seen only the basement and the nucleus of stone with a few vestiges of decoration seems to have been constructed for Marcus Porcius, to whom the Decurions had accorded a piece of public ground of the extent of twenty-five square feet.

4.) MONUMENT OF MAMIA. — The priestess Mamia had also here her tomb, ornamented with statues, columns and seat of semicircular form, having at the back this inscription: MAMIAE· P· F· SACERDOTI· PUBLICÆ. LOCUS· SEPVLTVR· DATVS· DECURIONVM· DECRETO·

(To Mamia, daughter of Publius, public priestess, this place of sepulture was given by decree of the decurions).

A path without pavement turns to the left and seems to set forwards towards the sea.

In the angle of the road rose the statue of Titus Suedius Clemens, who by order of Vespasian had made again the measuring of the Pompeian territory and revindicated to the community the places usurped by private individuals.



5-15.) VILLA SO-CALLED OF CICERO OR HOUSE OF MARCUS CRASSUS FRUGIUS. — There follows a mixture of buildings and gardens, constituting the property of a single individual, called Marcus Crassus Frugius.

Here were baths of sea and fresh water: and here were found those most beautiful pictures of Bacchantes, Satyrs and Centaurs, which with the mosaic of Dioscorides of Samos are now admired in the Museum of Naples.

It has been called the Villa of Cicero, but nothing confirms that supposition.

16.) TOMB OF SEVILIA. — A stone supported on two marble steps, and these on a basement containing the sepulchral cell, are all that remains of a tomb raised

by a woman named Servilia to her husband, whom she calls in the epigraph, collected together in fragments, the friend of her soul.

17.) TOMB OF SCAURUS. — There comes next a tomb called of Scaurus, from the inscription upon it. — But the stone does not belong to the monument and, found in the road, was placed here in 1815. — The inscription says: To Aulus Umbricius Scaurus, son of Ausul (of the tribe) Menenia, duumvir. — To him the decurions have accorded a place for a monument, two thousand sesterces to spend on his funeral, and an equestrian statue to be erected in the Forum. — Scaurus the father to his son (places this).

This tomb belongs to an unknown magistrate, who for his munificence had obtained the popular suffrage. — The monument consists of a cella or *columbarium* containing fourteen small niches, with the vault supported by a pillar open on its four faces to receive the urn which should contain the ashes of the principal person buried.

The cella is enclosed by a wall, and above the vault has three steps supporting the stone. — On the pedestal, and on its steps are represented various combats of gladiators and wild beast hautes given to the people by the deceased in remuneration of the obtained magistracy or exhibited on the last day of his funeral by the gladiatorial company of Numerius Festus Ampliatus.

18-19.) CIRCULAR TOMB OF A CHILD. — A circular tomb, girt by a wall ending in six pilasters, on the two of which facing the street are bas-reliefs in stucco of a woman covering with bands the skeleton of a child, and of another woman sacrificing on an altar laden with fruit, and a space enclosed by a low wall precede a notable cenotaph.

20.) MAUSOLEUM OF CALVENTIUS. — This rises upon three marble steps, resting on a pedestal. — The stone adorned with foliage and palms bears the following inscription, under which are figured a *bisellium*, that is a seat for two people, and the stool for resting the feet on:

C· CALVENTIO· QVIETO·

AVGVSTALI

HVIC· OB· MUNIFICENT· DECVRIONUM·

DECRETO· ET· POPVLI· CONSENSV· BISELLI·

HONOR· DATVS· EST.

(*To Caius Calventius, Quietus, augustal, to whom for his munificence was, by decree of the decurions and with the consent of the people, accorded the honour of the bisellium*).

21.) THE FAMILY OF THE ISTACIDII. — Who inhabited the suburb possessed also here a locality for burying their dead, occupying a space, of fifteen feet in front and the same in depth.

THE FAMILY OF NEVOLEIA TYCHE. — Rises next the monument of Nevoleia and of Munatius. — One penetrates into the cell by a small door very low, containing two rows of niches, in which were found lamps and urns of terra-cotta with three urns of glass shut up in other of lead. — The stone is ornamented with a very rich frieze, with the bust of Nevoleia, and of a

funereal representation of various men and women, who deposit their offerings before a sepulchral stone in presence of some magistrates.

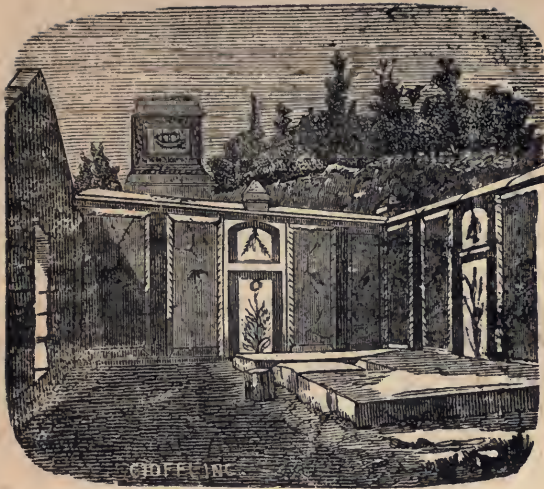
The inscription is thus conceived.

NAEVOLEIA · L · LIB · TYCHE · SIBI · ET ·
C · MUNATIO · FAVSTO · AUG · ET · PAGAN
CVI · DECVRIONES · CONSENSU · POPULI
BISELLIVM · OB · MERITA · EIVS · DECREVERUNT
HOC · MONVMENTVM · NAEVOLEIA · TYCHE · LIBERTIS · SUIS ·
LIBERTABUSQ · ET · C · MUNATI · FAUSTI · VIVA · FECIT ·

Nevoleia Tyche, freedwoman of Lucius (Nevoleius), for herself and for Caius Munatius Faustus augustal and inhabitant of the suburb, to whom the decurions with the consent of the people decreed the bisellium. — This monument Nevoleia Tyche in her lifetime made for her freedmen and freedwomen, and for those of Caius Munatius Faustus.

On the right side of the monument is seen in bas-relief a ship with rowers, in the act of reaching port and lowering the sails, an allusion perhaps to the termination of life, or to the commercial pursuits in which Munatius was engaged.

On the opposite side is carved the bisellium, furnished with the stool for supporting the feet.



23.) FUNERAL. TRICLINIUM. — In this place are three couches of masonry, round a table. — Here a freedman named Callistus assembled on the anniversaries of the death of his master Cneius Vibrius Saturninus, his relations and friends, celebrating his memory with a funeral banquet (*Silicernium*).

24.) HOUSE OF M. ARRIUS DIOMEDES. — The last building on the left is that commonly called the House of Diomede, formerly consisting of three floors. — It is approached by a staircase of marble, flanked by two columns of brick. The court is embellished with fourteen columns forming a portico.

To the right are the rooms for the slaves and in the second door is a staircase leading to the upper floor.

To the left of the entrance are the bath-rooms.

In the first was a basin for a cold bath surrounded by columns, and a small cooking place with stove, with near it a dressing-room which was shut with curtains, and in front a door leading to the furnace serving to heat the water of the warm bath, to which one enters by another way, crossing two rooms. — Here is seen the bath for hot water, and a semicircular niche.

The walls are hollow, to give passage to the heat of the furnace below.

Going out again into the court, in the place next the bath is seen the larder, and a cubiculum with window looking on the same court.

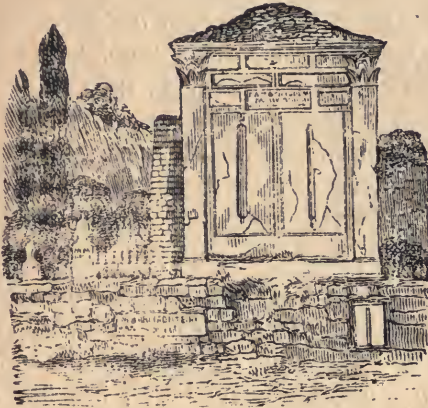
On the same side is a noble dormitory terminating in a semicircle, and lighted by three windows, in which the bed was placed under an alcove hung with curtain by rings above. — On a bench of masonry were found many little vases of glass enclosing perhaps essences and cosmetics.

Follows the ante-chamber to the triclinium, and then the triclinium itself looking on the terrace, with a room on each side and a staircase near, leading to the lower floor.

Descending a stair to the right of the entrance where were the rooms of the slaves we find a passage declining towards the garden, and leading to the apartments on the ground-floor, consisting of a *triclinium* and other rooms nobly painted and decorated. — Under these and the *ambulacrum* of the garden is the cellar, going round which one sees many amphorae leaning against the wall, consolidated in a mass with the cinders. — Near the north entrance were found the impressions of eighteen people as well as a child and boy, who had taken refuge here to save their

lives. — Their cloths and the drapery with which they had covered their heads to protect themselves from the suffocating exhalations of the ashes were to be seen.

With them were found many precious objects, jewels and ornaments. — Near the gate in the wall of the garden were found two other skeletons, perhaps one of the head of the family with key silvered over in his hand and ring of gold on his finger, and the other with box of jewels and gold and silver money, perhaps, the slave following his master.



42.) SEPULCHRE OF THE ARRIAN FAMILY. — Tomb of the Arrian family, which Marcus Arrius Diomedes, freedman of Caia and head of the suburb of Augustus Felix, had prepared for himself and his relations.

41.) TOMB OF VELASIUS GRATUS. — Tomb of a boy of twelve years, called Numerius Velasius Gratus.

40.) SEPULCHRE OF SALVIUS. — Tomb of another boy of six years, called Salvius.

39-38.) SEPULCHRE OF CEIUS LABEONIS. — Sepulchre of the Ceian family in form of a pedestal ornamented with statues with bas-reliefs of stucco representing soldiers leading in hand their horses, various trophies of arms, with busts, some windows shut with gratings, and the inscription:

L. CEIO· L· F· MEN· LABEONI
ITER· D· V· I· D· QVINQ
MENOMACUS. L·

To Lucius Ceius Labeon, son of Lucius, (of the tribe) Meneria, for the second time duumvir, quinquennial, Menomacus the freedman (made this).

37.) SEPULCHRE OF LUCIUS LIBELLA. — Follows along the road a stone of travertine, which has engraved on its two faces the same epigraph: To Marcus Alleius, Lucius Libella, the father, edile, duumvir, prefect, quinquennial; and to Marcus Alleius Libella the son, decurion, who lived 17 years. The side of the monument is given by the public. Alleia Decimilla daughter of Marcus, public priestess of Ceres, has had made the sepulchre of her husband and son.

36-30.) SAMNITE TOMBS. — After other tombs of unknown personages, we arrive at the point in which the road diverges going under ground not yet explored.

Here stand the Samnite graves, in which were found in 1873 some painted vases, with money commonly attributed to an unknown city of Campania (*Irnum*), and other burying places contemporary with or a little later than the deduction of the Roman colony.

29-16.) MANUFACTORY OF POTTERY.—Come next some shops preceded by a portico, amongst which is notable a manufactory of pottery, with ovens for the baking.

This locality has been called an inn and stable because here were found the skeleton of a horse with bridle and remains of a carriage, and in the middle of the portico a fountain with watering-place for animals.

15-10.) GARDEN OF THE MOSAIC COLUMNS.—A villa with shops standing under it and with an inn had two entrances from the street, of which one was destined exclusively to the passage of carriages.

In the area or garden there was a *sacrarium* decorated with four columns in mosaic, now in Museum at Naples. In the other garden adjoining the tomb N: 8, stood a second *sacrarium*, dedicated to Hercules, preceded by an altar in which are represented in relief a man in the act of sacrificing a pig, the drinking-cup of the hero, his club and a cock.—In prospect of the entrance there is a fountain with niche of mosaic and shells.

9.) GREAT NICHE AND SEAT.—A covered seat not different in destination, though more spacious than that dedicate to Cerrinius (No. 1) made part of the tomb of some unknown person, and offered to the passers-by a convenient shelter.

The walls of the semicircle are elegantly painted, and the cavity of the vault is adorned with an open shell design.

8.) The Tomb in which was found that remarkable vase of glass, with bas-reliefs representing a vintage.

7-6.) TOMB OF THE GARLANDS. — With garlands on its four faces between pilasters.

On the front it once bore a tablet; not found when the tomb was discovered.

5.) Tomb surrounded by a wall, with two altars adorned with festoons.

4-3.) Pedestal for monuments not finished.

2.) TOMB OF T. TERENTIUS. — This sepulchre is surrounded by a wall which bore a tablet to the effect that his wife Fabia buried here her husband the edile T. Terentius Maior, the place being given by the public, and two the usand sesterces also, to be spent at his funeral.

Inside the area was a grave-stone having his name, and near it an urn of glass containing his ashes, shut up in another of pottery, and this in a larger one of lead.



THE AMPHITHEATRE

(*Amphitheatrum*)

The amphitheatre is situated 400 metres from the rest of the excavations, is of oval shape, and has 400 feet in its greater diameter, and 114 in its minor; could contain 20 thousand spectators, from which it is reasoned that the neighbouring people frequented the shows of Pompei.

The principal door of the building is on the northern side, by which one descends into the arena down an inclined way paved with Vesuvian stone, having at the side holes for the supports of a Wooden railing to make a free passage for the people engaged in the service of the games.

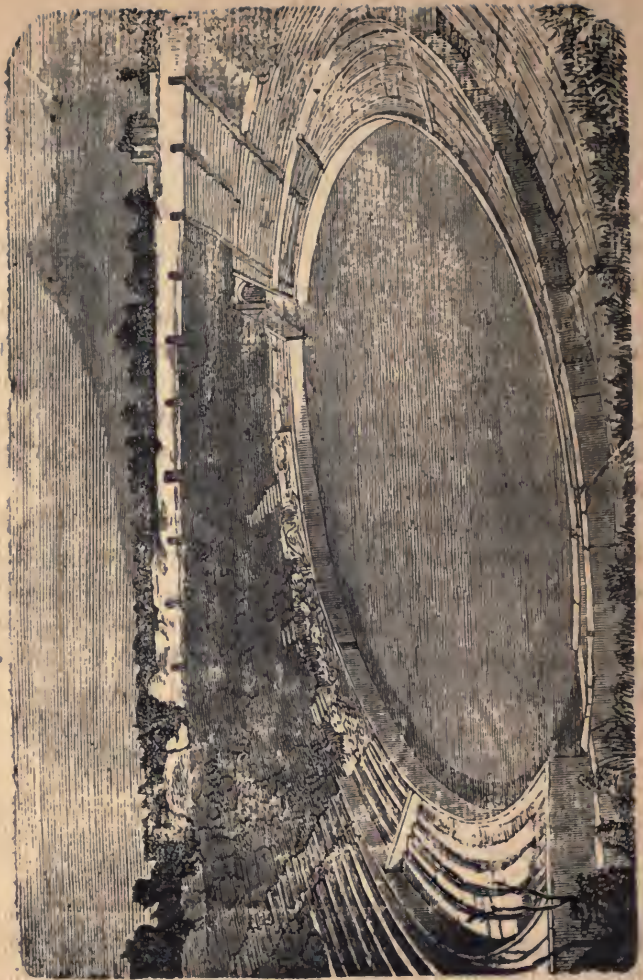
To the right and left of the entrance are two niches, formerly containing two statues of well-merited citizens, that is C. Cuspius Pansa the son, pontifex and duumvir, of Cuspius Pansa the father quatuorvir, quin-quennial, and prefect, in conformity with the Petronian law, as appears from the under-placed inscriptions:

C· CVSPIVS· C· F· F· PANSA· PONTIF·
D· VIR· I· D·

C. CUSPIUS. C. F. PANSA. PATER. D. V. I. D.

III. QVINQ. PRAEF. ID. EX. D. D. LEGE. PETRON.

On the side opposite the principal entrance, there is another. — Before arriving at the arena, one may enter to the right or left a subterranean portico, which goes round the circumference of the edifice. — It is vaulted and is very solid.



By the same one ascends by means of stairs to the first and second gradation or cavea, where sat the magistrates and distinguished citizens.

On the walls of this passage are seen divers inscriptions painted or scratched now almost destroyed. The arena is shut in by a parapet, dividing it from the first cavea.

This parapet was surmounted by iron bars to defend the spectators from the wild beasts.

All the surface of the said parapet was covered with stucco and painted in fresco with representations appropriate to the place, but these, after being a short time exposed to the air were all lost.

There were also here many inscriptions in memory of the magistrates who presided at the shows and who contributed to the restoration of the Amphitheatre, repairing the cunei, and the ruined apertures.

The first cavea next the parapet is divided by an enclosure of tufo stones from the other cavea, above, and contains divers transverse walls, forming a distinction.

There are four compartments, that is two towards the doors, of five steps, larger and more spacious, each one with its separate entry — From which one passes to the second cavea of 30 steps, and comes finally to a range of arches or gallery called the *summa cavea*, with a walk round from which one ascended to the uppermost tier destined for the women and the plebs.

In the internal circumference of the parapet on the western side there is another small entrance leading to a den where were deposited the corpses of those who fell, drawn there by a hook.

Near to the two principal entrances are two cells, once furnished with railings of iron, serving for the

custody of the wild-beasts, which remaining separate from the places where passed the spectators, were kept inside the railing of the gate, and in proximity to the arena, where it was not allowed to any one to set foot except those who took part in the games.

THE END



Issuing from the Amphitheatre into the grand road, we find, ourselves opposite the Hôtel du Soleil, where refreshment, or accomodation for a lenghened stay may be had on equally moderate terms.



