

OBSERVATIONS
UPON THE
ANTIQUITIES

Of the TOWN of
HERCULANEUM,

Discovered at the Foot of
MOUNT VESUVIUS.

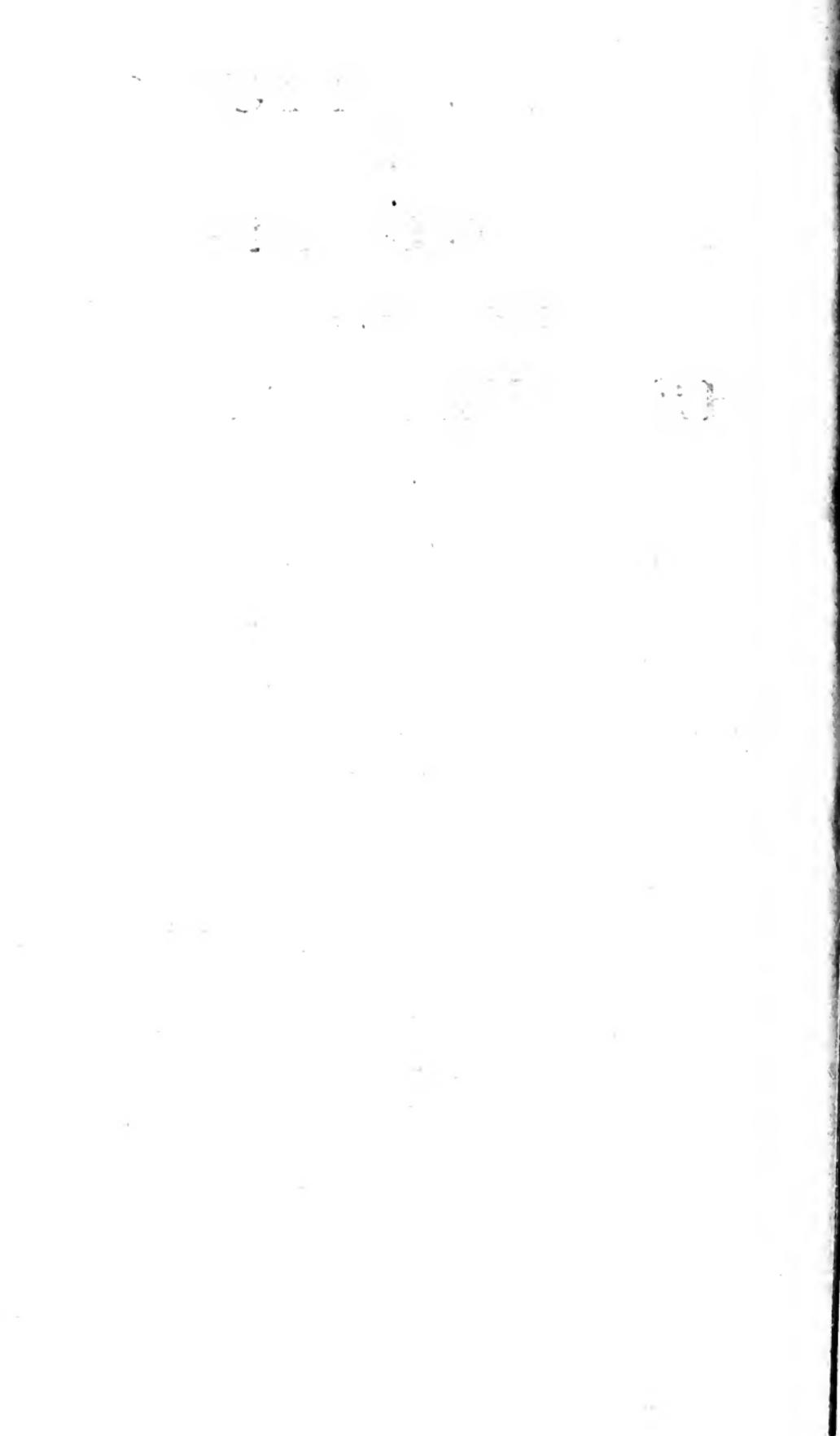
With some Reflections on the PAINTING
and SCULPTURE of the Ancients.

And a short Description of the ANTIQUITIES in
the Neighbourhood of NAPLES.

By Mr. BELLICARD, Architect,
Member of the Academies of BOLOGNA and
FLORENCE.

Enriched with Forty-two PLATES, designed and
engraved by the Author.

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A D V E R T I S E M E N T.

THIS collection of observations was at first made with a view solely to my own private instruction, and I should never have ventured to commit them to the publick, had not I been induced to hazard that step by persons of consideration, as well as an earnest desire to present them to Monsieur de Vaudieres, whom I had the honour to accompany in his journey to Italy. This is the least acknowledgment I owe to this illustrious protector of the liberal arts, for the singular share of his favour which I enjoyed, and the advantages I have reaped from a journey so necessary to

render me perfect in the study of architecture.

The principal design in this little work is to refresh the memory of those who have visited Italy, and seen the most remarkable antiquities in the neighbourhood of Naples; as well as to communicate a slight idea of them to others, who have not made that tour, and of consequence cannot judge for themselves. I shall only observe, that, among the different designs exhibited in this volume, there are some plans of the principal edifices in the city of Herculaneum, the dimensions of which it was not possible for me to take; for the inspectors of the works, and those who conducted the digging, had so severe orders on that subject, that they would never indulge me with an opportunity.

I have divided this collection into three parts, which form as many little separate treatises, in the first of which I describe every interesting particular which I observed in Herculaneum, including publick and private edifices, tombs, utensils, and other curiosities found in that subterranean city, where the least trifles become matters of consequence to the lovers of antiquity.

The second section is composed of a dissertation upon the paintings and sculpture found in Herculaneum; and as this part was not so much my province, I would not rely upon my own knowledge, but had recourse to Monsieur Cochin, who had the honour to be chosen by his majesty, as a proper person to accompany Monsieur de Vaudieres

dieres

dieres in the same journey, and who employed every leisure moment that was at his disposal, in making observations, touching an art in which he excels.---This dissertation, therefore, is entirely the work of that celebrated designer, who hath been pleased to communicate to me every thing that he had collected upon the subject.

The third section contains a description of the antiquities in the neighbourhood of Naples; namely, Baiæ, Puzzoli and Capua. I know very well that several authors have given descriptions of what is most remarkable in these different places. But as I likewise made observations upon the same antiquities, which I accurately delineated upon the spot, I thought it was a duty I owed to my profession

to insert them after those of Herculaneum, with which, indeed they seem naturally connected.

Should the publick relish this little performance, I may hereafter communicate my reflections upon the monuments of antiquity in Rome, and other parts of Italy.

E R R A T A.

Page 200. Line 19. for *us*, read *his*.

P. 206. for *Marca*, r. *Maria*.

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O B S E R V A T I O N S

U P O N T H E

A N T I Q U I T I E S

O f t h e C I T Y o f

H E R C U L A N E U M .



SECTION I.

Of the EDIFICES, TOMBS, and CURIOSITIES found at HERCULANEUM.

DISSERTATION upon the Eruptions of
Mount VESUVIUS.

BEFORE we enter into a detail of the edifices and other curiosities which have been discovered in the subterranean town of Herculaneum, it will not be improper to give a superficial sketch of Mount Vesuvius, which was the cause of that city's destruction. The prodigious effects of this vulcano are the more difficult to describe, as the mountain from which it rises, is subject to great alterations, occasioned by

the earthquakes which produce the eruptions. The following remarks I made upon these phænomena in the year 1749. They have been confirmed by a repeated survey, which I took in 1750, as well as by the observations of Monsieur Souflot, the king's architect, who favoured me with the dimensions as he himself had taken them that same year.

Plate I.

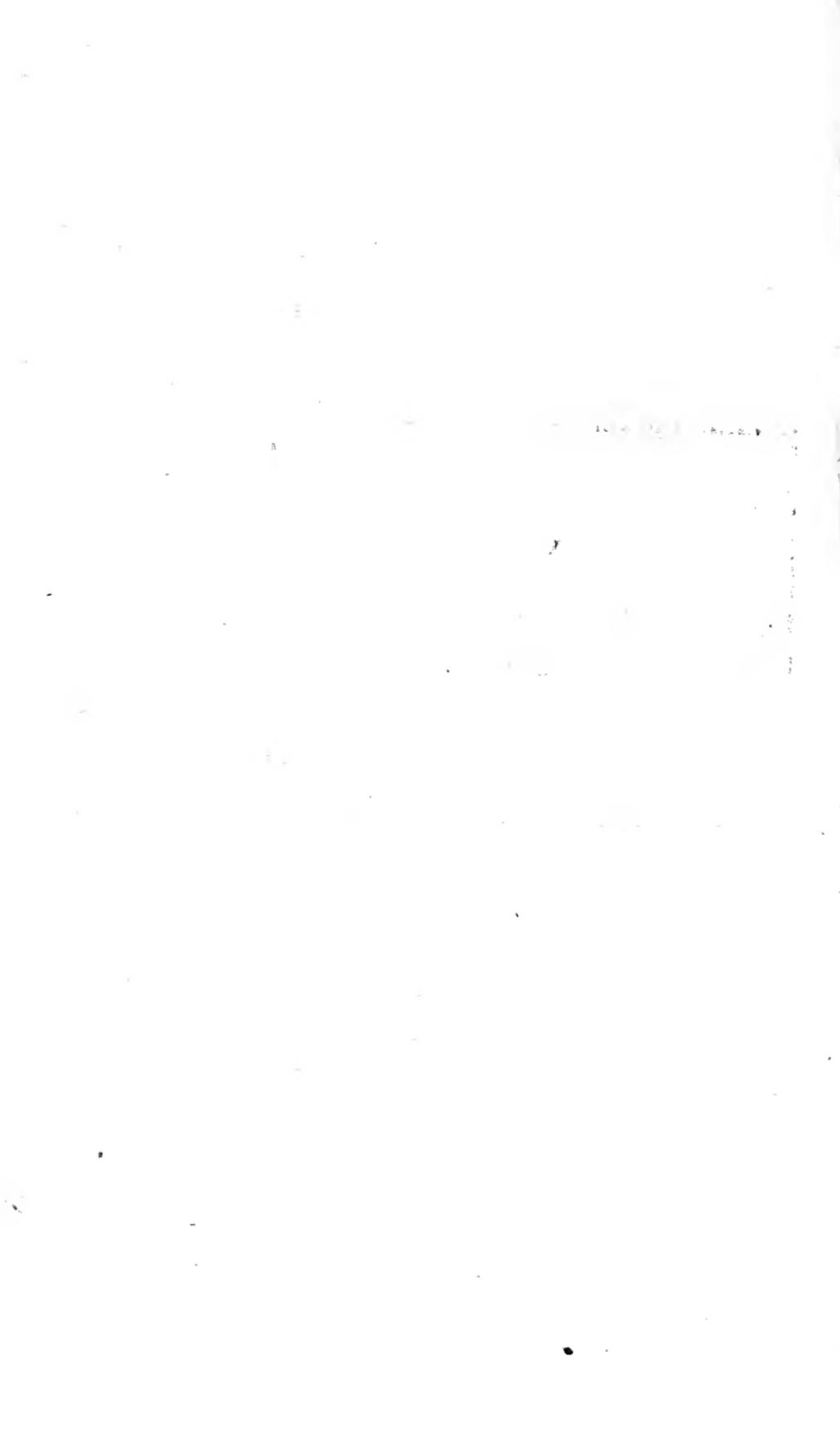
The first plate represents Mount Vesuvius*, as it appeared in 1750; the circumference of the summit being eight hundred and fifty toises, and the diameter two hundred and eighty two.

* Those who are curious to see this volcano represented more at large, may have recourse to the plate which Monsieur Chedel hath engraved, after a design made upon the spot in 1750. by Monsieur Cochin, jun.

Pl. I. 100



Bellicaria rec.



We arrived at the spot A. from whence we could perceive the mouths B. C. D. E. before we descended by the path which leads to the bottom. The road to the summit was very difficult, the last two miles being partly through cinders, and partly over stones, which had been very unequally diffused by the late eruption. These stones were of different natures, both in consistence and colour, some of them being very hard, and heavy, and others light, and extremely porous, composed of sulphur and minerals. In 1749, at the bottom of this vulcano were several mouths, E. G. which threw up the matter in such abundance, as to raise the earth to the level, C. D. E. which in 1750 formed the new interior surface of this mountain. The summit A. from the line C. D. E. is

not more than from thirty to thirty two toises in height, which is not quite one half of what it was in the preceding year. We descended over crusts of sulphur, which covered a boiling matter, like metal in a state of fusion. We found a space of about eighteen or twenty feet, in which these crusts being broke, discovered a kind of a lake, formed of different inflammable substances, the scum of which being thrown out upon the sides, was cooled and accumulated into new heaps, the form of which, I can compare to nothing so aptly, as to the effect produced in a river by sheets of ice: they were about eight or nine feet thick, and bore up by a liquid substance; several flakes were piled one over another, and all the bottom gaping in different parts, being full of chinks
through

through which the fire was perceivable.

The mountain B. was situated at about one third of the distance from this bottom, and partly covered with its vaults the great mouth, from whence, every five minutes, issued a sheet of fire, mixed with stones, liquid sulphur, and laver, which being cooled in falling down, increased the mountain, which, in the year 1750, might be from twelve to fifteen toises in heighth, and the sheet of fire rose about eighteen or twenty toises above the summit.

This mountain was surrounded by a quantity of other small openings, B. C. D. and E. called chimneys, which never threw out flames, except when the sheet, in its different periods, finding difficulty in issuing

B 4

through

through the great opening, and striking violently against the sides of the vaults, was determined downwards into the interior part of that gulf, where it seemed to receive new force, which enabled it to escape through these small openings. These effects were observed distinctly, and at different times, as well as a pretty violent wind, which issued from the little mouths, and seemed likewise to have a vent at the great opening. These occasional alterations are plainly proved, by the small elevation of the sheet of flame in 1749, when I went thither for the first time; for, about a month before that period, the abbé Nollet had seen it issue with as great violence, as we afterwards observed in the month of November, 1750. But those who want to be perfectly informed of the different effects of this vulcano, its variations, and

and phænomena, will find their curiosity satisfied in the relation with which that great philosopher proposes to oblige the publick.

For some years, the increase and fury of this vulcano gave reason to apprehend a new eruption; frequent earthquakes were felt in the neighbourhood of Naples, and all the dreadful symptoms which used to precede these evacuations, were augmented. Accordingly, the terrible effects were soon produced, for in the month of October, 1751. the mountain opening, vomited up a prodigious quantity of laver, which had been amassed in its bowels. Luckily, this torrent of burning matter directed its course towards the river Sarno, where it stopt; so that the country was saved from the overflowing of its streams, which would certainly

certainly have, otherwise, done infinite damage.

About six and twenty eruptions have been reckoned since that in the first year of the reign of Titus, in which the city of Herculaneum was engulfed ; and the laver and cinders of all these eruptions, being successively spread on the same place, have formed over that city a solid crust, about fifty or sixty feet thick.

Some authors pretend, that this vulcano hath discharged water mixed with shells, and several Latin inscriptions seem to confirm the strange phænomenon. Among others, that which is upon the road to Naples at Portici ; beginning with these words, “ Posterì, Posterì, vestra Res agitur.” (Vide *Misson Tom. 2. p. 59.*) and that near the Torre del Greco, which
begins

begins with “ Viam a Neapoli ad
 “ Rhegiam, &c.” (Vid. id. Tom. 3.
 p. 354.)

I do not think it is my business to expatiate further upon the history of mount Vefuvius; as the detail may be found in several authors, who have treated of it, as philosophers and naturalists. Besides, such accounts being foreign to my design, I should be afraid of having been already too diffuse on this subject, were I not persuaded that those who read this little performance, will be glad to find the origin of the antiquities, which I present to their view.

DISCO-

D I S C O V E R Y

O F T H E

C I T Y of H E R C U L A N E U M.

IT is a long time since the spot, where Herculaneum was situated, hath been discovered by means of a well, dug by a peasant of that neighbourhood, who found several pieces of marble under-ground. In 1706, the workmen employed in building a country-house at Portici, for the Prince d'Elbuf, in digging for a foundation, arrived at a vault, under which they found different statues of brass and marble, which were sent to prince Eugene; and since that time, no measures have been taken to forward the discovery, until the present king of Naples and Sicily

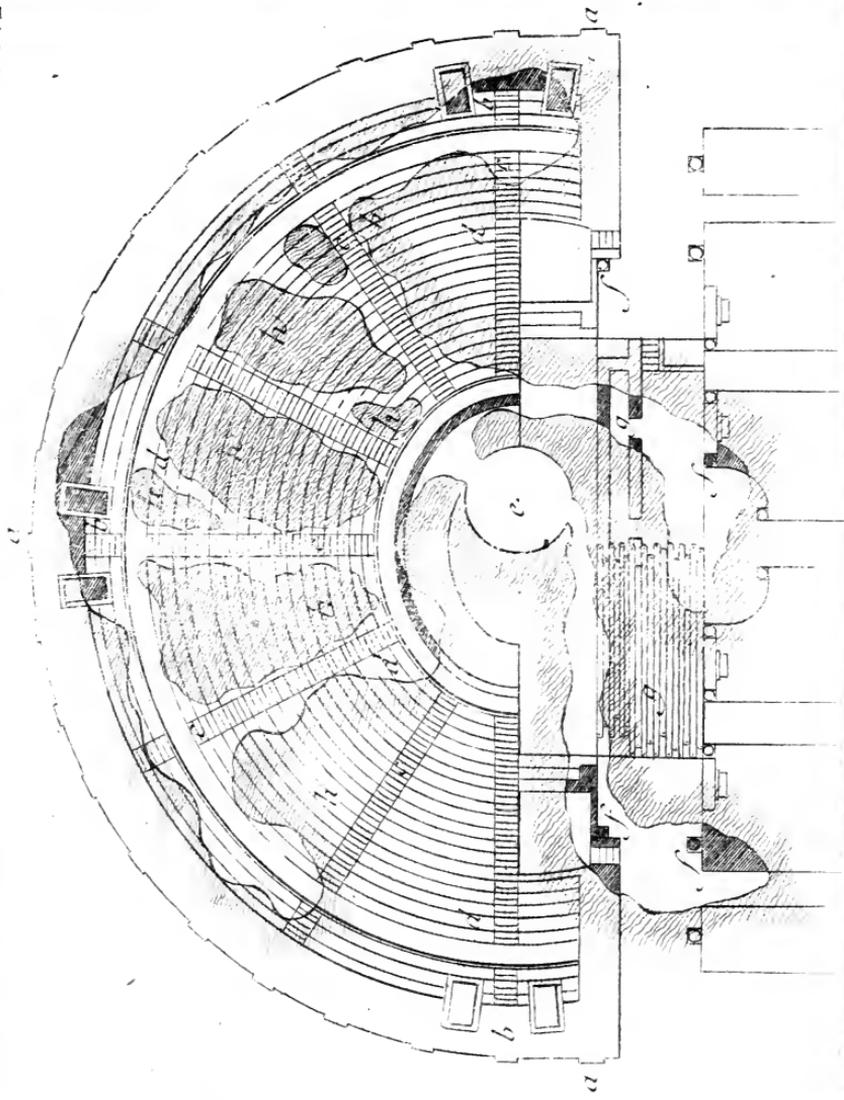
Sicily ordered new researches to be set on foot. In effect, at the depth of sixty feet from the surface, they found an ancient city, over which are built the small contiguous towns of Portici and Resini, situated between mount Vesuvius and the sea. For a long time, the world was dubious about the real name of this subterraneous city ; but these doubts are now dispelled by the various inscriptions, and the principal buildings which have been discovered, particularly the inscription, engraved upon that fine equestrian statue of Nonius Balbus, of which we shall have occasion to speak in the sequel. On the pedestal we read these words,

M. NONIO. M. BALBI. F.
 P. P.
 . . . HERCULANENSES.

and another found in the quarter of
the theatre beginning thus,

L. Annius L E Mammianus
Rufus. XI. vir &c.

Plate II.



O F T H E

T H E A T R E

O F

H E R C U L A N E U M.

THE plan of the theatre which Plate II.
 I here exhibit, is not absolutely exact, the places being dug, and the discoveries made at different times; so that we are obliged to guess at its form by the pedestals, walls, columns, stairs, &c. which we include in the plan of this edifice, according to the places in which they were discovered. In 1750 they were at work upon the orchestra E; but it is impossible to examine the whole theatre at once, because there is a necessity of leaving here and there, piles of earth H, to support the considerable mass, with which the town
 is

is entirely overwhelmed. The trenches, which the workmen cut at random, in this subterranean city, are no more than from four to six feet in height, and three or four in width ; and when they meet with any statue, they dig it out very often in pieces ; for almost all of them are mutilated, being either broke by the weight of the earth above them, or melted by the heat of the laver with which they were surrounded. In the apartments of the king of the two Sicilies, there are several pieces of excellent workmanship, which have met with this misfortune.

The plan which I here represent, is, that which I received in the country, for I would not too much depend upon my own original sketch. But I scrupulously examined all that was discovered of it, going through all the
paths

paths that were then formed at random, in the extent of the Theatre. Indeed, at that time no more than the three pillars F, were discovered in the Proscenium. I ascended several small stair-cases C, by which all the steps D communicated, one with another, and I perceived in the steps above, several pedestals B, which seemed nearer one another, than is represented in the plan which was taken. It is more likely, that these pedestals supported pillars that formed a gallery, such as the ancients were used to make in their theatres. In other respects, they were well proportioned, and covered with very fair marble. The four stair-cases C, have already been discovered, and the piles of earth are left standing upon the great steps, eighteen of which rise successively to the circular

C landing-

landing-place, that separates them from three other higher steps. The form of this landing-place, and the steps which it environs, is a circumference described round three different centers, according to this design, copied from that which was given to me upon the spot. The width of the Orchestra is taken from the third step, reckoned from below to that on the opposite side, and the Theatre seemed terminated by a façade of architecture; at least, so I judged from the bases of the columns F, which I saw upon the Proscenium, of very fine marble. As for the wooden-work found in the parts G, it was all reduced to charcoal.

This theatre was not only adorned with the finest marble, decorated with statues, and enriched with columns,

lums, but great part of its outside A, was painted in fresco. As it had been dug piece-meal, it was gradually stript of its ornaments, and now nothing remains but bricks and stones, which were formerly covered with marble or plaister, upon which the painting was performed. But the conduct prescribed to the workmen in digging, obliges them to replace the earth in those parts which they have visited, that they may have room to penetrate another way ; by which means, such considerable changes are made in the appearance of things, that those, who may hereafter examine the place, will not perhaps find it in the same situation as it occurred to me. This consideration induced me to mention the most essential things, which I myself observed, as this plan seems to

me neither exact nor faithful, and makes me conjecture, that the author has erred considerably in his delineation of the Theatre.

T H E

T H E A T R E

O F

H E R C U L A N E U M

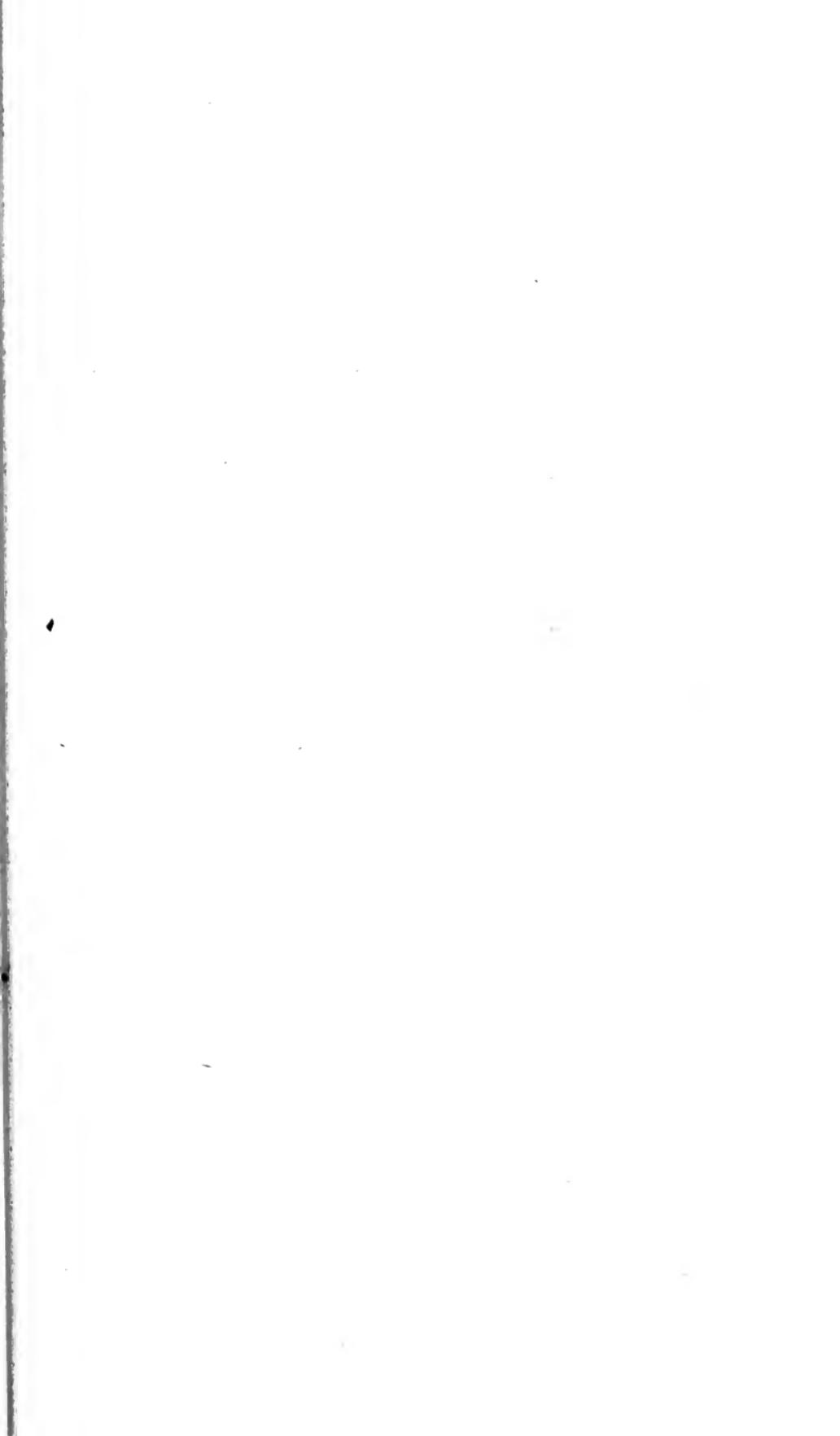
Compared with that of MARCELLUS
at ROME.

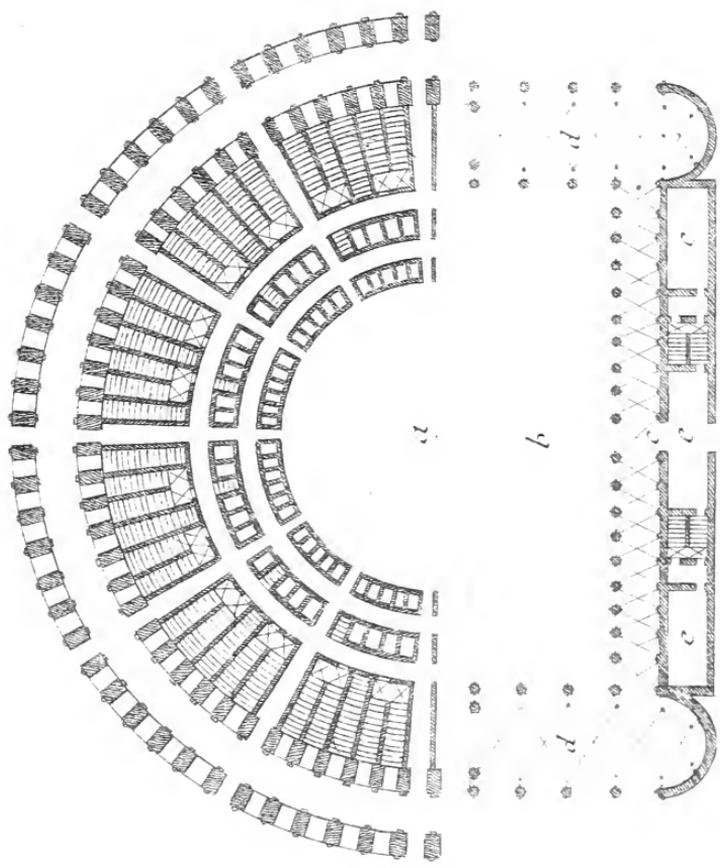
IN order to support my opinion upon some certain foundation, I will compare the theatre of Herculanum with that of Marcellus, of which there are still some curious remains at Rome : Not only the form of the first is disagreeable, but it is encumbered with parts, which in my opinion, cannot belong to it. Such are the columns placed in the angles of the wall A F, which must

have hindered the spectators upon the high steps, from seeing what passed upon the stage. If the design, therefore, gives a just idea of this Theatre, it is very remarkable, that the ancients should in this place, have abandoned the form of a semicircle, which hath been always deemed the best and most commodious for those sorts of buildings, and to which they seemed to be always constantly attached. It is also a melancholy circumstance, that a monument so well preserved as this of Herculaneum cannot be so cleared from the earth which surrounds it, as to permit people to ascertain the form of it, by exact dimensions; but the difficulties are altogether insurmountable. I have been therefore obliged to supply these defects by my own conjectures, assisted by those of other people,

ple, and the comparisons which my knowledge enables me to make of this edifice, with some others of the same kind. According to the report of certain curious people, who from time to time have carefully observed the progress of the digging, and every new discovery as it was made, the remains of brazen statues melted by the heat, were found upon the tops of the Vomitories or principal entries; a circumstance that seems to denote the extraordinary magnificence of this Theatre. Every thing which I myself observed upon a most diligent examination, conspired to give me the idea of an edifice, elegant in construction, and very rich in ornaments. In a word, the general dimensions which I have been able to take, altho' it was not possible to measure every particular with

the rule and compass, have induced me to compare it rather to the Theatre of Marcellus, than to the plan which I received as the true model.





O F T H E

T H E A T R E

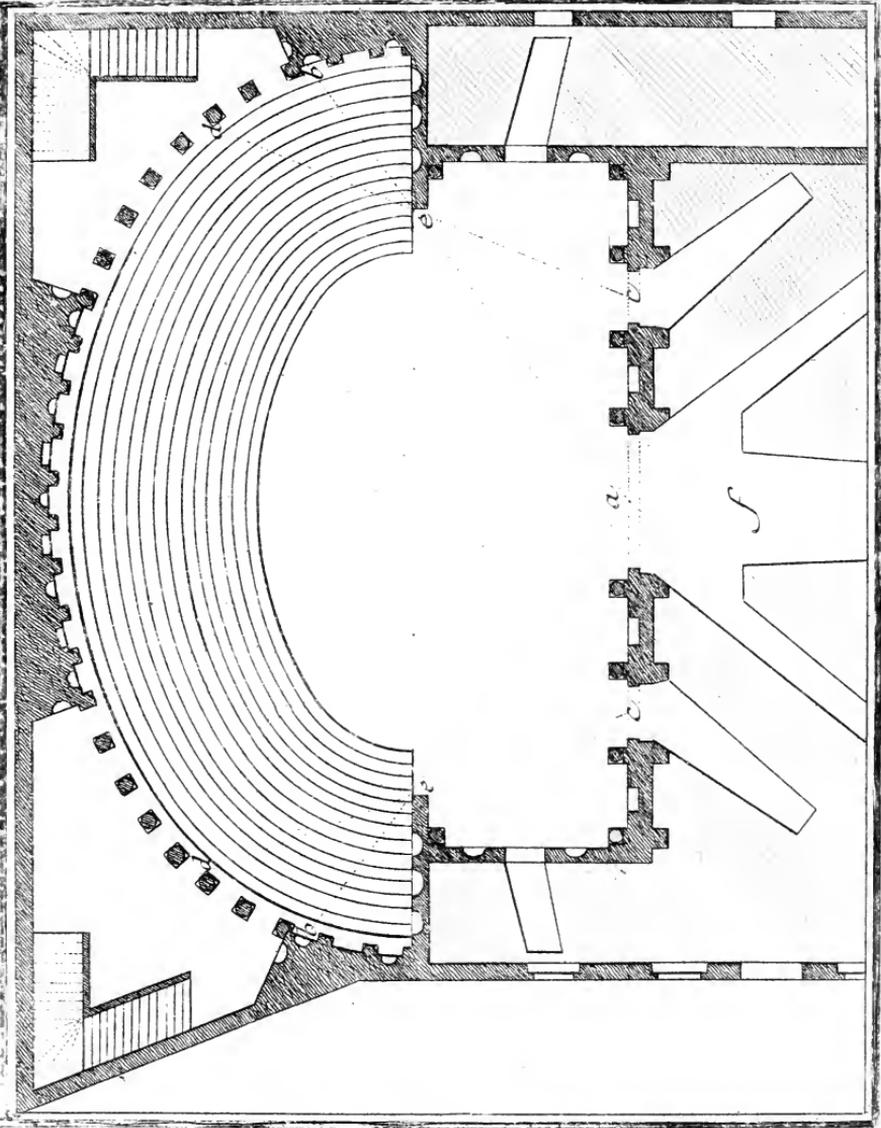
O F

M A R C E L L U S.

THIS Theatre, which was built ^{Plate III.} in the reign of Augustus, is externally adorned with two orders of architecture ; namely the Dorick, surmounted by the Ionick. The Orchestra A, is inclosed in a semi-circle, on the outside of which, and upon the same circumference, are raised the walls and galleries F, necessary for the communication of the stair-cases G, the partition walls of which correspond with the same centre. The Proscenium B, occupies the space between the Walking-places D, which

which communicate with the porticos of the scene C, in the middle of which usually stood the Pulpitum, and at E, is a Vestibule, opening towards the stair-cases which lead to the other different parts of the edifice. It is probable, that could we make an intire discovery of the Theatre of Herculaneum, it would be found to have a strong affinity with this of Marcellus, as the ancients always employed the semicircle in the form of these edifices, as is plainly proved not only by the Theatre of Marcellus, but likewise by that of Pola in Istria.





O F T H E

T H E A T R E

A T

V I C E N Z A ;

Built by P A L L A D I O .

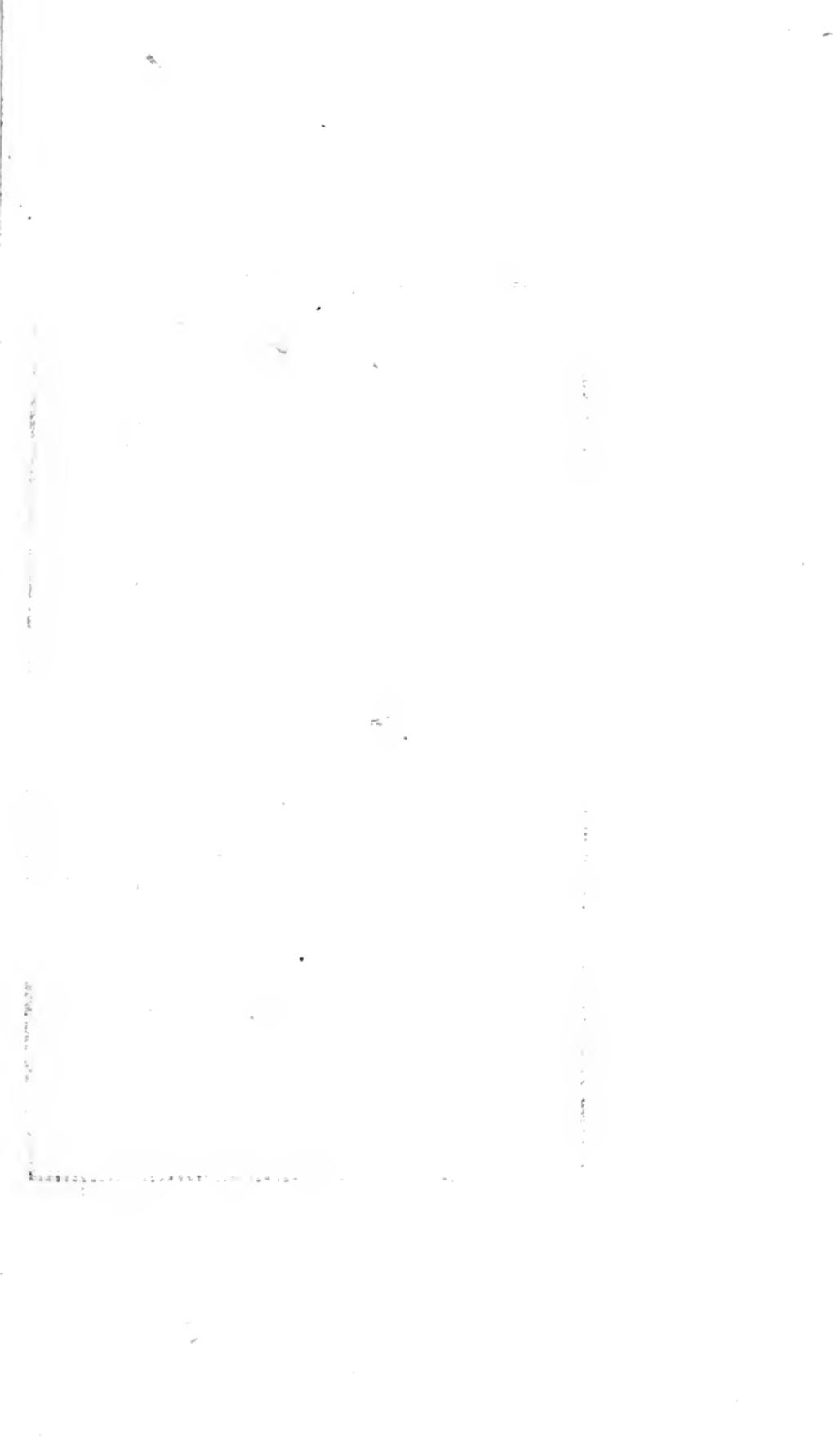
THE fourth plate exhibits the ^{Plate IV.} design of the Olympic theatre built at Vicenza, by Palladio.--- That celebrated architect, who by his uncommon merit, which I still revere, acquired immortal fame in a vast number of fine edifices with which he adorned his native country, is nevertheless chargeable with the same defect which is attributed to the theatre of Herculaneum, and in which he hath deviated from the examples I have quoted. The inconvenience

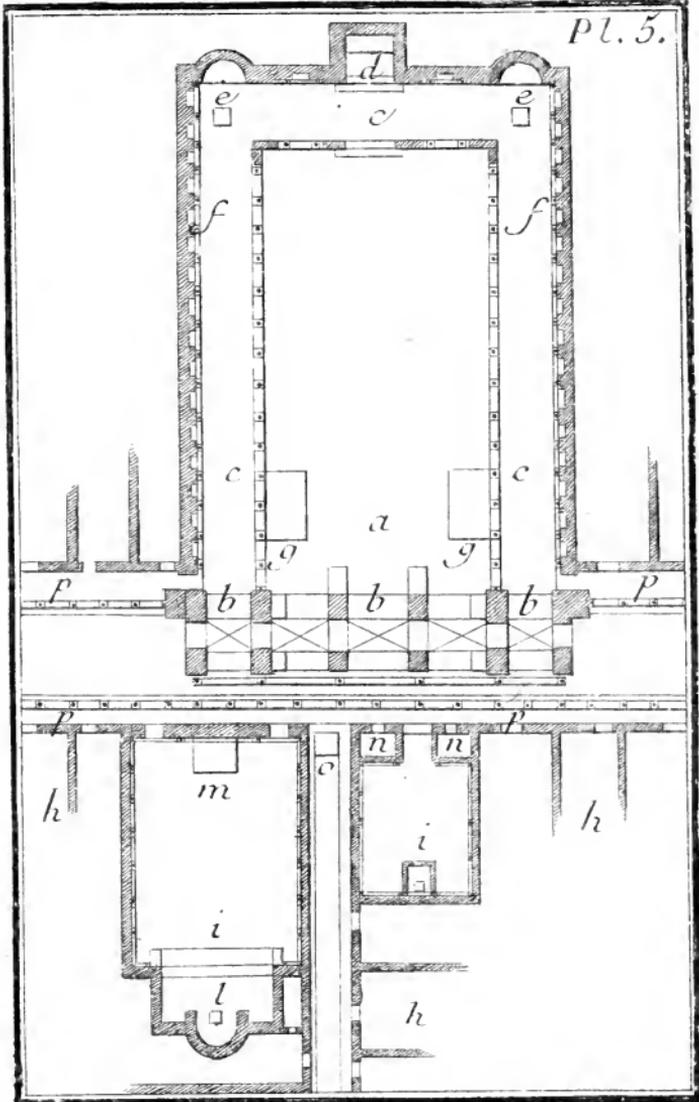
venience resulting from his plan is, that in the whole space comprehended in the triangle formed by the wall that separates the steps from the Proscenium, and the line C. D. the spectator could not observe what passed upon the scene, particularly the actors who entered by the porticos C. C. Indeed these porticos served only for the least important actions of the performance ; but nevertheless it must be owned that one half of those triangles was so much pure loss to the spectators, because from the point A. which is the centre of the scene, the line A. E. B. describes a space from which the Theatre could not be seen.

Mean while, it must be observed, that Palladio might have avoided this inconvenience, by raising the wall of
separation

separation no higher than the steps ; so that the spectators who sat on that part, which I have mentioned, would have seen all that passed on the Proscenium. However, I do not here pretend to criticise that great man, who, doubtless, had good reasons for acting in this manner, and perhaps, purposely sacrificed this little space to the decoration of his Theatre. But it is surprizing that, in his plan, he should prefer the ellipsis to the semicircle, contrary to the authority and example of the ancients, whom he expressly proposed to imitate in this modern theatre ; for they constantly made use of this last figure. Certain it is, that the circular plan would have furnished a greater number of places, from which the spectators could have seen the perspective F, the decorations of which are
permanent

permanent and invariable. In a word, if the third and fourth plates, which shew the difference between the two forms, be duly considered, I believe nobody will hesitate in giving the preference to that of the semicircle, from which as I have already observed, the ancients never deviated, except in the Theatre of Herculaneum, that is, supposing the author of the plan hath taken its just dimensions.





PUBLIC EDIFICE,

Supposed to be the

FORUM of the CITY,

And of two TEMPLES contiguous to it.

IN the course of digging, they Plate V. found, at some distance from the Theatre, a street from five to six toises in breadth, furnished on each side with the piazzas P, for the convenience of foot-passengers. These piazzas led to two temples IM, and IN, separated by a street, at the extremity of which was the pedestal O, and these temples were in the neighbourhood of a great edifice, about the name of which, antiquarians are not yet agreed.

Some

Some people pretend to call it a *Chalcidica*.* Others consider the plan as that of a forum. If we may believe Vitruvius, those *Chalcidicæ* were always adjoining to the *Basilica*

* Authors are divided in their opinion, concerning the word *Chalcidica*. Philander believes that this word, which comes from the Greek, signifies the place where they decided causes relating to the coin, or rather the mint where the money was coined, alledging, in behalf of this conjecture, the etymology of the word, which is composed of *Χαλκος*, *Brass*; and *δίκην*, *Justice*. Others think, that instead of *Chalcidica* we ought to read *Chalcidicon*, which signifies a *Hall of Brass*. Leo Baptista Alberti pretends that we should read *Causidica*; that is, an *Auditory* or court of justice where causes are pleaded. Festus gives us to understand that *Chalcidica* was a sort of edifice first built in the town of Chalcis. Arnobius calls *Chalcidica* the hall where the pagan gods were supposed to hold their festivals. Barbaro and Balbus think that it is the proper name of a particular edifice, which, according to Dion, was built by Julius Cæsar in honour of his father. —Palladio following the opinion of Barbaro, formed such an edifice upon the model of a tribunal described by Vitruvius in the temple of Augustus, adjoining to the Basilicon or palace of Fano.

closed a continued pedestal, which occupied its whole width, and upon which were placed three marble statues, that in the middle representing the emperor Vespasian. The two others that are seated in curule chairs, are not known, because their heads could not be found. On one side were two circular niches, before which were found two pedestals. They sustained the statues of Nero and Germanicus in brass. The other three were nine feet in height, and may be seen in the cabinet of the king at Portici, together with many others, several of which are of marble. They are finely proportioned, and the draperies of the greatest part of them, wrought with great taste and delicacy. The back part of the two niches, which we have mentioned, was adorned with painting in fresco,

fresco, and from these were taken the central pictures of Theseus and Hercules, of which we shall speak in the sequel. Upon the walls that formed the bottom of the portico, in the upper intercolumnation F, statues of marble and brass were placed alternately. But nothing, except the wreck of the last, could be found, because they had been melted by the heat of the laver. The portico of the entry B, was divided into five equal parts, those of the extremity leading to the interior porticos, and each vault of this entry was decorated with an equestrian statue; but two only of marble could be found, one of which was that of M. Nonnius Balbus, represented in plates XVI. and XVII. and counted one of the finest pieces of antiquity. The pillars of the porticos were not crufted

with marble, though the pavement at that place was intirely so.

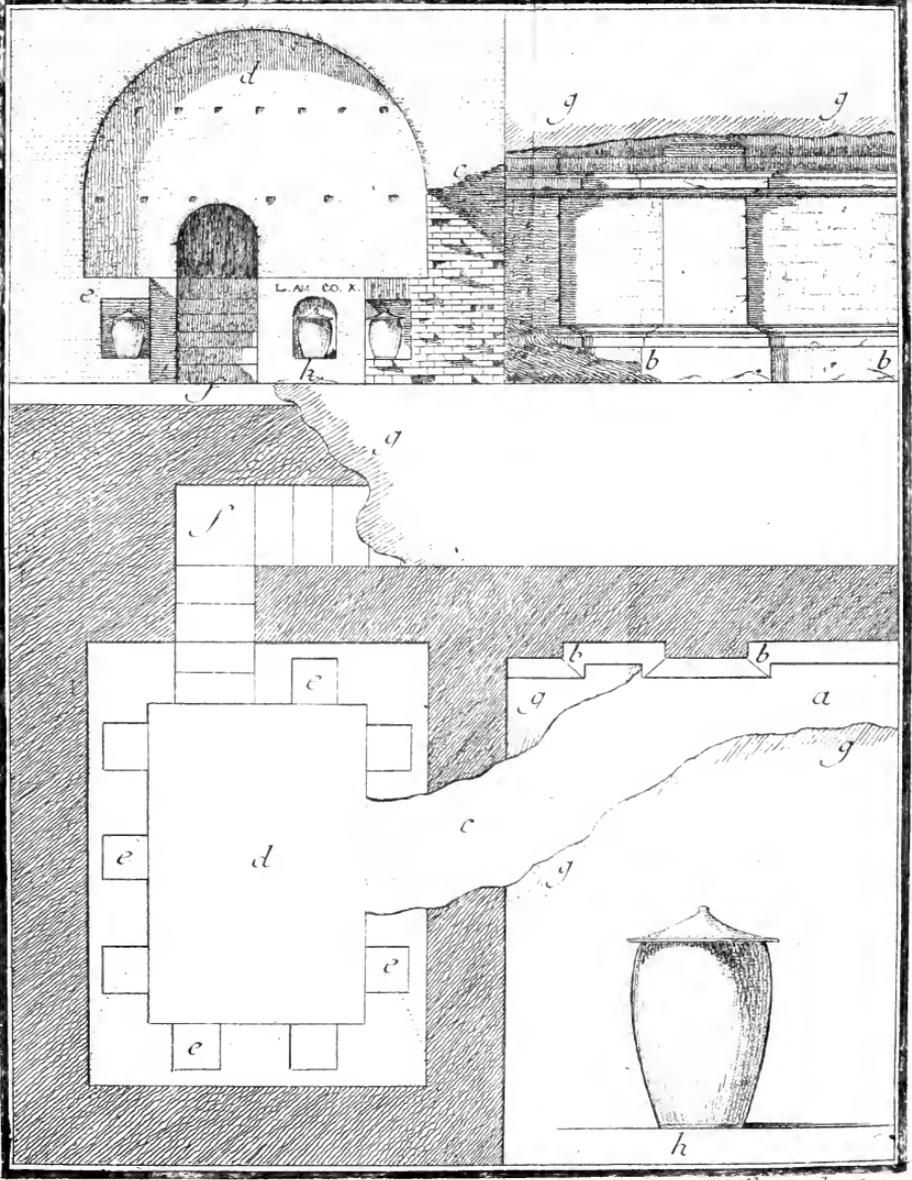
I did not perceive any thing singular or remarkable in these temples, the plan of which was formed upon an oblong square. In the largest the sanctuary was placed at the extremity, in the other, it was in the middle, and inclosed by a wall with only one opening, opposite to which was placed the divinity. This little temple had but one entry, and on each side of the door, were two corners NN, for holding the utensils necessary for the sacrifices. The largest, on the contrary, had two doors, between which was a pedestal that sustained a car of brass, of which nothing but the fragments could be found. They were both vaulted, and the inside adorned with columns, between which
were

were found some paintings, and inscriptions on brass.

These temples were surrounded by houses more or less enriched with painting: some of them were paved with marble of different colours, and in some was found mosaic work, which is the more imperfect, as the ancients were ignorant of the composition of this sort of work, in which they employed no more than four or five kinds of natural stones. Besides, it was without taste or correctness, and consequently very much inferior to that of the moderns, which is improved to the last degree of perfection. Scarce any thing is to be seen of the private houses, the greatest part of which have been buried again by the earth which was thrown into

them, to make room for digging in other places. I could examine but a very small number of them, and the few columns which I saw, were overthrown, and very much defaced. But they were all of brick, covered with stucco, in the same manner that still prevails throughout all Italy.

The plan of these buildings was communicated to me, together with that of the Theatre, of which I have already spoken, but the dimensions seemed to me to be so uncertain, that I will no longer insist upon the subject.---This is not the case with the tombs designed in Plate XVIII. The principal dimensions I took with great exactness; and indeed, I have omitted nothing of what I saw, being resolved to communicate this monument



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monument to the publick, thereby conveying a just idea of an antiquity, which perhaps no longer exists.

OF THE

T O M B S

FOUND AT

HERCULANEUM.

AFTER having made the discoveries which I have already mentioned, the workmen with a great deal of difficulty arrived at a very thick wall, decorated in different places by the pedestals B. Then the progress of their work conducted them by the path A to the wall C. which formed a right angle with the wall B. Tired with their fruitless endeavours, by which they could not find an entry either in the one, or in the other; they made an opening, which led them into the vault D. After having cleared it of all the rubbish, they

they discovered the little banks E, decorated with niches, in each of which was a vase, H, containing ashes; and above every niche, the name of the person was slovenly painted in red colour; the vault was twelve feet by nine, not decorated with painting, nor faced with marble, the joining of the bricks being apparent, and the banks raised three feet from the ground. In all probability, this vault had been particularly built, for the sepulture of one family. Between the niches was found the little staircase E, which ascended to the great edifice adjoining to the tomb: but the workmen had not cleared away the earth with which that great building was covered. In the XVIIIth plate is represented the path A, dug thro' the thickness of the earth and laver G,

G, that still covered part of the little stair-case.

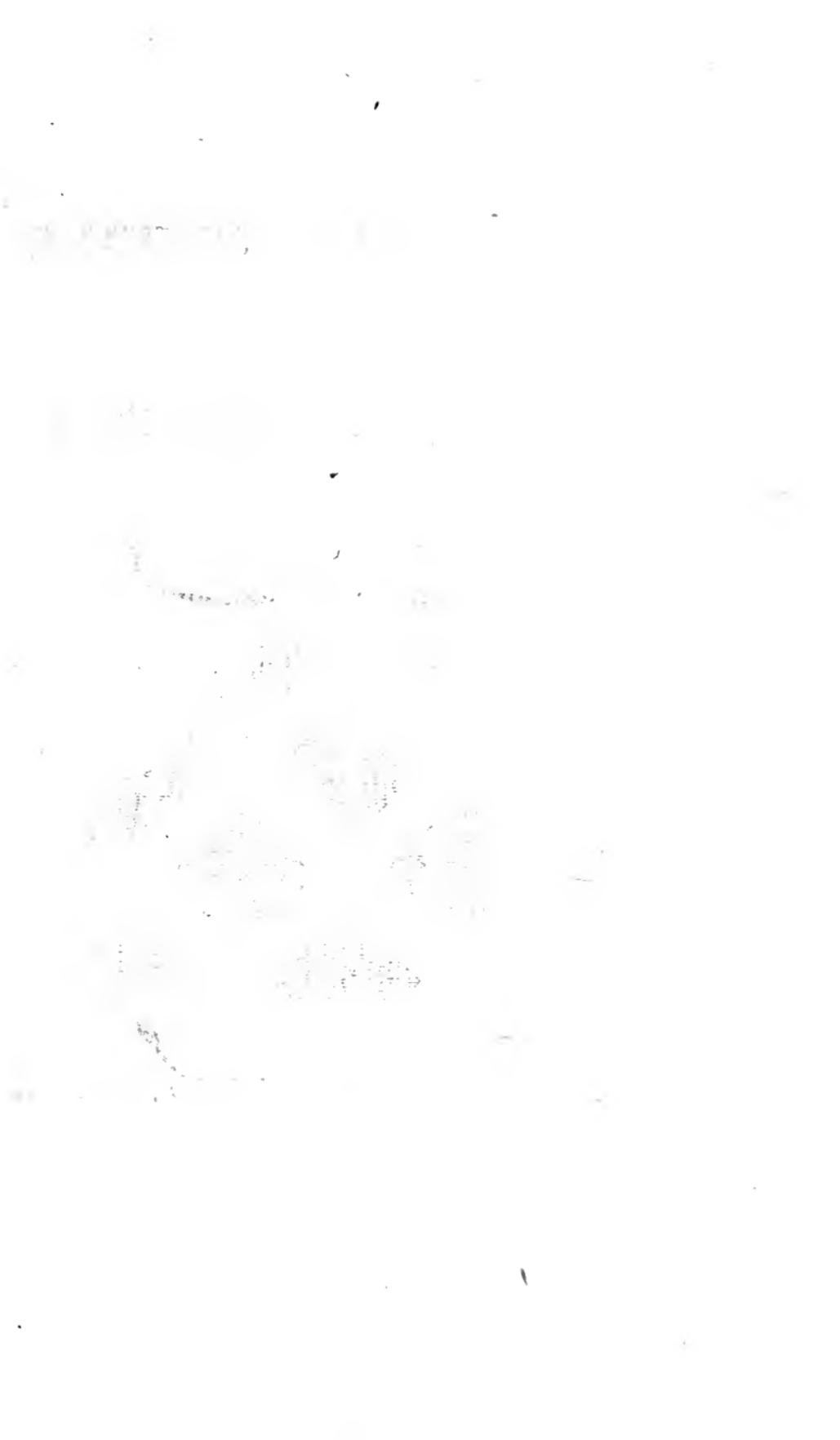
The grandeur of the architecture that appears in the exterior parts of this great edifice, and the beauty of its profile, as far as can be judged from the pedestals that were discovered, declare it to be an edifice of some importance, and I do not at all doubt that by this time, they have found the interior parts suitable to its external beauties. Some parts in the different edifices appear to have suffered, the walls inclining to one side, either from the weight of the matter, the craziness of the building, or the earthquakes which are frequent in this neighbourhood ; though in other edifices we are surprized to find every thing entire and unshaken. Sometimes the most delicate moveables

bles are found not at all disordered : the vases H, which are here exhibited, are a proof of what I advance ; for even the little tiles which covered them were found in their places.

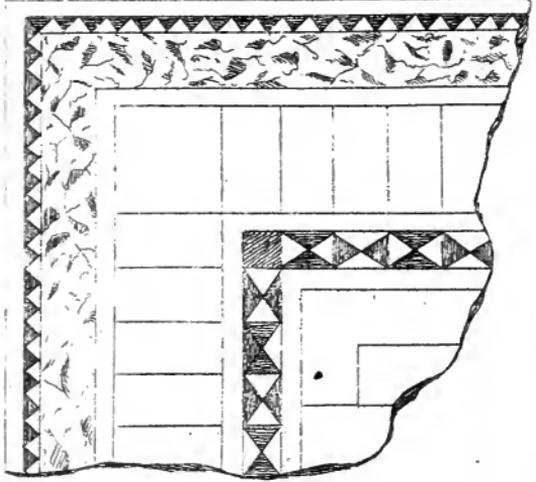
At some distance we were shewn a well, the diameter of which was extremely narrow, so as just to admit an ordinary bucket.---It contained water, which from the surface might be from forty to forty-five feet deep. It is the more surprizing that this well is not filled up, as in all the other parts that have been dug, they have not found a single fathom of space, in which the laver has not been introduced, either in the instant of the city's misfortune, or by the compression of the matter which hath been since accumulated, and
which

which now forms a solid crust sixty feet thick. At the time I speak of, that is, in the year 1750, one could easily examine those places which I have mentioned ; but I will not answer for their being in the same situation at present ; for as I have already observed, they clear one place, and fill up another : so that every six months it puts on a new appearance.

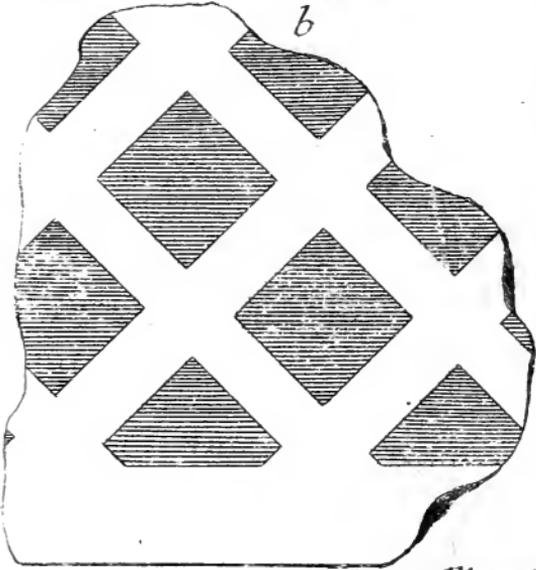
In the course of this subterranean excursion, we descended into several houses, some of ordinary construction, and others more considerable. When the workmen find the entry, they make small paths within the house, leaving in the middle, here and there, piles of earth to support the weight above. Several of these houses we found paved in compartments,



a



b



Bellicard, Fec.

ments, as represented in the design A, at the top of plate XIX. The filets, Plate XIX. together with the great and little bands were of marble of different colours. Some of them were formed in triangles, black and white, the summits of which united in the same point. The middle of the compartment was of bricks very nicely joined. Some of these bricks being measured, we found three feet long, six inches thick, and broad in proportion. The same kind are to be seen in the temple, which hath been discovered at Puzzoli; and those of the admirable Piscina, of which we shall treat in the sequel, being of the same magnitude, prove that these dimensions were usually observed by the ancients in brick-making. In the same plate, at the figure B, is the design of a compartment, painted

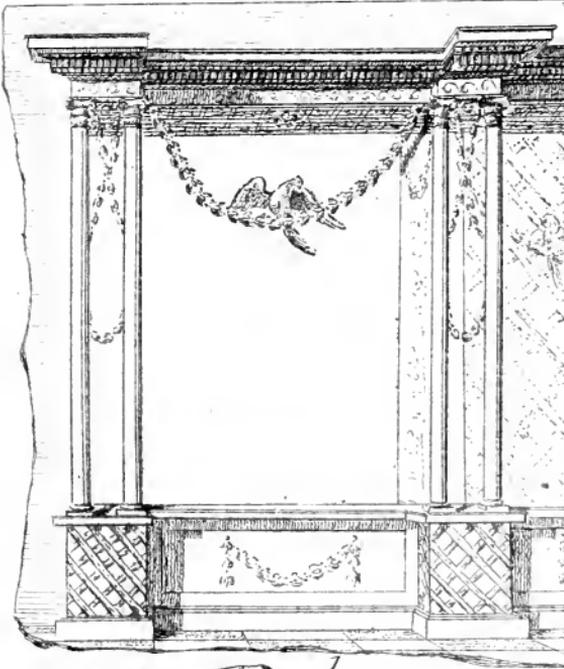
ed

ed in fresco, with which the walls of the Theatre, and most of the private houses of Herculaneum were decorated in the inside; the ground being black, and the bands yellow.

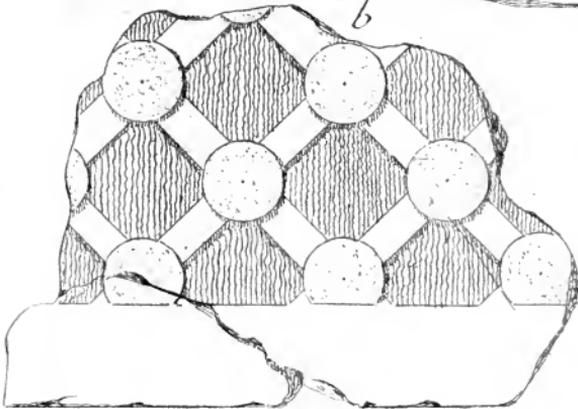
I have represented, in the bottom of Plate XV, a piece of plaister, on which is a compartment painted with three colours; the lozenges being red, the bands grey, and the circles of a darker grey, raised with a stronger tint, in order to deepen the shades. Divers other walls were likewise painted grey, with garlands carried by birds. Every thing of this sort worth notice had been stript off the walls, and deposited in the cabinet of the king of the Two Sicilies, where there is a considerable collection of all curiosities which deserve the attention of connoisseurs.

a

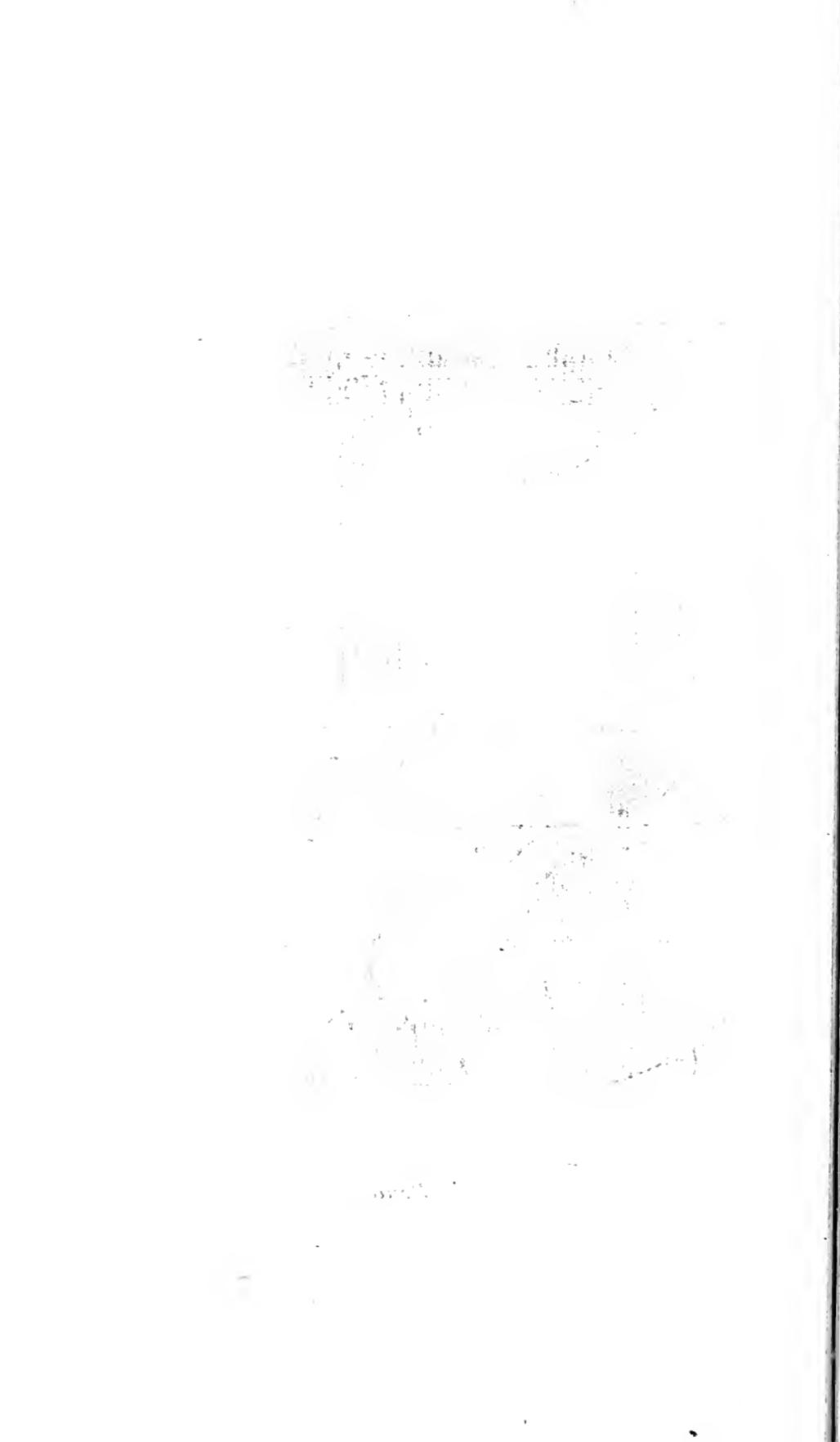
Pl 15



b



Bellicard Fec



OF THE

UTENSILS

AND OTHER

CURIOSITIES

FOUND IN THE

CITY of HERCULANEUM.

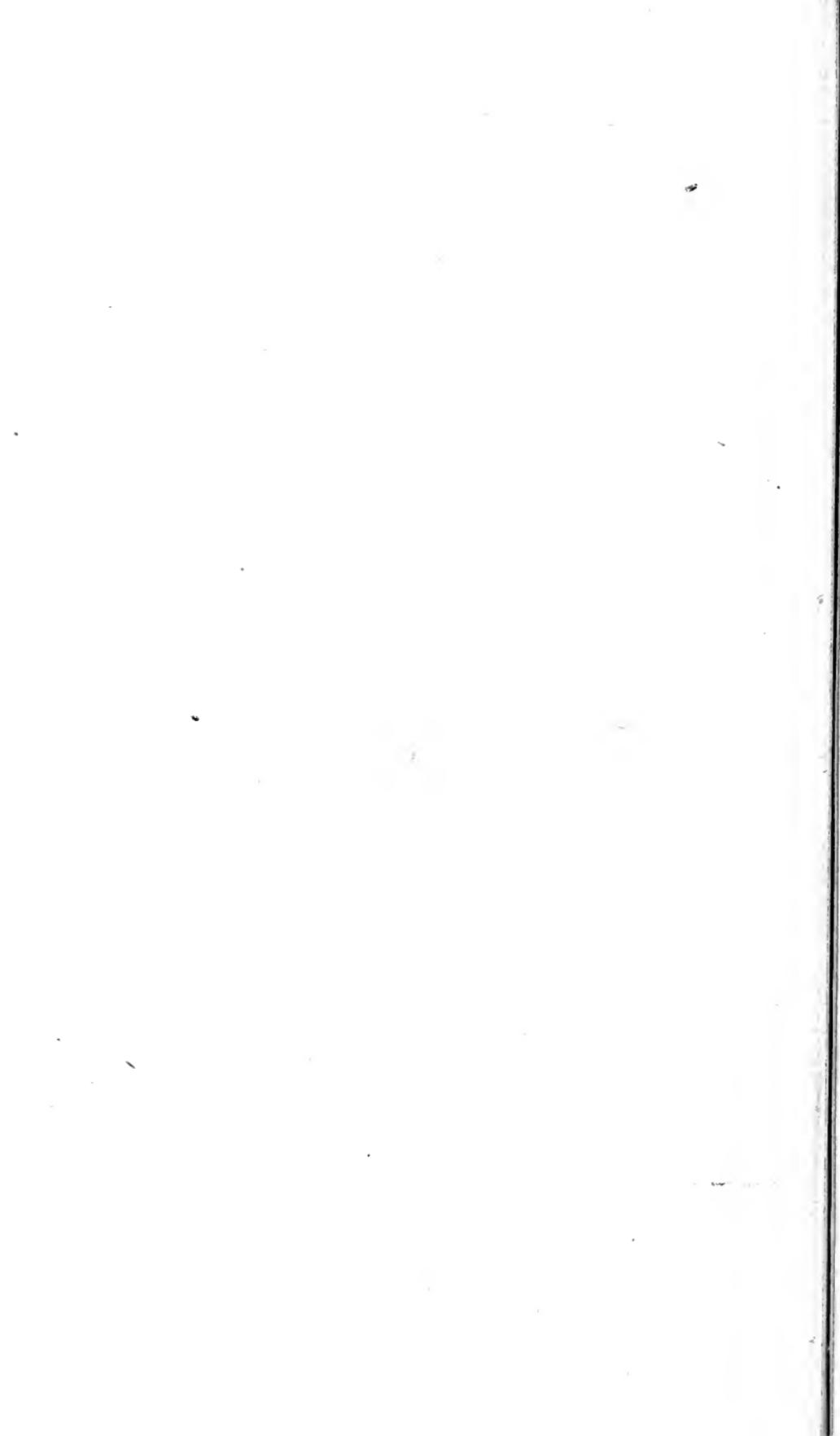
IN the collection of observations which I present to the publick, I have not limited myself to my remarks upon architecture, which is more immediately my profession, because I thought it my duty at the same time to communicate all the discoveries which I could collect at Herculaneum. The Abbé le Blanc, who accompanied us in this journey,
and

and who is much better qualified than me to satisfy the curiosity of the learned upon the antiquities of this city, will doubtless, oblige the publick with his profound meditations upon every thing that can interest the world of letters. In the meantime, I will mention those curiosities which may have an affinity with the arts, and just name the rest, that nothing remarkable may be omitted.

The temples which have been discovered adjoining to the Forum, as well as several private houses, have enriched the cabinet of the king of the Two Sicilies at Portici, with divers moveables, effects, and utensils, destined for domestick purposes, an infinite number of these being equally curious both for their rarity and use. On the following plates are represented.



Bellicard. Fec.



presented some vases and lamps, of which a great number were found. Plate XX. exhibits the design of an earthen lamp, A B, representing a subject very different from those which are on the copper lamps taken from the same place; the indecent figures of which give reason to believe, that the city was under the protection of Venus or Priapus, and that a particular sort of worship was paid to one or other of these divinities. The basso relievo upon this lamp A, represents a dog seizing a hare, the ornament of the periphery is a vine. The profil B, is adorned with channelings toward the socket of the lamp, and with other little designs, pretty much in the same taste.

They found at Herculaneum corn very well preserved, and a loaf which

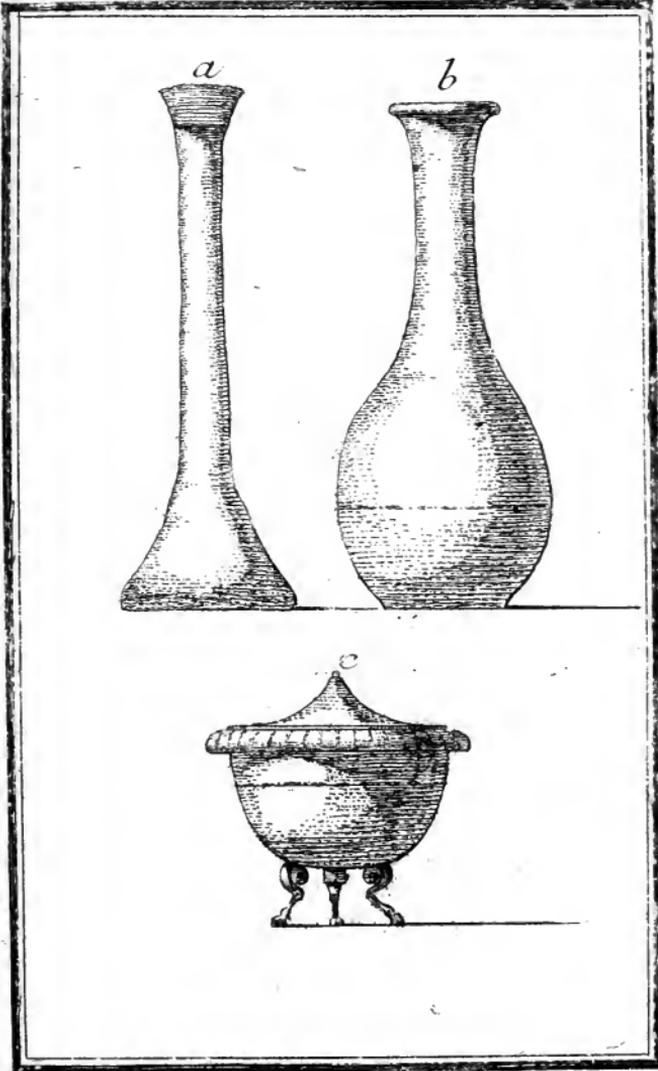
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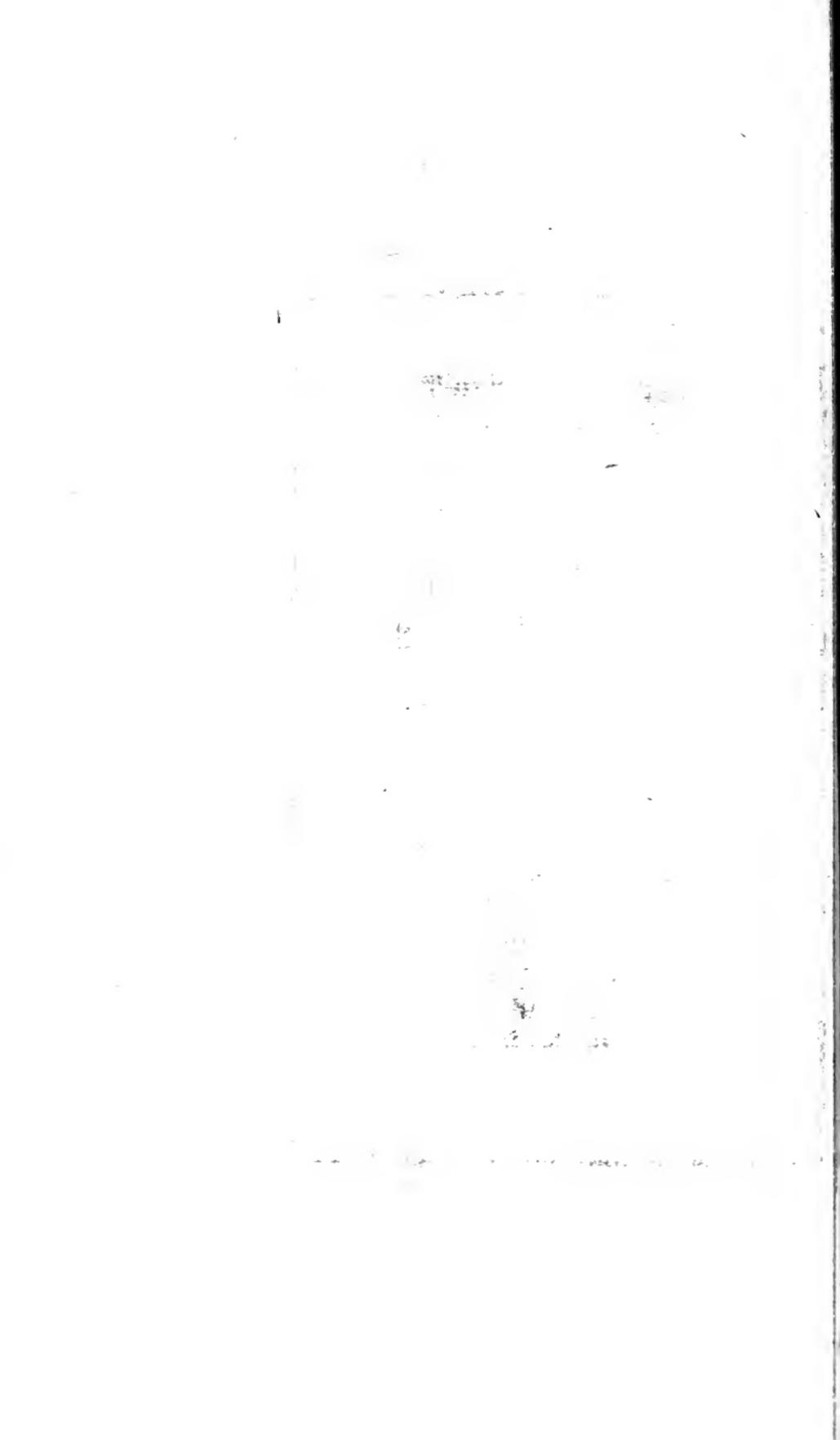
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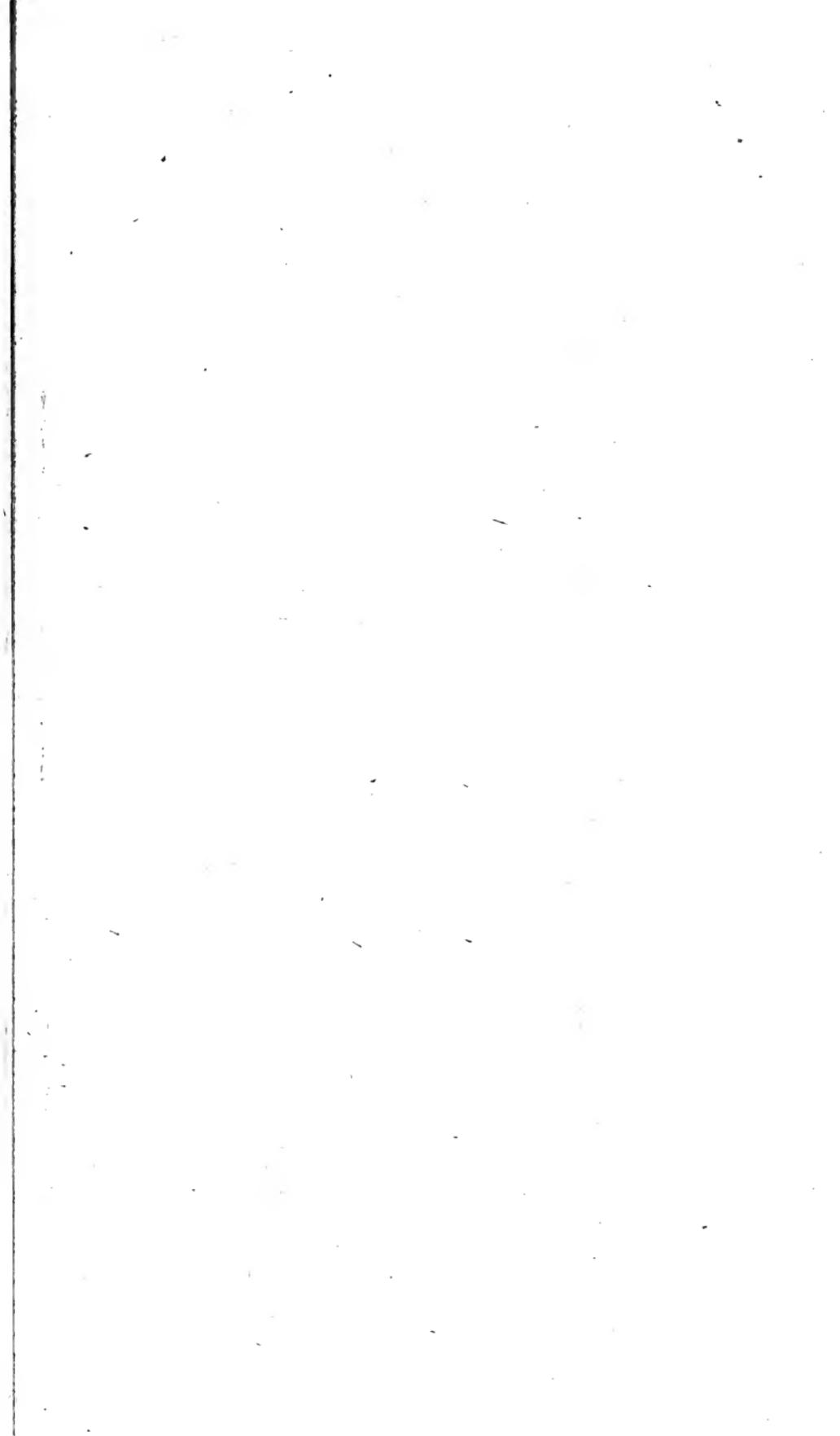
is considered as one of the greatest curiosities of that unfortunate city ; for, although blackened, it hath not lost its shape, nor the impress of the letters upon its top. It is represented at C, on the bottom of plate XX. But what is still more surprising, we saw fishing-nets, which were found in the same place, extremely well preserved ; and were shewn a case of surgeon's instruments, every one of which had a brass handle, adorned with very curious workmanship.

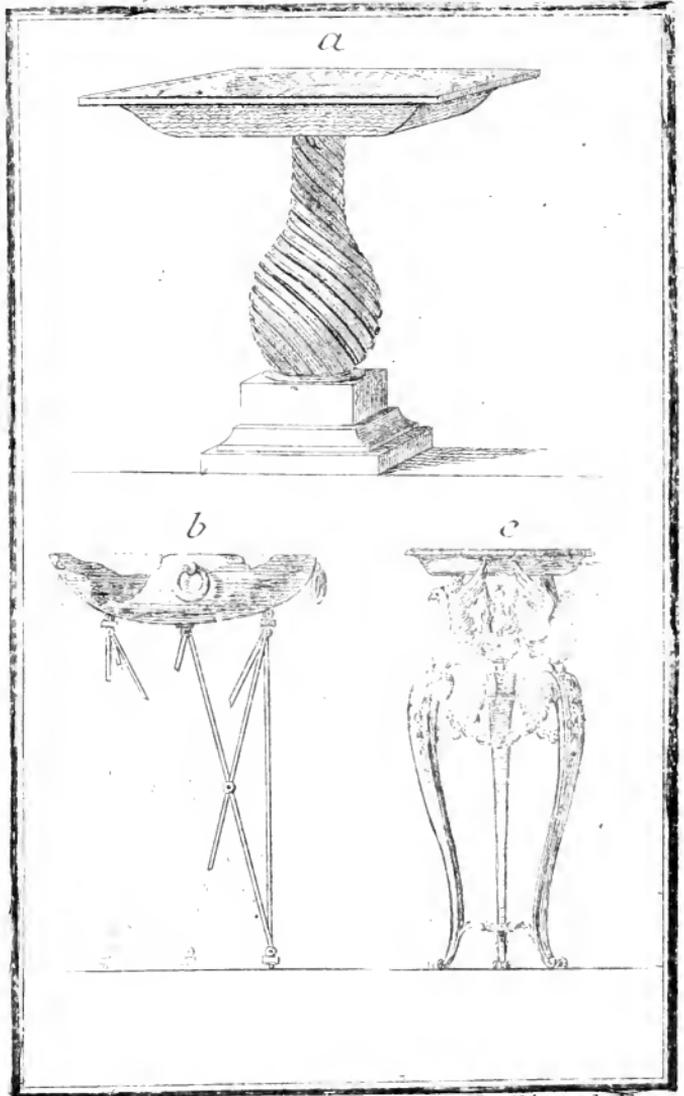
Plate XXI. Plate XXI. represents two small Lachrymatories, A, B, the first being of glass ; a great number of this form have been found, as well as several bottles and vessels of the same matter. The second, B, is of earth, and differs in shape from the first :











a great many of this sort are found in the catacombs at Rome. The figure C is a vase of brass, a vast number of which are at Portici: one among the rest has a double bottom, and is supposed to be a fire-stove; for it is furnished with three branches, which seem to be funnels, or little chimneys for the conveyance of the smoke. In the king's cabinet, there is another vase of brass, the neck of which is adorned with little ornaments, very well executed. The XXII^d plate represents a cistern of marble, A, raised upon a foot, in form of a balustrade, with spiral channelings: the ornaments and mouldings are of a good taste and fine workmanship; as well as those of another trough, or little vase, in form of an oblong square, supported upon two feet. The figure B exhibits a kind

Plate
XXII.

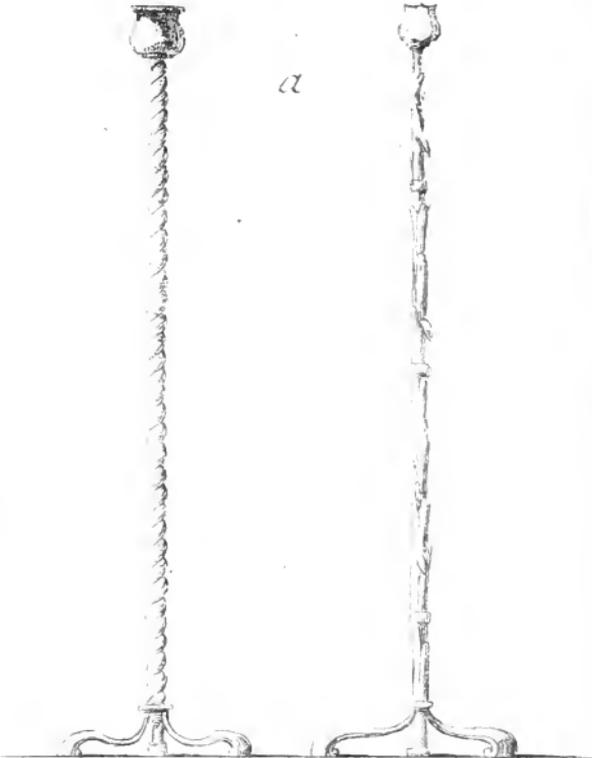
of tripod used by the ancients in sacrificing to their household gods. It is bruised and half melted, and almost all the vessels of brass, and other fusible metal, which they have found in this subterranean city, are pretty much in the same condition. The tripod C, is in the king's apartments; and its ornaments are finished with great delicacy. The cistern is supported by three wing'd sphinxes, which are extremely well chizzelled.

Plate
XXIII.

Plate XXIII. represents two chandeliers, A, the ornaments of which are as well executed as those of the other utensils which I have already mentioned. They are four feet and a half in height; one of them being turned in a spiral line, and the other surrounded by a kind of reed.

Amongst

Pl. 23.



a

b



Bellidara. ecc.



Bellicard.Fec.

Among the fragments of brass, are found a good many other vases in the same taste with that represented by the figure B.

If I had been allowed to copy after nature all the curiosities of Herculaneum, which are now in the cabinet of the king of the Two Sicilies, I could have furnished the lovers of antiquity with many designs of different things, which I could not retain so faithfully as to publish, notwithstanding the repeated visits I made to examine them. Nevertheless, I shall, upon the two following plates, exhibit some vases, the singular figure of which made a deep impression upon my memory.

Figure A, in plate XXIV. represents an earthen vase used in sacri-

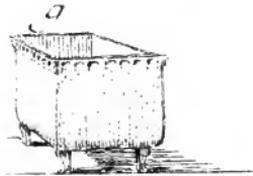
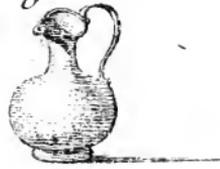
Plate
XXIV.

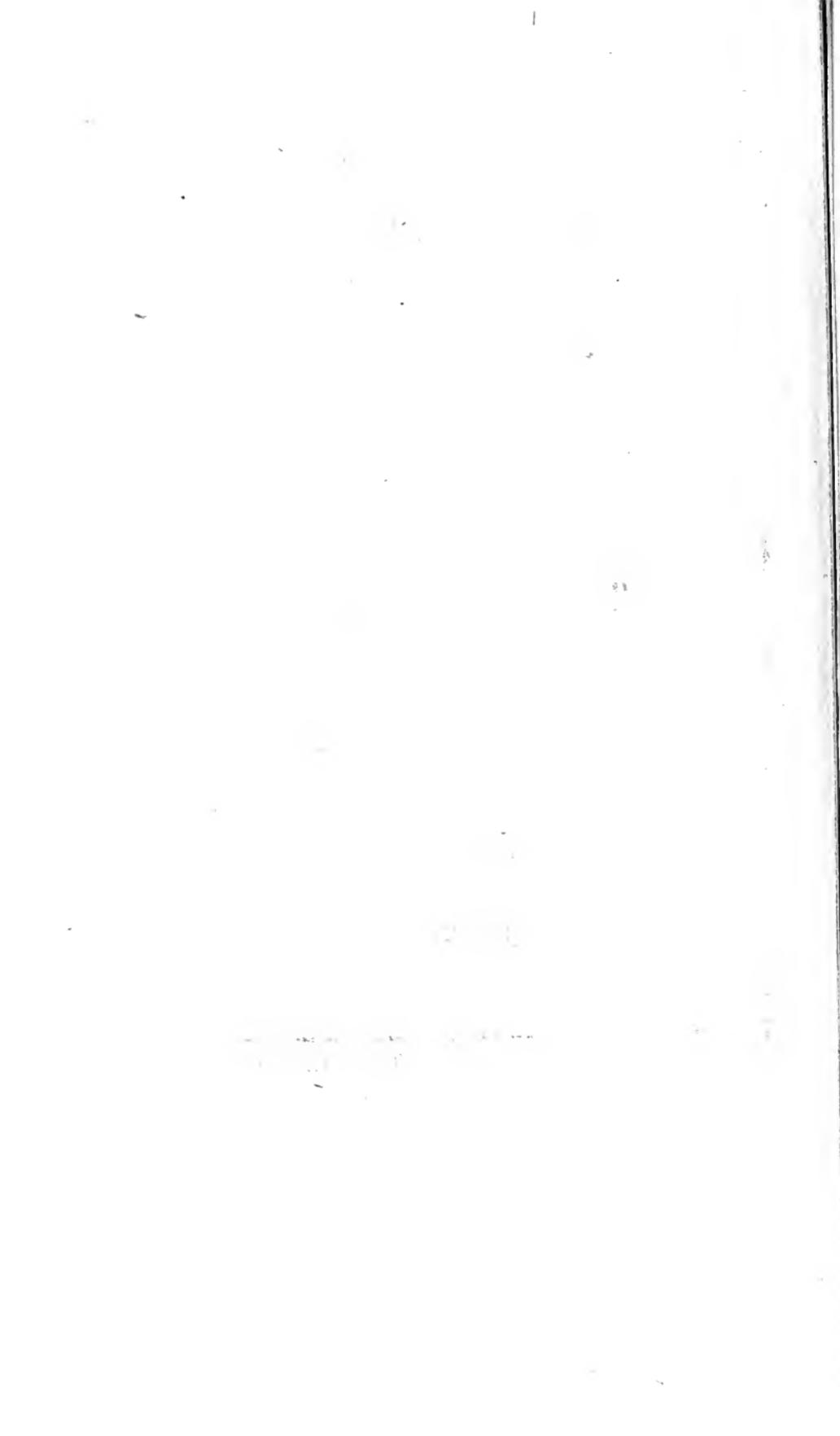
fices; the vases B and C are of brass, and there is a great number of the same proportion. The figure D is the handle of a vase, in the same taste with that in the preceding plate.

Plate
XXV.

The vases marked by the letters A and B, in plate XXV. are likewise of brass. The first, which was probably used in libations, could not stand upright. The figures C and D represent the pictures of two small vases, the colour being red, and the transparent part well expressed. There is likewise a great number of other small pictures very well executed. The utensils A, F, G, seemed to have served for some domestick uses in private families.

Over





Over and above this infinite quantity of vases of different forms, which I have mentioned, some of Hetruscan earth were found, of a fine shape, like those which are in the library of the Vatican at Rome. They have likewise discovered at Herculaneum, several feet of folding-chairs, executed in brass, and made in the shape of an S. Finally, all the utensils which I have seen, were either of earth or brass; and it is very surprizing, that in the multitude of curiosities contained in the king's cabinet, there is nothing of iron but a grid-iron, such as we make use of at this day. It would mislead me from my subject to venture reflections upon this head, as well as upon many others that surprized me not a little; for in surveying all those objects, I have limited myself intirely to the

task of representing them faithfully in the engravings which I have made, leaving to others those learned dissertations of which they are susceptible.

OBSER-

O B S E R V A T I O N S
U P O N T H E
A N T I Q U I T I E S
O f t h e C I T Y o f
H E R C U L A N E U M.

S E C T I O N I I.

O f t h e P a i n t i n g s a n d P i e c e s o f
S c u l p t u r e f o u n d i n H E R C U L A N E U M.

TH E paintings of different kinds found at Herculaneum, having excited the curiosity of antiquarians, especially of the lovers of that art, I have reason to believe they will be pleased with a detail of them,
how

how superficial soever it may be : but as this subject is not so much in my province as that which I have already treated of, I would not publish my own ideas ; and therefore, for what I am going to say, I have had recourse to some letters of a French artist, who was at Naples while I remained in that city : and that these extracts may be the more easily understood, I shall add some plates, which have already appeared, and fallen into my hands. Though they are engraved after designs made from the memory, they pretty exactly represent the composition of the subjects, and even the principal defects for which the originals are blamed. With regard to the design, I have likewise added others, which I myself drew from my remembrance; and I am persuaded, that notwithstanding

standing the defects in point of exactness that may be found in them, they will engage the imagination much more strongly than could possibly be done by simple description.

The criticism may perhaps appear severe, but I was unwilling to weaken it, because it seemed intirely free from prejudice ; and besides, I see no reason for sparing such ancient painters. It is not therefore, my opinion, which I here offer, but that of an accurate connoisseur who gives an account of the impression which those pieces have made upon him.

HISTORICAL PICTURES.

THE most important pictures which have been found in the subterranean city of Herculaneum, are upon some historical subjects, and the figures as large, or nearly as large, as the life.

Plate VI. The first picture represents Theseus victorious over the Minotaur. Theseus stands upright, and naked, except on the shoulder and left arm, which are covered with a piece of drapery. Young children of Athens are represented kissing his hands and feet. The Minotaur exhibited under the figure of a man with the head of a bull, appears overthrown at his feet. On a cloud is represented the



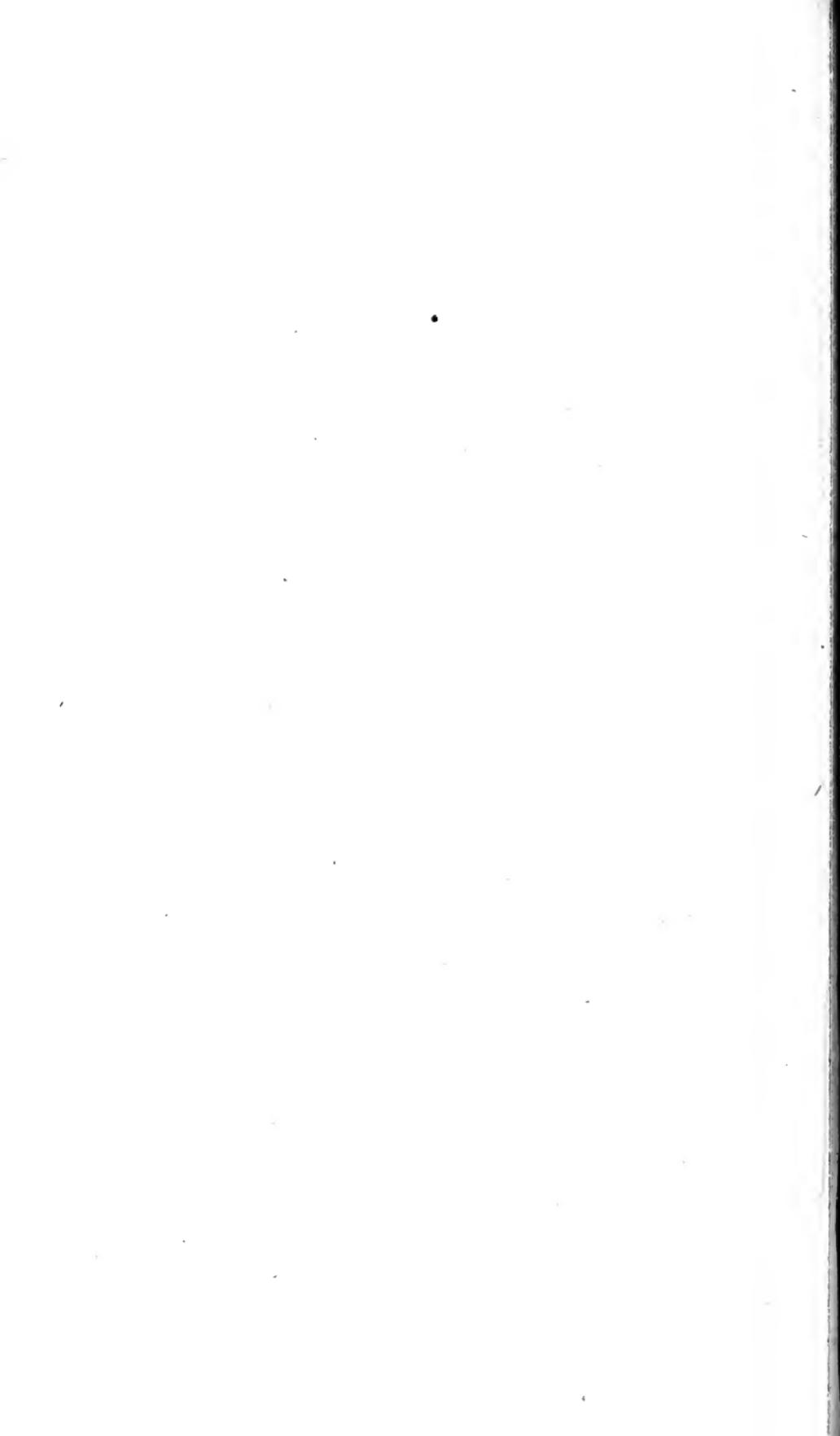


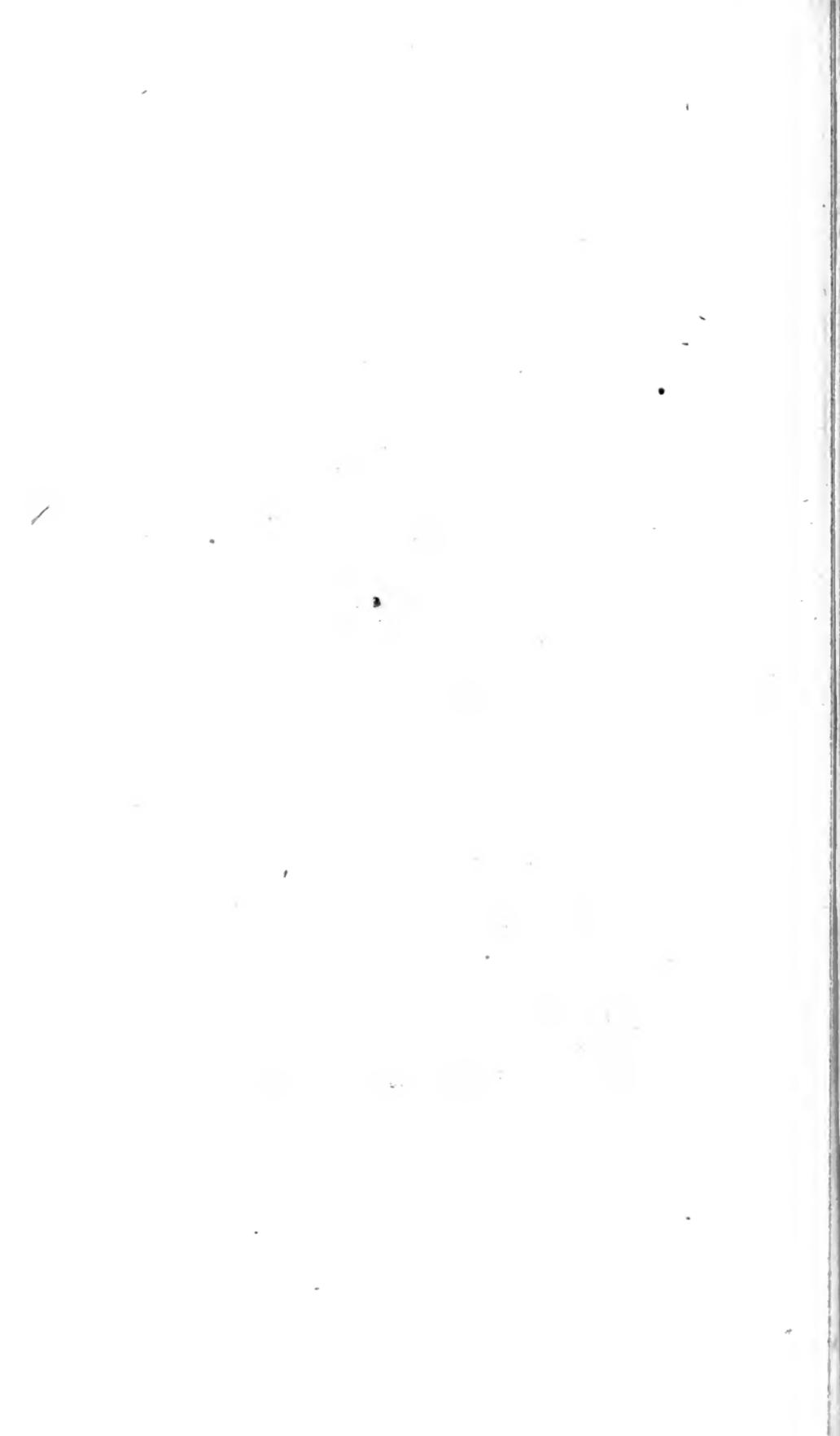
figure of a woman, who has a quiver at her back, and a great affinity with the usual description of Diana. The composition of this picture is very cold: the principal figures (especially that of Theseus) seem to be copied from statues. The two children who embrace his right and left arm, appear in attitudes which are very common in the basso relievo of the ancients. The others are not so much in this taste, particularly the Minotaur, who appears fore-shortned. Theseus is tolerably drawn, though without art or understanding, yet there is a very good character in the head. Nor are the other figures designed with better taste. --- We may nevertheless affirm, that the manner in these pictures is generally grand and the pencil easy. Otherwise this perform-

performance is unfinished, and cannot be considered in any other light than that of a forward sketch.

PICTURE II.

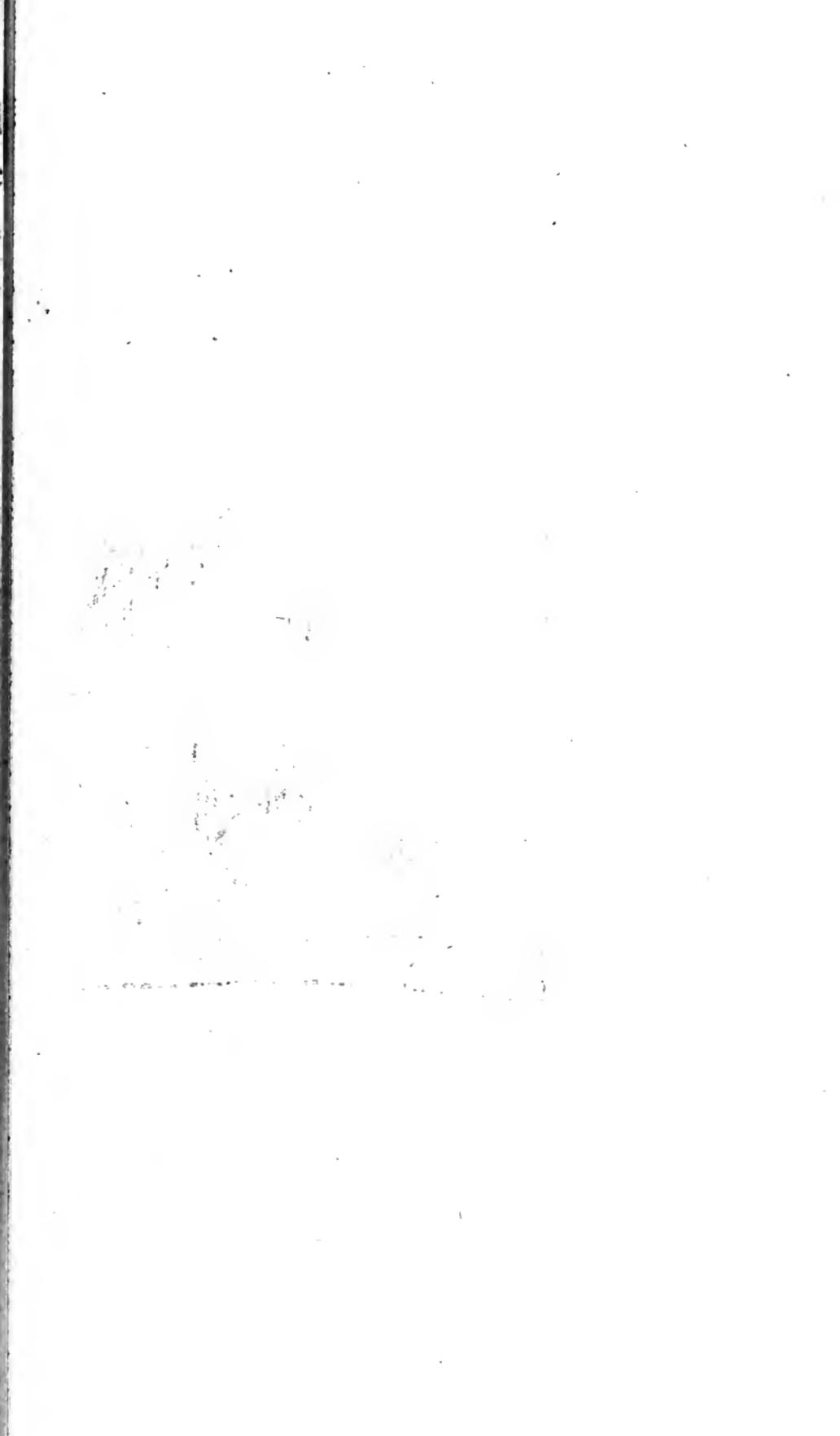
Plate VII. The figures of this picture are as big as the life: it represents a woman sitting and leaning upon the right arm, and holding a staff in her other hand. She is crowned with flowers and leaves, intermixed with some ears of corn, and at her right side appears a basket of flowers, from which she is supposed to represent the goddess Flora. Behind her is a fawn, holding a flute composed of seven pipes, and a staff bent in form of a crozier. A man standing upright with his back towards the spectator is placed before her, and is supposed





supposed to be Hercules, on account of the lion's skin that covers his quiver. He is looking at a child, who in the lower part of the picture, is represented sucking a hind, which caresses him, and lifts up her hind leg that he he may suck with more ease. Between Hercules and this child is an eagle with his wings half display'd. On the other side of Hercules, is a lion asleep; and above in a cloud, the figure of a woman representing a divinity. This picture seems to be nothing more than a Camaieu of red colour, the draperies of which are nearly of the same tint with the flesh; yet this last has a variety of tones, and seems to approach the true colouring of nature. The picture is poorly designed, and shews very little knowledge in drawing and expression. The heads are middling,

middling, the hand ill executed, and the feet altogether as incorrect. The child is lame, opens his thighs to an unnatural width, and his loins are a great deal too large. The woman has great eyes, which are neither fellows, nor opposite to each other: the whites of them are too much sunk and ill-rounded. The head of the fawn is well enough drawn, and has character in it: as for the animals, they are very ill expressed, especially the eagle and the lion. In a word, this picture seems to be painted by the very same hand that produced the other; for it has the same ease, the same boldness of touches, and is altogether as unfinished.





P I C T U R E III.

Represents the centaur Chiron teaching Achilles. The centaur sits upon his buttocks, embracing the young man. He is tuning the lyre, which Achilles touches at the same time, and which is hung round his neck. Behind these figures, in the back ground, is a plan of architecture, the mouldings of the cornishes of which are very ill executed, and painted with red, so as to resemble a piece of stuff. The manner of this picture is pretty much the same with those I have already mentioned, and altogether as poorly designed. The muscles of the stomach, and legs of the centaur, are neither just, nor well expressed.

Plate
VIII.

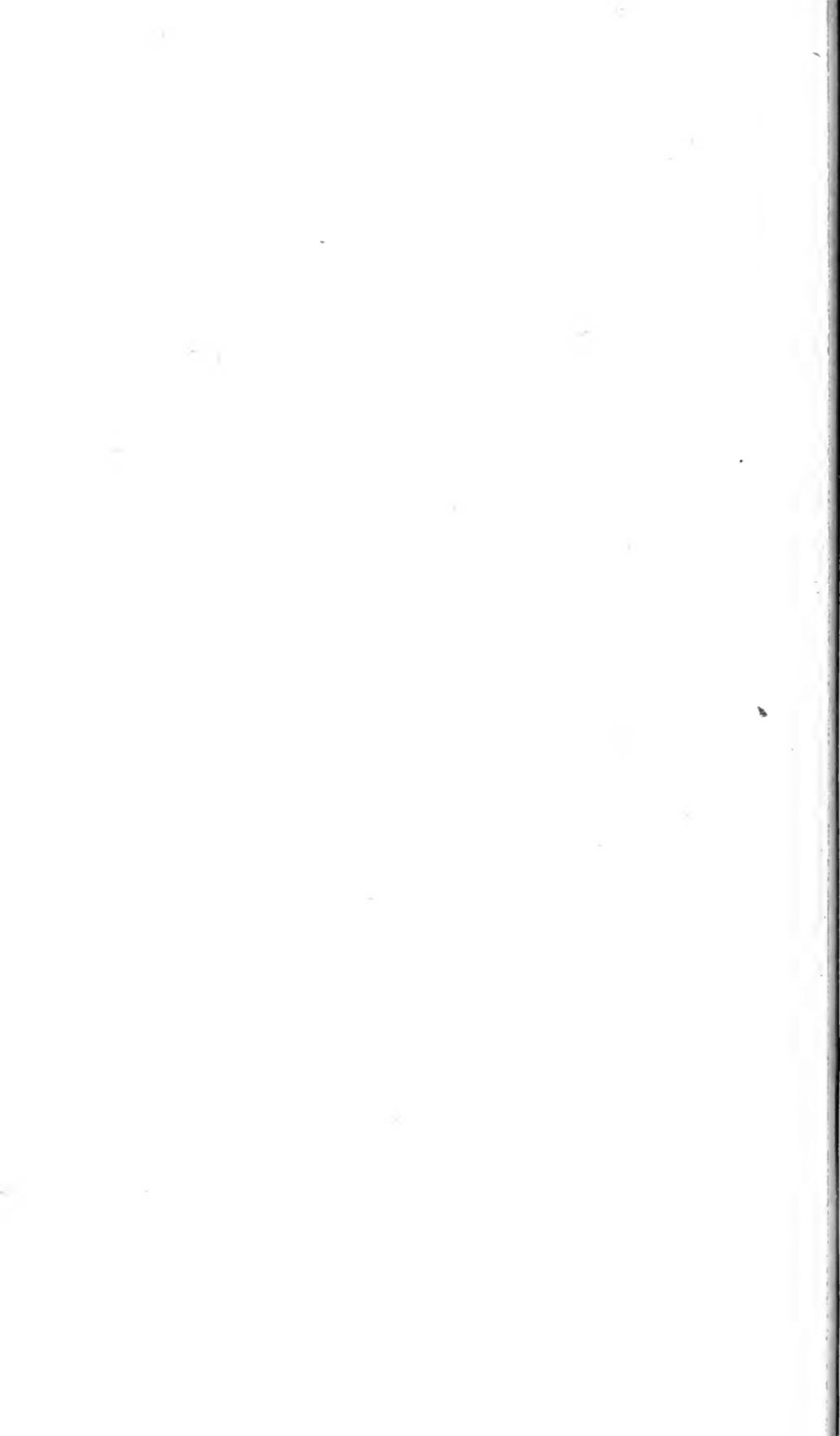
pressed. Besides, the arms are ill drawn, with regard to the outlines, and the hind legs, which are bent under him are ill chosen, consequently have an ill effect. The figure of Achilles has more symmetry, and the outlines are more flowing; because, without doubt, copied from some good statue; for the attitude gives us reason to suppose that was the case. However, the figure is not ill-painted; the semi-tints make a pretty soft gradation from the light to the shade; and though of a very grey tone, have a good deal of truth and nature.

P I C T U R E IV.

Plate IX. Is that which is said at Naples to represent the Judgment of Appius Claudius. The Decemvir is seated,
and



to
us
d,
nd



and touches his forehead with his finger. Behind him appears a woman, who embraces him with her right arm; and seems to hold him with her left hand. In the middle of the picture forwards is a man seated with his back to the spectators, and holding a paper in his left hand. At his right, you see an old woman with her finger on her mouth; and behind her, at some distance, a young man, whose countenance gives indication of grief, though the expression is but faint. By his side, is another figure of a woman; and lastly, on the back ground, appears another placed like a statue, which seems to be Diana; yet the figure is coloured, and the drapery is green. All the female heads are dressed in a veil, that does not cover the roots of the hair, and have two buckles,

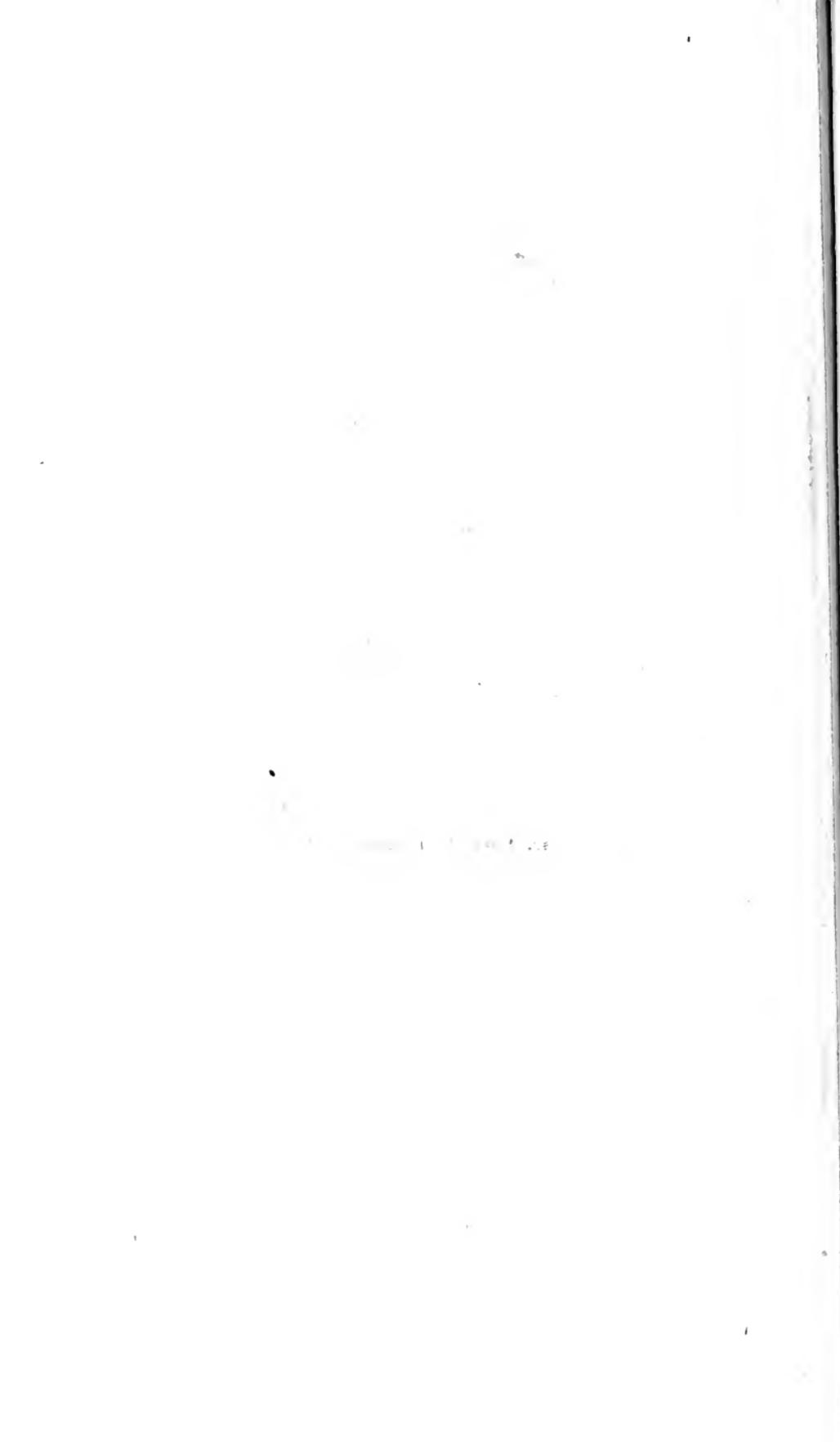
which hang down along the cheeks. The Decemvir has short hair, and buckles too, though not so long as the others. This picture seems to be painted in another manner, tho' not so good as that of the preceding. The composition is heavy and cold, and the colouring much worse; the back is not covered with any drapery, but appears of the colour of blackish brick, even amidst the lights. It is, besides, altogether wretchedly drawn, the hips being as broad as the shoulders. In a word, there is no dignity in the figures; and though some of the heads may be a little more boldly touched, they are absolutely void of true character and expression.

P I C T U R E V.

Plate X. There are some other pictures, the figures of which are nearly as big as the

Pl. 10.





the life. Such is that representing three half length figures of women upon the fore-ground, and in the back-ground a man standing in the water up to his chest, and holding a bent or crooked staff in his left hand. This is supposed to be the Judgment of Paris.

Another piece exhibits, as it is believed, Chiron instructing Achilles: here Chiron is not a centaur but an old man; and Achilles, or the figure taken for him, is a youth about fifteen years of age, holding two flutes.

There is a third, which is said to represent Hercules in his infancy, strangling two serpents. On the floor or ground, appears a child, execrably designed, with a serpent in

each hand. A man appavelled fits on the right hand side of the picture, a woman behind him, and on his left hand, an old man holding a child in his arms.

In a picture, the figures of which are about a foot and an half high, we see Hercules in his childhood wrestling with one hand against a satyr. But, both wrestlers are of such small proportion, in comparison with the other figures, as to be wholly ridiculous.

There is besides, a number of other pictures which I do not recollect, though the figures are pretty much of the same size ; but those I have mentioned are the most important, and what the most solid judgment may be founded upon.

Their

Their colouring in general, has neither art, beauty nor variety: the great lights are well enough coloured; but the semi-tints being nearly the same from head to foot, are of a yellowish grey or olive colour, without grace or variety. The red predominates in the shades, the tone of which is of a dusky hue. Nor is there any strength in the shadows of the drapery, an inconvenience that usually attends painting in fresco and distemper. Another fault which is visible in a great number of fresco's, even by the best Italian masters, is, that the colour of the shades is not broken down, but continues nearly the same with that of the lights, there being no other difference than that the colour of the shades, has a little less white in it.---I do not think the weakness of the colouring

in those pictures, can be attributed to the effect of time ; at least they seem perfectly fresh and well preserved in that respect. The manner of painting is generally by hatchings, and sometimes melted : almost all the pieces are unfinished, and painted pretty much like our decorations of the theatre. The manner is grand enough and the touches easy, but on the whole denote more boldness than skill.

After having described those pictures which are the most considerable for the largeness of the figures, and the subjects which they represent ; I will now take notice of those which are of an inferior kind and proportion ; and without insisting on their manner, content myself with communicating

municating an idea of such as appeared to me the most distinguished in point of composition and execution.

P I C T U R E S

CONTAINING

FIGURES of a middling Size.

THERE are several pictures composed of figures of half the natural size, or less; the greatest part of which are indifferent: though the heads are generally the best parts of them, and discover something of a greater character, which favours of what we call the antique. The touches in these are bolder, and sustained by a more vivid colouring than that which we find in the rest. The subject of the most and best of these pieces, is a woman seized by a satyr. There



PL. E



Bellicard, Fec.

There is besides, a picture of Ariadne forsaken. The figures, which are about a foot high, are well coloured, correctly drawn, and have a good effect.

Among other pieces found at Herculaneum, were two pictures, curious on account of the subject they represent; namely, Ægyptian sacrifices, the figures being about a foot in proportion. On the foreground of one of these is an altar, at the side of which appear two birds which can be no other than Ibes: an old man is employed in placing on the altar something which cannot be distinguished. At a distance are two groupes of figures, ranged in parallel lines; and in the middle of these two groupes is the figure of a man arrayed in white, with a sword

in

Plate XII.
Fig. A.

in his hand, at least so it is judged from its appearance. In the background appear three figures, with their hands resting on their respective breasts, and concealed under a large white robe that descends to their feet, and the prospect terminates behind, in an arcade drawn symmetrically : there being on each side a sphinx and a palm tree.

Plate XI.
Fig. A.

The other picture represents nearly the same subject ; only instead of one there are two men by the altar, bending downwards ; though I could not distinguish their action : for the pictures are no more than very rude sketches : in this last, we see neither the man with the sword, nor the three figures or kind of Acolyths in the back ground : but, in their room we distinguish the figure of a black-a-moor,

Pl. II.

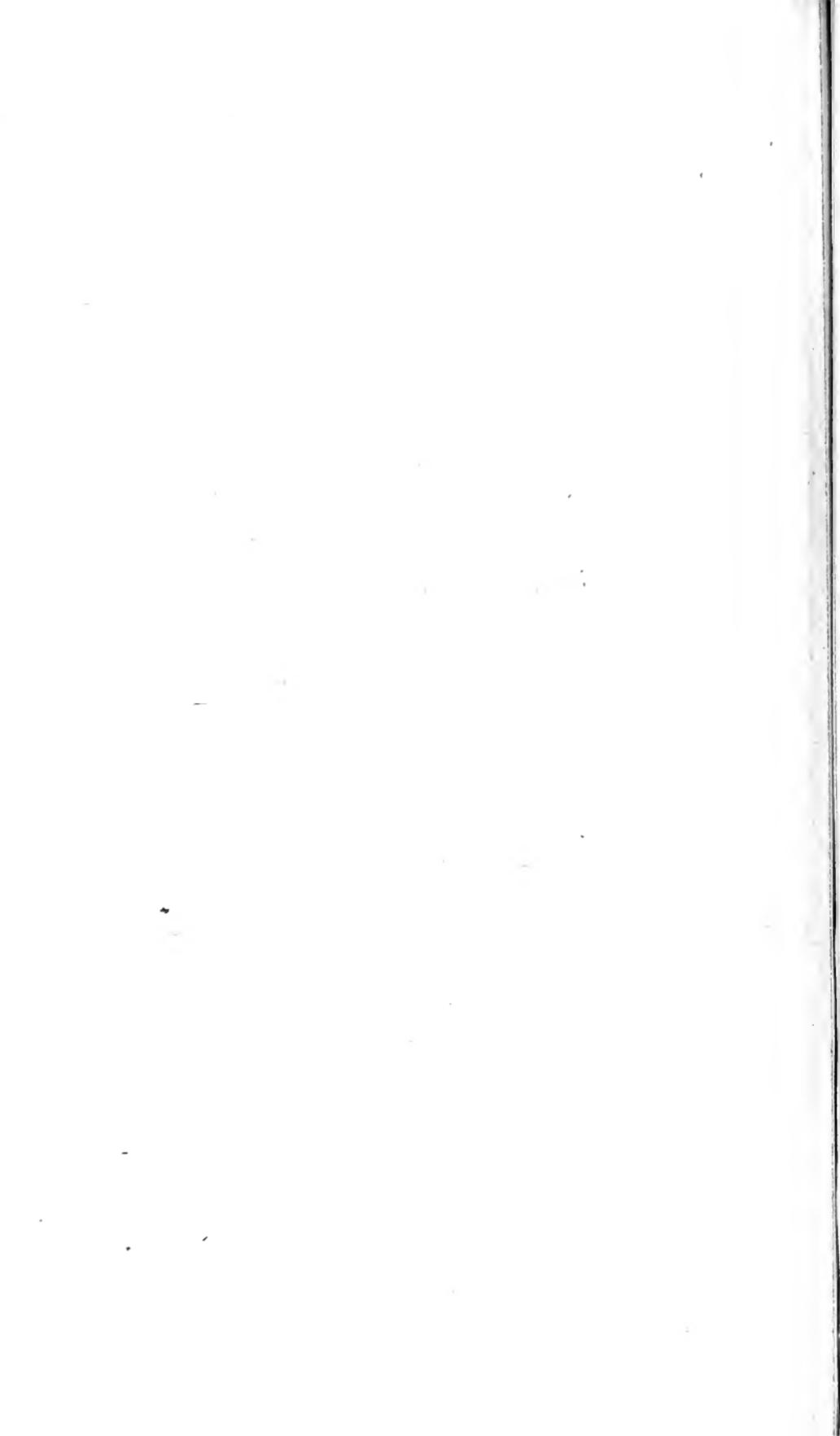
a



b



Bellicard. del.



a-moor, dancing with gesticulations. These two pieces are miserably executed ; the perspective is false when viewed from above and without diminution, nearly in the same taste with that which we call military perspective.

P I C T U R E S

O F

A N I M A L S.

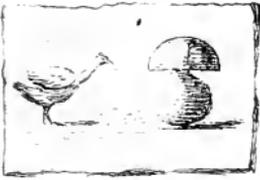
THEY have likewise discovered at Herculaneum, a great number of pictures of animals, birds, fishes, fruits, &c. of the natural size. These pieces are the best of any yet found, being executed with taste and ease ; yet they are for the most part unfinished, and have not always the necessary rounding and exactness. I will mention some that seem to be pretty true in colour and effect, though they want strength in both.

Plate XIV.
Fig. C. One of these represents an earthen bottle, on the neck of which is a
glass

d



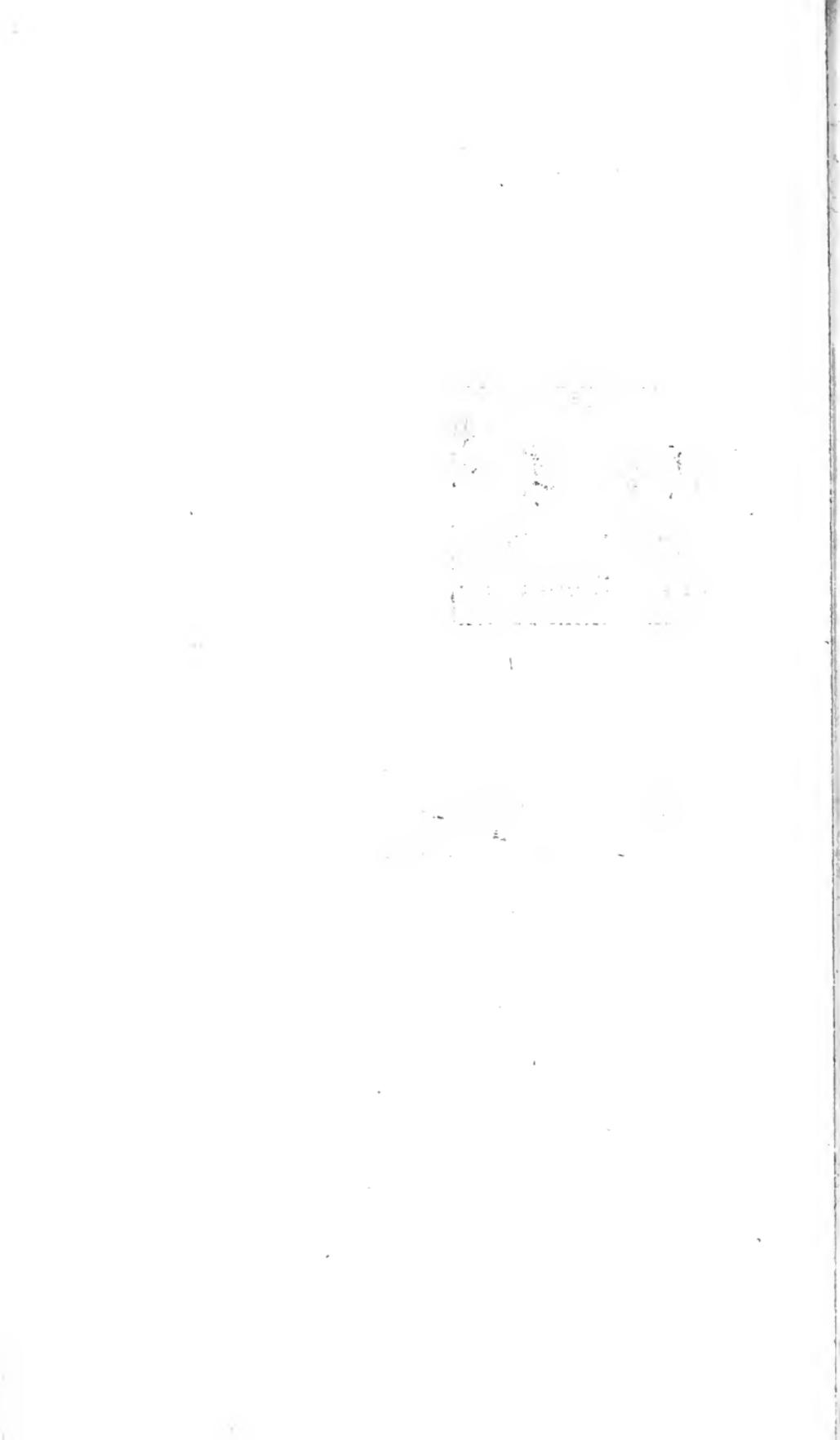
c



f



Bellicard.Fec.



glafs reversed, of the same form with our goblets, but shorter.

In another appears a glafs with two handles half filled with white wine, and a glafs bottle holding some water, which cannot be better expressed.

Plate
XXV.

In a third we find a book, composed of two rolls, and another utensil, which appears to be a Portefeuille, resembling those which are now in use. These are three very good pieces.

Some pictures represent game ; and among others is a wild duck extremely natural, together with fruits, and a loaf of the same shape with that which was actually found, &c.

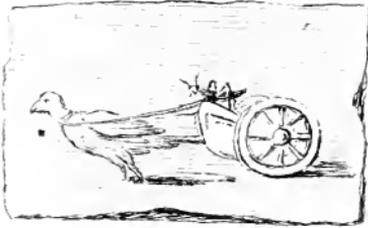
There are also small pieces representing animals, and among the rest,
elephants ;

elephants ; but that which is the most distinguished for the delicacy of execution, is a tyger about five or six inches long.

Plate XIII. There is another picture which has nothing worth notice, but the singularity of the subject ; representing a bird like a perroquet, yoked to a little car, upon the forepart of which sits a grasshopper, holding the reins in the capacity of driver : this, however, is none of the best executed.

Pl. 13.

a



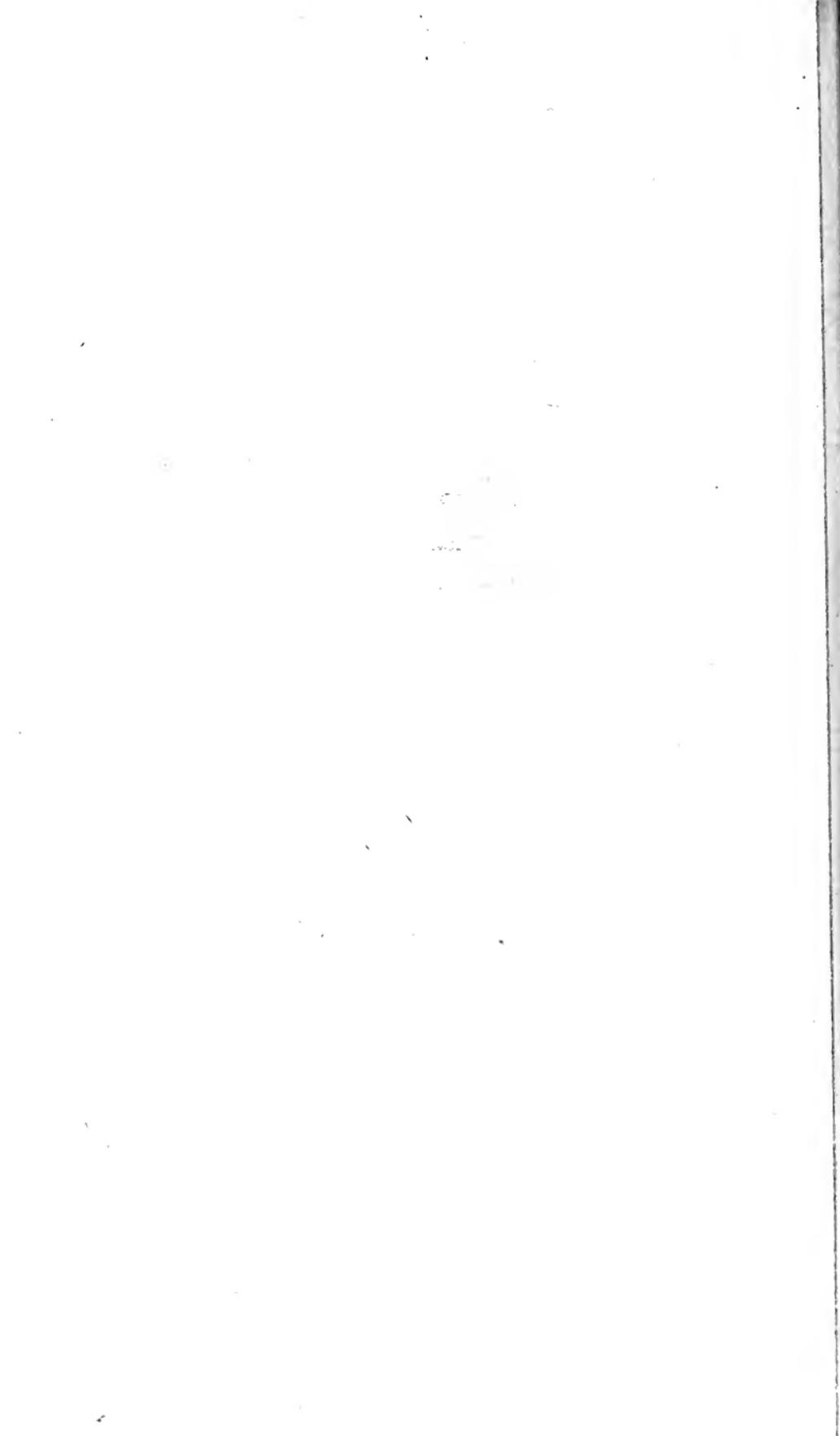
b



c



Bellicard Fec.



P I C T U R E S

Composed of very small

F I G U R E S.

THE best of these pieces are Plate XII.
Fig. D. such as consist of figures from four to seven or eight inches high; and there is a great number of that sort. They are composed in the taste of basso relievo, and without any shortening, for the most part consisting of one figure only; sometimes a woman in the air, sometimes a child, or a centaur bearing a woman on his back, &c.

These figures are painted on a flat ground, of some single colour, such as red; but touched with great spi-

G

rit

rit and taste, and sometimes extremely well coloured. Some of them are very curious, because they exhibit figures clothed in the fashion of those times, working at some trade, as a miller, shoe-maker, &c. with the utensils of their different professions, exactly represented. There are also many rope-dancers among them.

In general, the children painted in those pieces, are just enough in point of drawing, but deficient in those natural graces which Pietro Testa hath displayed in his pictures, and Francis Flamand in his models.

Plate
XIII.
Fig. C

In several of those pictures, are grotesque Mascarons, representing old men, or different masks, especially those that were used in the theatre.

In

In some others we find galleys, which at first seem to have two banks of oars, the first not parallel with the second; but, when considered with attention, the truth is easily distinguished.

Some of those pictures represent chimera's and imaginary figures of men and women, terminating in a bird's tail: a great number of these little figures being painted with pure red, while the ground is covered with another simple colour.

P A I N T I N G S
O F
A R C H I T E C T U R E .

THERE is a very considerable number of these pictures of architecture or ruins ; but they scarce deserve notice : for, they are altogether out of the proportion of the Grecian architecture. Generally speaking, the pillars are double or triple the length of the natural dimensions : the profil of the mouldings of the cornishes, chapters and bases, is of a wretched Gothic taste ; and most of the Arabic mixture in the architecture, is as ridiculous as any of the Chinese designs. Nevertheless, we must except two or three pieces

pieces which are agreeably coloured, though not true, and in which the landkip is touched with ease: we may allow the same advantage to some other pieces of ornament twined with vine leaves or ivy. In general, what they have taken from nature, is good: but, we cannot say so much for their works of imagination. There is gradation and distance in these pictures, and the architecture is represented in a kind of perspective, which plainly proves, however, that the authors of these compositions did not understand the rules of that art. The receding figures do not tend towards the points, where they ought to unite. Some objects are seen above, and some below; so that several distant horizons are required to arrange them.

In a word, we perceive some notion of the diminution of objects, but without any knowledge of the invariable rules, to which it ought to be subject; or a right understanding of the effects of light.

On the fifteenth plate is exhibited a picture of architecture, which I designed, to shew how much inferior it is to the taste which prevails in all the buildings of this city. The composition is wretched, the order extravagantly lengthened, supported by pedestals that look like arbour-work, between which is an hollowed table, adorned with a garland, the chapter of the pillars is of the Ionic order, composed with double astragals. The great intercolumniation is decorated with a garland, on
which

which a bird perches: but what favours more of the Arabic composition, each of the little intercolumniations is also accompanied with a garland. The cornice of this order is architraved, and the ornaments are good. On one side, the columns are detached, and on the other, seem to be supported upon a kind of arbour work: the perspective of the fore-ground, has a point of view different from that of the back-ground, which is very much of the same composition, namely, birds perching upon garlands between the pillars, which are of a very bad proportion. In short, this picture is raised from a pavement of different colours; and it must be owned, that with regard to the distance of the objects, the effect is tolerable.

The cabinet of Portici, as we have already said, contains a good many pictures of this kind, in which the same defects, and others still more considerable, may be observed: but I thought the description of one sufficient to convey an idea of that sort of painting.

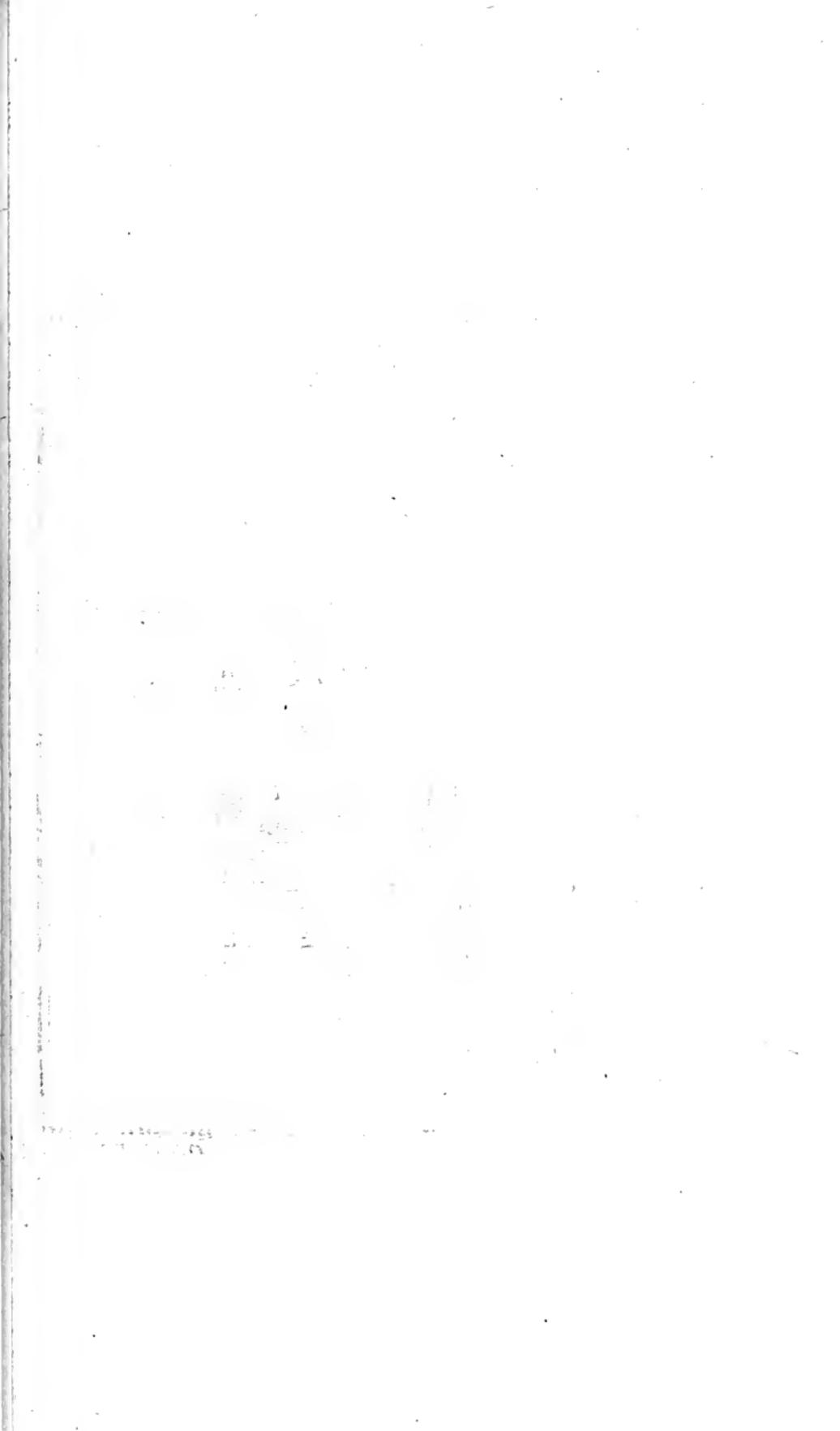
P A I N T I N G

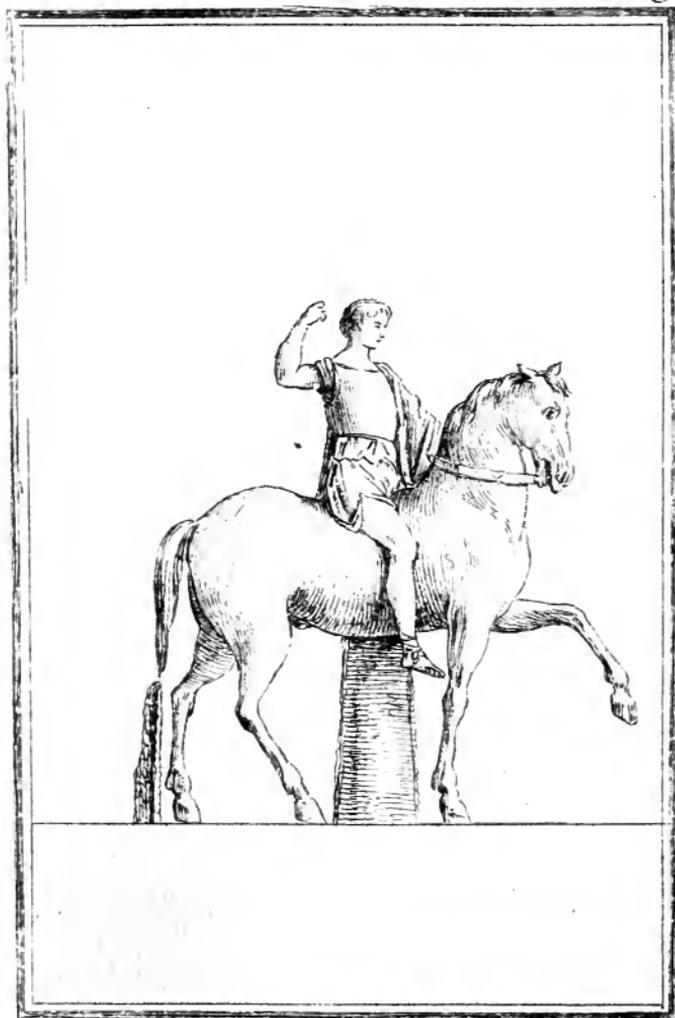
I N

BROOCH or CAMAYEUX.

I Thought it would not be amiss to take notice of some Camayeux upon white marble, about eighteen inches in proportion, which have been covered with glass, in order to preserve them. These pieces exactly resemble the drawings with red Crayon, and like them are hatched in several places. One of them seems to represent Hercules and the centaur Nessus. Another exhibits three comic figures, one of which seems to wear a peruke or hair flowing down to his breast; the head-dress resembling that of the Marquis in the time of Moliere. These two designs

designs on marble are of a good antique taste, with regard to the dress and flowing of the drapery ; but they are very incorrect, and besides, the colours are harsh, and a great deal too strongly marked. There is a third Camayeu which seems much better than the rest, but unhappily it is almost quite effaced ; the figures however which are observable, though very imperfect, seem to be well formed and of correct composition.





Bellicar d. Tec.

MARBLE STATUES

FOUND IN

HERCULANEUM.

THE sculpture found in this ^{Plate} subterranean city, is much su- ^{XVI, and} ^{XVII.} perior to the painting.

The principal and finest piece hitherto discovered, is the equestrian statue of white marble, representing Nonnius Balbus. This is a young man, armed with a cuirass, which scarce descends to his loins; Under this cuirass, is a sort of shirt without sleeves, that covers his shoulders; then passing under the cuirass, comes
down

down as far as one third of his thighs. A cloak which he wears upon the shoulder and left arm, does not conceal the hand with which he holds the horse's bridle, which is very short. His thighs and legs are naked, except so much as is covered with the buskins, that scarce reach above the instep, over which they are tied with strings.

This figure is extremely beautiful, on account of the simplicity with which it hath been designed; it is not so striking or fair at first sight, as it will appear after an attentive examination. The head is admirable, the figure surprizingly correct, the contour just and delicate, and the composition equally grand and simple. Although the horse be likewise
very

very beautiful, and his head full of fire and spirit, it is nevertheless inferior to the figure of the man, and the work performed in a peculiar manner; indeed that manner is beautiful and grand: yet the canons of the forelegs, together with the hoof and joint of the foot, seem to be too long in proportion. Another equestrian statue of marble was also discovered, but I could not see it, as they were at work in repairing it.

Herculaneum hath furnished eleven or twelve figures of white marble, as big, or rather bigger than the life. These pieces, though not of the first order, are not without their beauties: their draperies are executed with great taste and delicacy, and in a manner that favours less of wet linnen,

linnen, than that of several other antique Roman pieces of sculpture ; but almost all the heads are very indifferent.

BRONZES.

B R O N Z E S.

IN the same place that contains these treasures, are seven or eight figures in brass, one of which is much bigger than the life, and supposed to represent Jupiter. The head and body have been flattened by the weight of the laver, and though that misfortune hath injured these parts, the beauties of them are still observable: the legs are better preserved, and extremely beautiful, of a grand character, and in a gout like that of the antique fawn which holds Bacchus in his infancy.

One of those figures represents a consul; another seems to have had eyes of a different metal, for the
holes

holes in which they were incruſted, are ſtill perceivable ; a circumſtance which has a diſagreeable effect, and never could produce a good one, though frequently practiſed among the ancients.

They have alſo found ſeveral fragments of an equeſtrian ſtatue of braſs, which has either been cruſhed to pieces, or melted : the head of the horſe, and the legs of the man, which are the moſt perfect of the parts that remain, make us regret the loſs of it, by giving us reaſon to believe, that it is a very good piece. There are likewiſe ſome heads of marble, and of braſs, which have ſome degree of merit.

In the apartments of the king of the Two Sicilies, we ſee ſome little
antique

antique statues, of about one foot and a half in proportion, which are pretty; in particular, a small Venus, like that which we distinguish under the name of the Venus of Medicis; and another very good figure of the same divinity, cloathed from the middle to the feet; together with a figure supposed to represent Bacchus, in a grand manner, and learnedly designed.

B A S R E L I E F S

I N

M A R B L E.

Plate XIV. **T**HEY have likewise found some bas reliefs in white marble, the best of which represents an old man making libations upon an altar. In the middle is a woman seated and veiled, and another behind her, standing upright.

There is another small bas relief, the figures of which are about ten inches in height : It is not so beautiful as the former, with regard to the work, but much more curious ; for the subject is a comic scene, and the actors appear in their masks. I could not

not

not comprehend the back-ground, which probably represents the decoration of the theatre. There likewise we see a third basso rilievo, with figures of about two feet in proportion : there is nothing in it worthy of notice.

These are all the pieces I have been able to preserve in my memory, but it is possible I may not only have forgot things of more importance than those I have described ; but I may have also erred in some circumstances, though I do not believe my mistakes are very considerable ; for I have mentioned nothing but what presented itself distinctly to my remembrance, and all that I have said was written immediately after I had examined, and admired an infinite number of curiosities at three diffe-

rent visits. The king of the Two Sicilies, who takes pleasure in indulging the publick with a detail of that important discovery, will not suffer any Frenchman to make drawings; though they are freely allowed to see and examine. I thought, however, I might communicate to the publick the impression they made upon me, in order to augment the desire which all the virtuosi of Europe feel, to be more particularly acquainted with them; and to be masters of a description, in which the artists are employed by his Sicilian majesty; and which will doubtless, answer their expectations.

REFLECTIONS

UPON THE

STATE of PAINTING

AT

HERCULANEUM.

ONE would imagine, that such a numerous collection of antique paintings would ascertain the degree of perfection to which the ancients carried the different parts of that art; nevertheless, I do not believe, that they convey a distinct idea of the excellence of ancient painting. And indeed it is probable that these pieces were not painted by the best masters of those days. For how can we suppose, that in such an age,

abounding with excellent sculptors, any consideration could be had to painters so weak in point of design. It seems probable therefore, that these are the works of painters belonging to this ancient city, which in itself was but very inconsiderable. They are painted upon the walls of a theatre, and other publick places, and doubtless, were at that time regarded only as simple embellishments, for which they were unwilling to be at such an expence as would attend the choice of abler artists.

Be that as it will, the Theseus and other pictures as big as the life, are too feeble in point of colour and design. There is very little genius in the composition ; and all the parts of the art are expressed in an equal degree of poverty and weakness. The
 colouring

colouring has no variety of tones, and shews no knowledge of the clair obscur ; that is, the change which the colours undergo from the distance of the objects ; the reflection of the contiguous bodies, and the privation of light. In a word, these works display none of the graces of the art of composing the lights and shades ; so as that being assembled and aggrouped, they become more grand, and produce a more sensible effect. Every figure has its own light and shade, and I have not observed one overshadowing another ; nor is there one that does not look like the first elements of a composition. The shades are either not at all reflected, or they are reflected equally from head to foot. The colours are too glaring, without being broken down, as they ought to be, by a pri-

vation of light : and they do not partake of the reflection of the adjacent objects. In fine, we observe nothing which can prove, that the ancients had carried the knowledge of light to that degree which it hath attained in these latter ages. As to the composition of the figures, it is cold, and seems to be rather treated in the taste of sculpture than with that heat of imagination of which painting is susceptible. Yet as some of the figures are a little fore-shortened, we may suppose that art was carried farther by the able painters of those days. But nothing has been discovered which determines, whether the ancients knew the fine effect which the richness and variety of stuffs have in painting. We can, however, perceive that the manner of painting drapery in small folds,

folds, as practised in statuary, was not general among them, and that they had another manner more large and full. Indeed of this circumstance we were already fully assured by several pieces of antique sculpture ; the draperies of which were of coarser stuffs, and folded in larger masses.

Notwithstanding the mediocrity of the large pieces, they plainly shew a grand manner of designing, and an easy pencil ; which plainly proves, that the painters learned the elements of the art in a good school, and under masters who worked with ease, and if there was very little variety in the tones of the colouring, it was probably the fault of young beginners ; for the best manner of painting figures for history, is that, in
which

which the degrees of light and shadow are delicately marked ; so as that the variety of the tones may not be so perceptible as to interrupt the greatness of the masses. The raw beginners not perceiving the knowledge concealed by this artifice, attempted to imitate with two or three tones, this almost imperceptible variety, which the able artist knows how to effect in the transitions from light to shade. The same thing happens, in designing from nature, and very often the pupils fall into the same mistake. A good drawer treats his object in such a manner, as that at first view it presents nothing but great parts and a grand contour, yet an intelligent eye soon discovers the most minute variety. In my opinion, therefore, the authors of those pictures may be justly accused of
great

great ignorance in point of design ; for it must be owned, that although the forms are, in general, good, there is neither justness nor ingenuity in the detail.

The pieces taken from nature, such as vases, fruit, game, &c. are painted with a good deal of truth ; but these performances copied after immoveable bodies, are easily executed. Yet even in these pictures, we do not find that degree of illusion, to which imitation has been carried in our days ; and all of them have considerable faults in point of perspective.

The pieces composed of very small figures are certainly the best of those that have been found at Herculaneum.

um. They are not only touched with a great deal of spirit, but the manner is excellent; they are altogether in the taste of the antique bas-reliefs, and the colouring is exceeding good. At Rome, and other places, there were several small pictures, but not sufficient to establish a certain judgment of the painting of the ancients; for, in order to constitute good performances of this kind, the design must be spirited and the touches light. Few tones are sufficient for the colouring, because there is hardly room for a variety in the semi-tints; especially, in such unfinished pieces.

If the pictures of architecture were more supportable, we might derive from them some knowledge of the

manner in which the antients practised lineal, or aerial perspective; but they are so rude in all respects, that the painters seem to have had no acquaintance with beautiful architecture, and their productions look like the effects of profound ignorance and extravagant delirium. However, as the king of the Two Sicilies still continues his researches, we ought not to despair of finding some pieces of painting worthy of being compared with the fine statues which have been already discovered. Besides, how small soever the value of these paintings may be, they serve plainly to demonstrate the certainty of one kind of painting, which might have been carried in those days to a degree of excellence that deserved all those elogiums lavished by authors upon

upon ancient pictures, of which we are deprived by the tyranny of time. If I may be allowed to hazard some conjectures on this subject, I am of opinion, that the idea of those pieces may be found in some of the excellent pictures of Guido, which, tho' their composition is cold, symmetrical, and destitute of those grand effects of light, so striking in other masters, and even in many of his own pieces, are yet extremely beautiful in the perfection of design, the exactness of truth, and delicacy of colouring. The antique paintings give room to doubt, whether the ancients were equal to several Italian, Flemish and French masters, in the fire of genius, and force of imagination, either in composition, or the effect of light; and if we may judge of them by their architecture, they seem

seem to have been afraid of giving way to the suggestions of fancy; but like the moderns, especially those of Italy, generally chose to imitate one another. We ought not for that reason to tax them with want of genius: on the contrary, all the inventions which are really good, and consequently used in the modern architecture, have been derived from the remains of the antique. But the desire of striking out something new does not seem to have been their prevailing passion; as they probably bestowed all their attention in perfecting what was already received with approbation. The beautiful in each kind being once found, they rarely ventured to search for it in another path. The antique temples are almost all composed in the same idea, which is likewise the case with a great many things

things both in architecture and painting. Perhaps, then, there was a general taste in painting, followed by almost all the masters of those times; and it is probable, that this prevailing taste was that of basso rilievo, as sculpture was then very much in fashion. There is even reason to believe, that if composition, or the heat of the imagination, had predominated among them, and the magic of colouring, and the clair obscur, been found out, their seducing charms would have hinder'd them from being neglected and lost, because this part of the art, although very difficult to bring to perfection, admits of a mediocrity, which furnishes more easy resources for seducing those who are not perfectly well acquainted with painting. And indeed, if we may judge by what happens in our own times,

times, in all probability, when the arts shall have lost that degree of perfection, to which they are now arrived, there will remain a sort of harmony, which though no other than a false, and ill-understood imitation, will serve to prove, that this so striking part of painting must have been known, and carried to a greater length by those who first practised it. Some traces of this degeneracy we perceive in the paintings of Herculaneum, which are modern, in comparison of those so much extolled by the ancients. However, it is probable, that those painters had still in their eye a great many fine pieces, which now no longer subsist; from which they would have drawn these lessons, if all the parts of the art had been assembled in a degree capable to inspire a taste for them.

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SECTION III.

OF THE

ANTIQUITIES

IN THE

Neighbourhood of NAPLES, below PAUSYLIPO, upon the Gulf of POUZZUOLI, and at BAIÆ.

IN giving my remarks upon the antiquities lately discovered in the town of Herculaneum; I think the publick would not be sorry, should I join some of those that still exist in the neighbourhood of Naples. These last have been mentioned by several authors; and therefore I shall not much expatiate upon them, but on-

ly premise, that no person has described them so exactly as myself, and I hope it will be agreeable to find them added to this little performance, with which they have an intimate connection. Therefore, so far as I have observed them, they shall be represented in the following plates.

OF THE

G R O T T O

O F

P A U S Y L I P O.

THIS grotto, or subterranean passage, through which the high road is carried from Naples to Puzzoli, is so ancient, that the epocha of its origin is altogether obscure, and has produced disputes among authors that are well known. For my own part, I am contented with believing that the ancient inhabitants of Naples, for their own conveniency, having opened quarries in this mountain, which is formed of sand and

Plate
XXIV.

soft stone proper for building, and used for that purpose to this day, instead of conducting their trenches at random, carried them on in a straight line through the mountain ; induced perhaps by the desire of doing something extraordinary while they were employed on this occasion. For the mountain being entirely formed of sandy stone, it must have been a matter of indifference to them on which side the excavations were conducted. Very simple motives have produced a thousand things, which are every day the subjects of astonishment and dispute. Be that as it will, this subterranean passage is in length about an Italian mile, and about twenty feet broad. As for the height, it varies considerably ; for the two openings made to admit a volume of light to enlighten the passage, are at least

least sixty feet high; they descend sloping insensibly to a dormer window in the middle, pierced from the summit of the mountain down to the interior parts of the grotto; conveying thither still more light, though it contends with that which arrives weakened from the entry, and if I may be allowed the expression, confounds the passengers. This grotto had been for a great while, very much neglected. Time, the destroyer of all things, had made considerable havock in it: the earth and stone tumbling down, had blocked up the passage; so that it served no other purpose than that of a den for banditti, who chose it for their retreat, and from thence very much infested the neighbourhood, when Philip II. ordered it to be repaired, as appears

by an inscription decorated with a piece of architecture at the entry ;
 “ Philippo II. Catol. regnante loca
 “ in via Ibicibus paria, &c. Vid. Le
 “ nouveau Guide de Pouzzole”.
 From that time it hath continued,
 as it is at present, in very good condition. A chapel cut out in the middle of it, where a lamp continually burns, serves as a place of devotion for those who pass through it. I will, however, take upon me to affirm, that the advantage of this opening, which saves the trouble of ascending the mountain, is dearly bought by the dreadful dust, which at all times stifles the passengers, and when the weather is dark, obscures the middle of it to such a degree, that they are obliged to cry aloud, for fear of stumbling against
 one

one another. On the top of this mountain is an old tomb, said to be that of Virgil, but it is without inscription, and too ruinous to be described.

O F T H E

G R O T T O D E L C A N E.

Plate
XXVII.

THE territory in the neighbourhood of Naples, abounding, as it does, with fire, and bituminous or sulphureous exhalations; it is not surprising to find places which are not to be approached without danger. Such is the grotto called Del Cane, because the experiment, I am going to mention, is always tried upon a dog. This grotto being five feet in height, four in width, and from seven to eight in depth, is kept shut by a wise precaution, in order to avoid the danger which might result to any fatigued traveller, who should unfortunately repose himself in that place. The keeper of a hot bath in the neighbourhood, keeps the
the

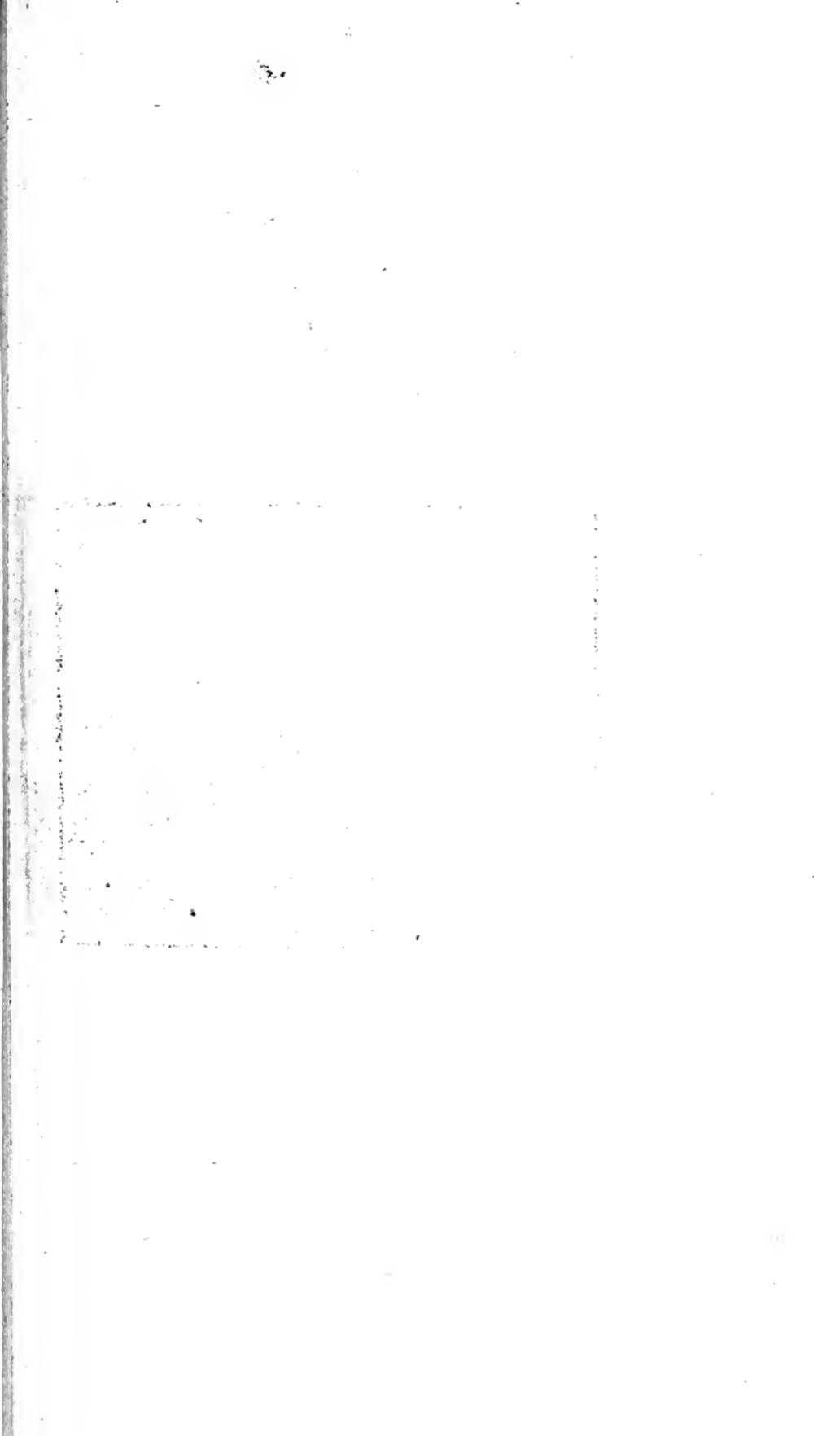


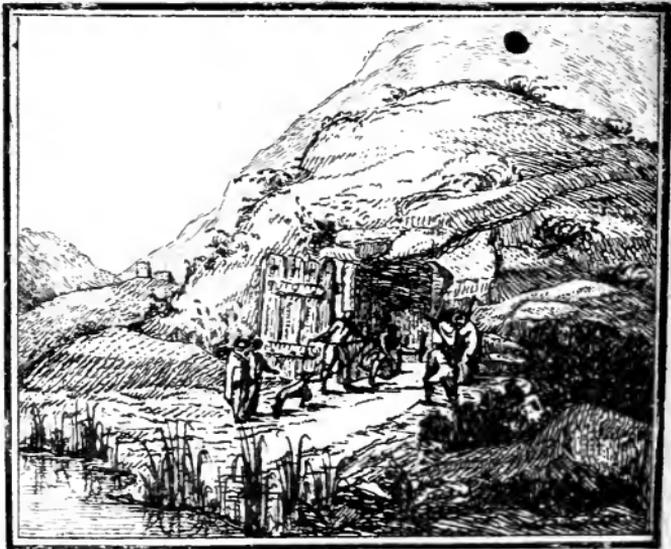
Bellicard Fec.

ASSEMBLY OF THE STATE OF CALIFORNIA

1911

CHAPTER 100





Bellicard Fec.

the key of this perfidious cavern, to which he conducts travellers, and shews them that a dog stretched in the bottom of this grotto, even at the distance of a foot from the earth, inhales such mortal vapours, that in a few minutes he falls into convulsions, of which he would die, if he was not taken out immediately into the fresh air, or thrown into the lake of Agnano, which is about twenty paces from the cave. The same man likewise shews, that a lighted torch presented to this vapour, is immediately extinguished, without the least trace of smoke remaining; and this experiment is tried with success upon several other animals aquatic, as well as terrestrial.

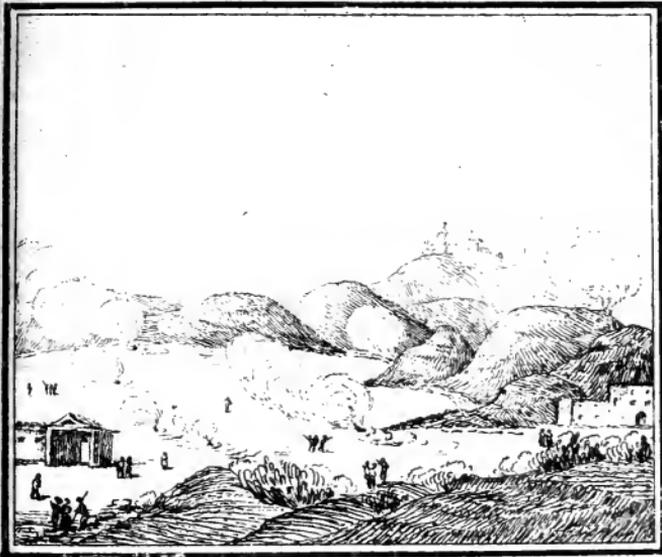
O F T H E

S O L F A T A R A .

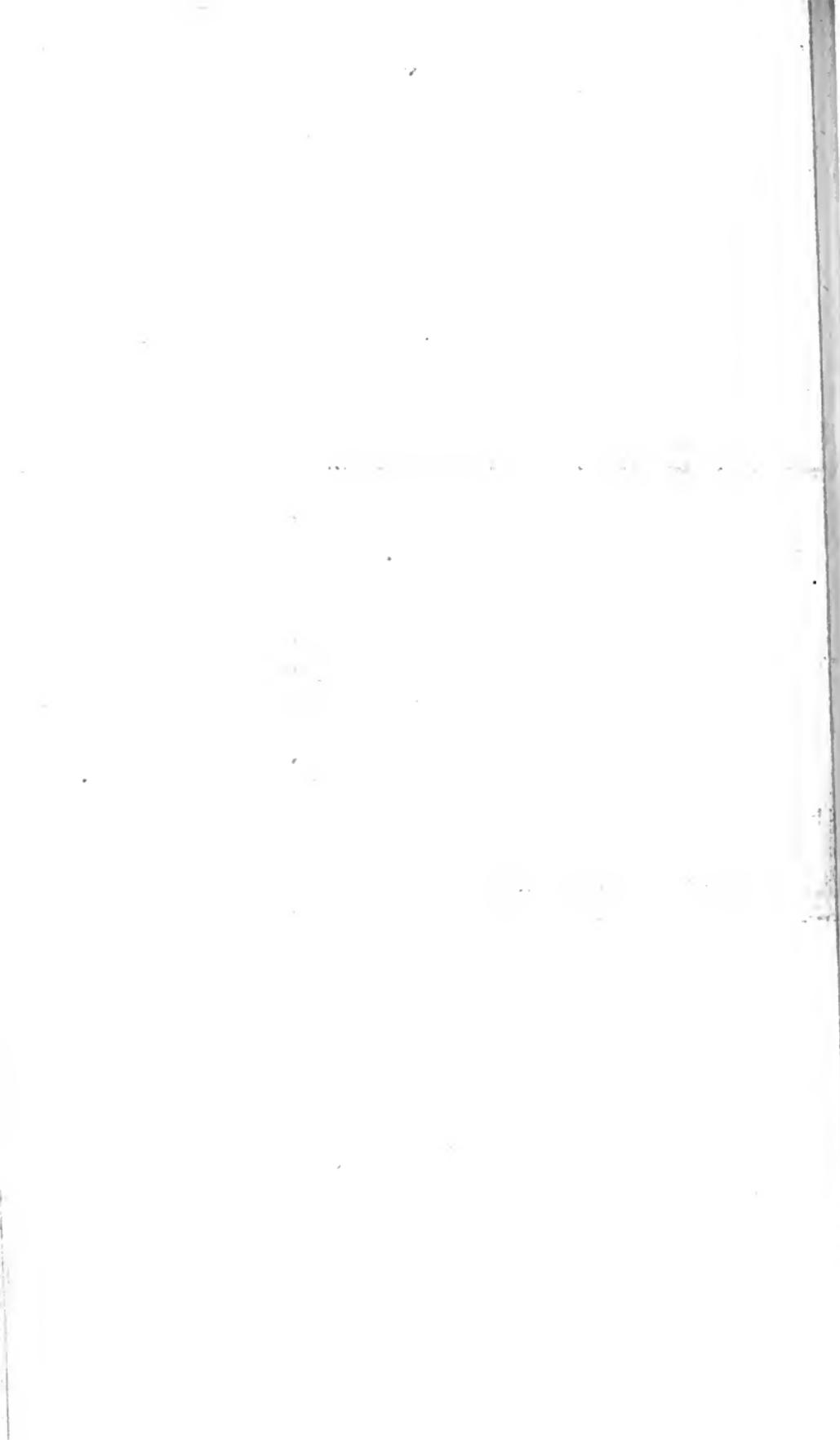
Plate
XXVIII

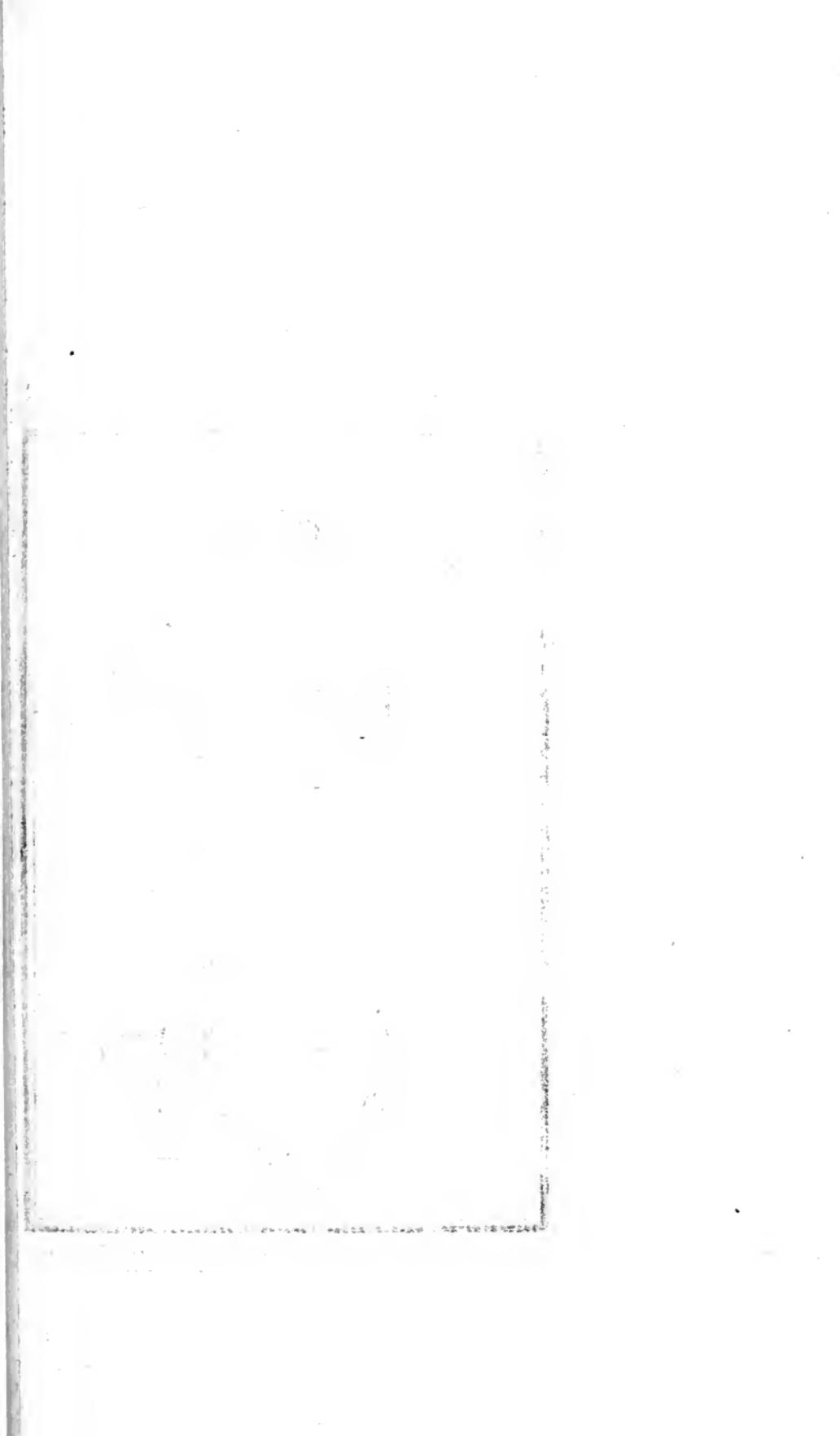
THE Solfatara seems to be another exhausted vulcano, forming a large oval plain, about fifteen hundred feet in length, and a mile in breadth, environ'd with several little hills, the pores of which every instant exhale vapours of a sulphurous odour. The earth itself of these mountains, and especially that of the plain, is yellowish, and seems to be very much loaded with this mineral. In 1750, there were at the bottom of this plain several mouths, from which issued a very subtile flame. These they covered with pieces of earthen pots and tiles; to which borax was found sticking. They have likewise
built

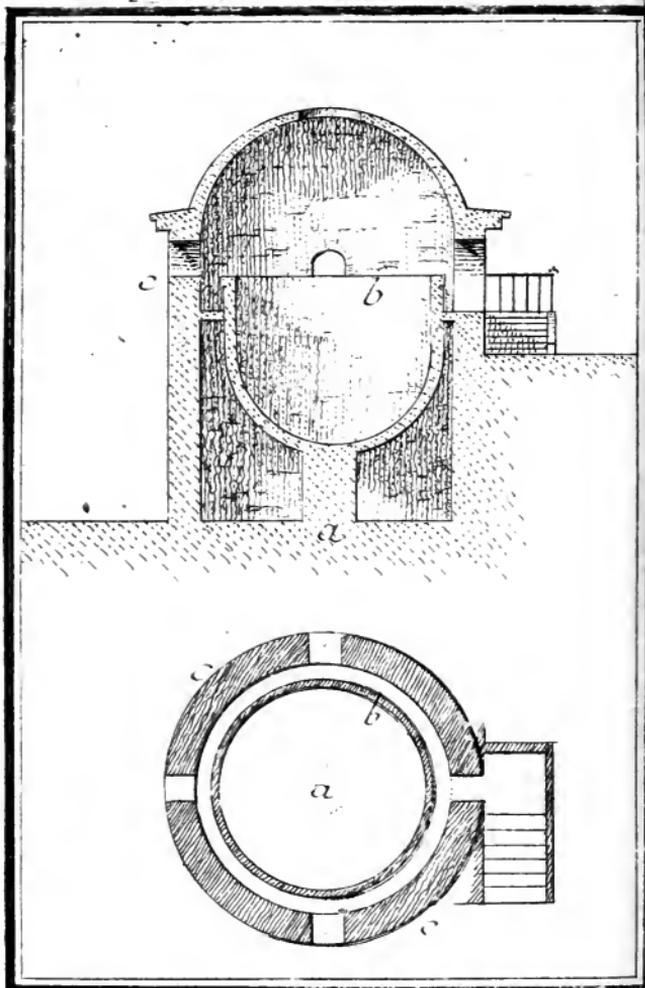
Pl. 28.



Bellicard Fee





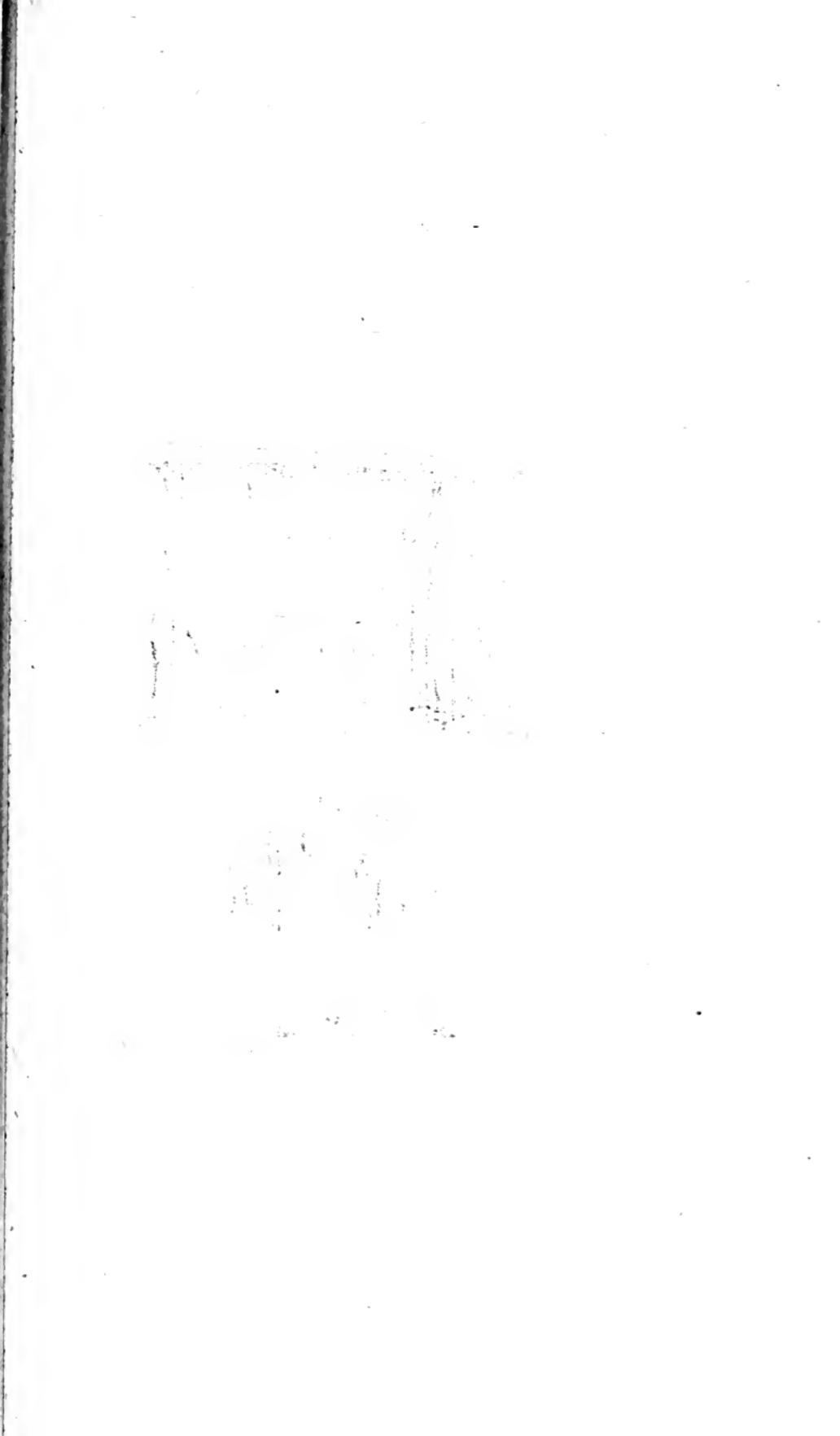


built huts, in which caldrons are fixed for purifying sulphur, vitriol and allum; the fire that issues from the earth serving to make the caldrons boil, and to refine the minerals.

The bituminous vapours that continually exhale from this ground and the neighbourhood, corrupt the waters as well as the air: yet notwithstanding this inconvenience, there is upon the mountain a convent of Capuchins, the church of which is dedicated to St. Januarius, the patron of Naples. True it is, they stay here only during the winter; for, besides the suffocating smoke, it is impossible to live there in the summer, on account of the extreme heat. There is nothing remarkable in this house but a bust of St. Januarius, which

Plate
XXIX.

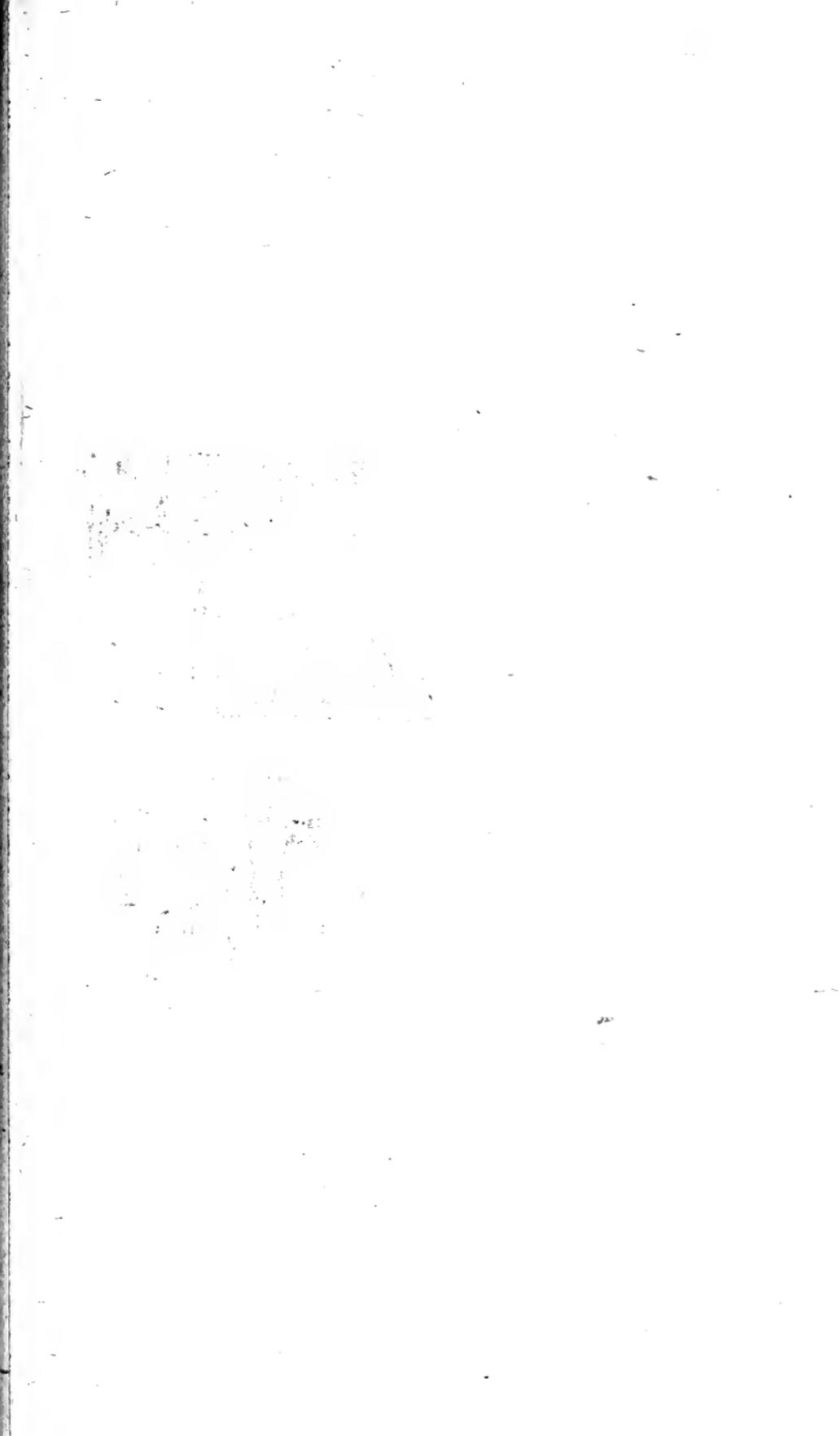
which is in great veneration in that country ; and a cistern of very singular contrivance for preserving the rain water from corruption. The vase B, which contains the water, does not touch the earth, in which is founded the cage C, surrounding the vase B, which is detached from every part of it, except the pillar A, upon which it rests. This reservoir may be from fifteen to eighteen feet in diameter, built of brick lined with stucco, and secured with some bands of iron.



a



Bellicard Fec.



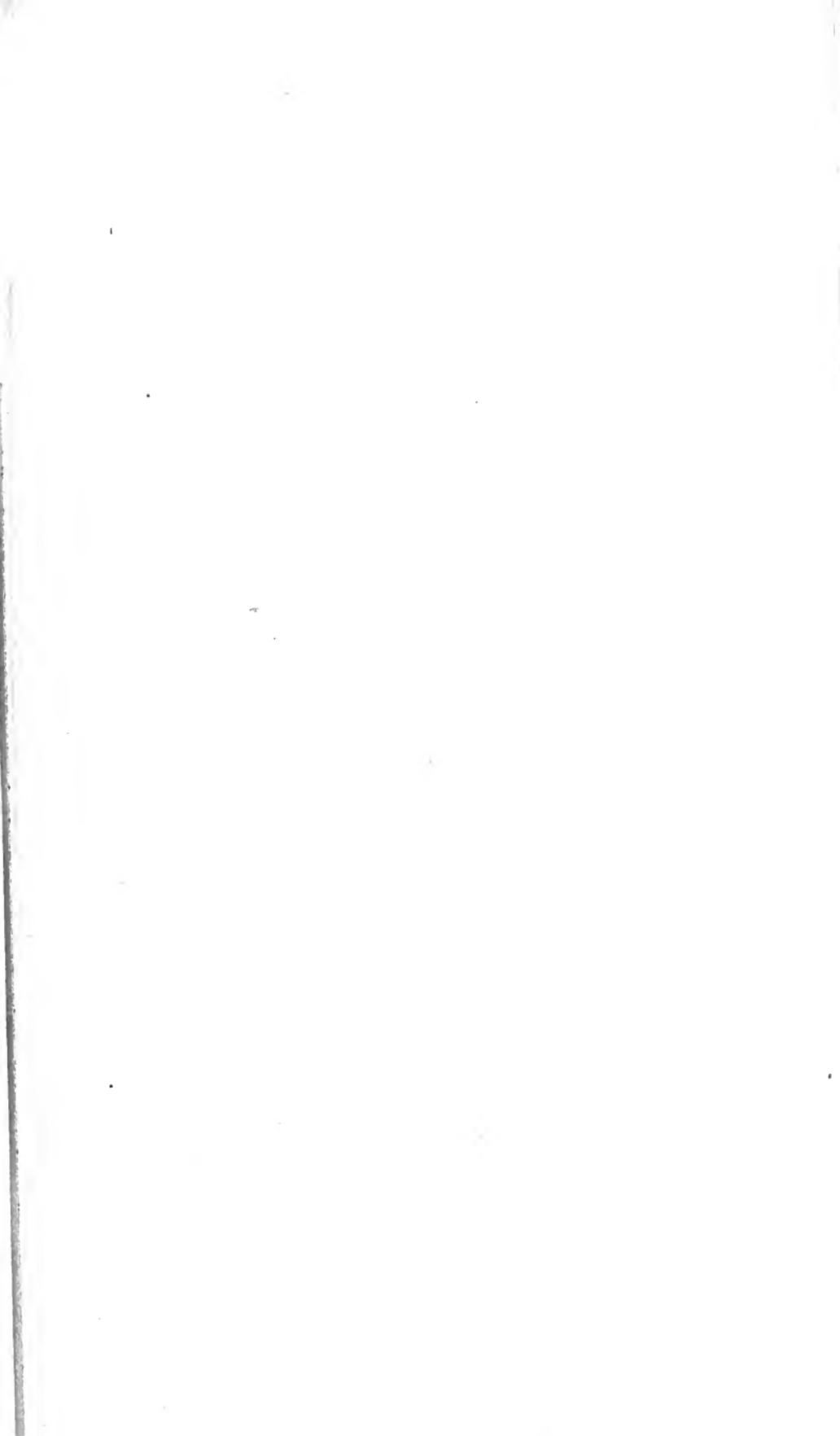


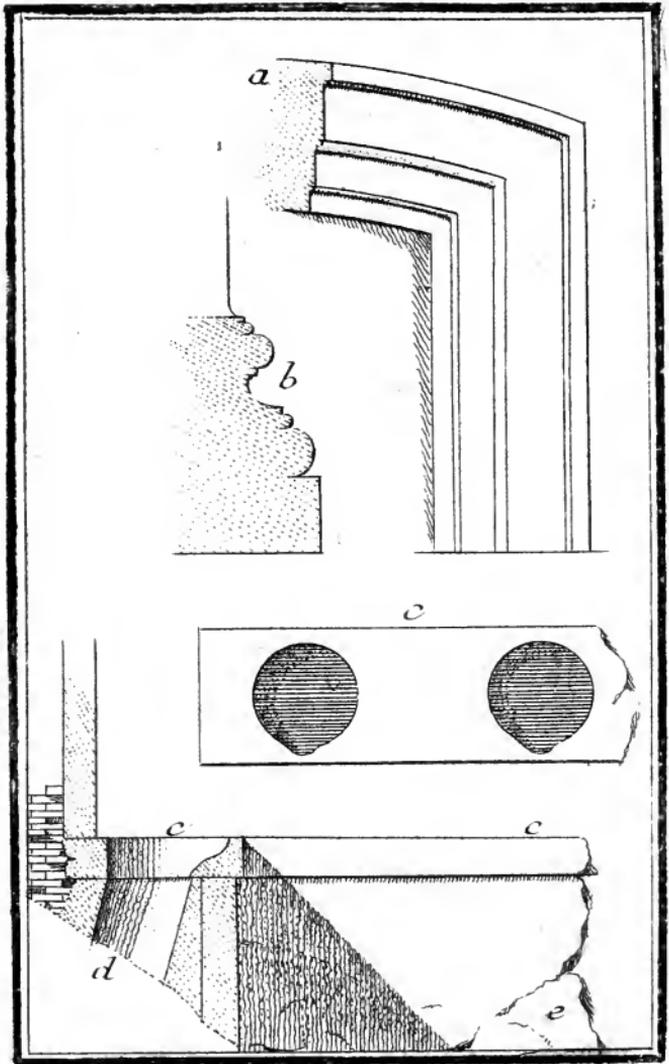
O F

P O U Z Z O L I.

THIS city has been described Plates
XXX.
andXXXI. by so many authors, that after all that has been said, I shall not tarry long upon the subject. It is very ancient, and still remarkable for the ruins of several grand edifices, which formerly composed one of the superb cities of the Roman power. This place and the neighbourhood is full of temples, theatres, and circus's, which denote its ancient magnificence. Almost at the entrance of the new Pouzzoli, appear the remains of an amphitheatre, called by the inhabitants Coliseum, like that of Rome. I perceived some of the galleries penetrating as far as the
Arena,

Arena, which is now converted into a garden; but it was so ruinous, that I could not form any probable conjecture touching the different orders of the architecture. From what remains of it, I only concluded, that it was altogether built of hewn stone. The cathedral of this city is said to be built upon the foundations of a temple of Jupiter, which formerly perished in an earthquake. Near the amphitheatre are still to be seen the remains of a reservoir, resembling the Piscena at Baiæ, but scarce to be distinguished, the place is so ruinous. The pedestal, which is in the middle of the market-place of Pouzzoli, represented by the figures A and B, though beautiful, hath suffered by time. It is of white marble, adorned with fourteen figures jutting out, and an inscription; having been found





Bellicard Fec.

in digging the foundation of a private house. The side of the inscription is adorned with two figures and a child : the opposite with six, and the others with three figures each ; all very much mutilated ; but nevertheless beautiful in those parts that remain.

In my last journey in 1749, I had observed in this city, three pillars, of about five feet in diameter, the shafts of which were half buried. Since that time the place having been dug, they have discovered their bases B, which are of marble, and the profil is very beautiful. The king of the Two Sicilies having ordered the work to be continued, they found a temple, supposed by the idol, and some other circumstances, to have been dedicated to Serapis. Accordingly,

Plate
XXXII.

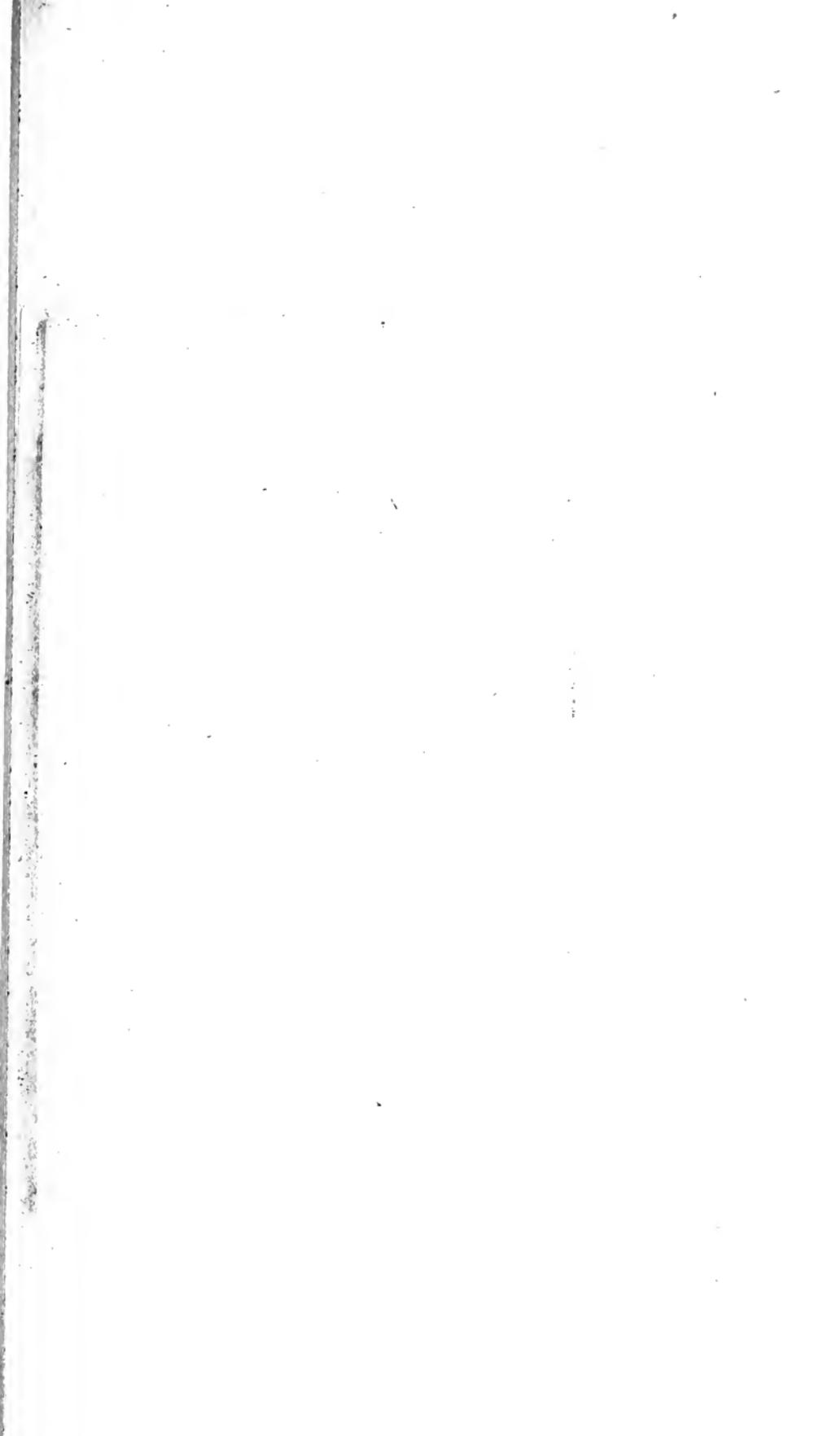
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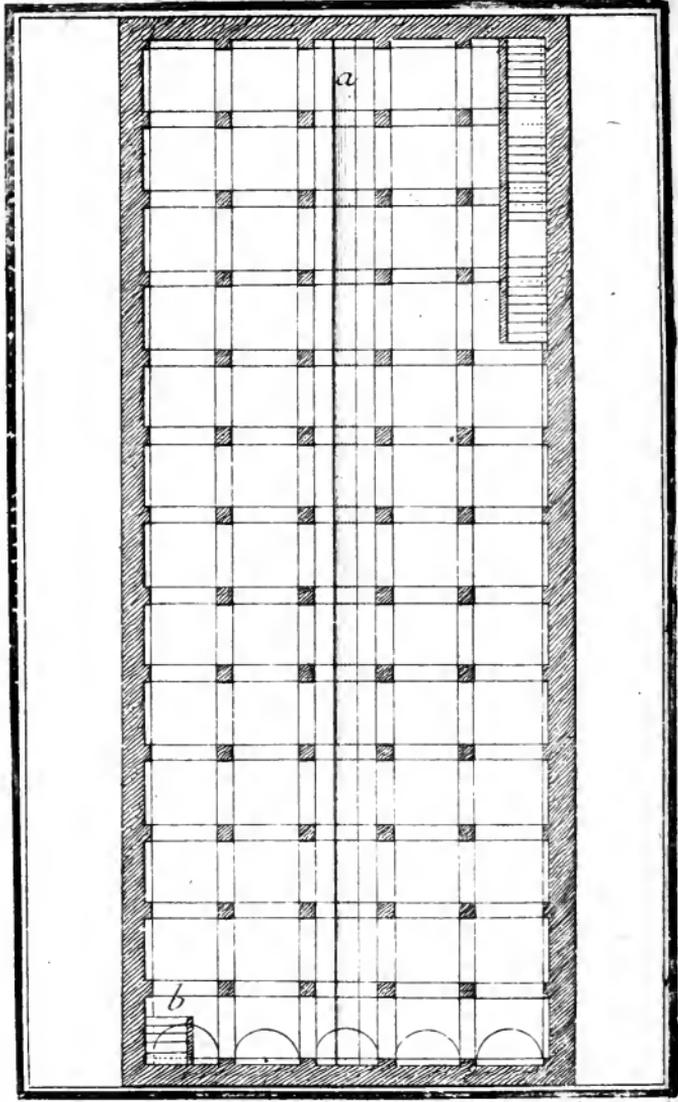
when

when I returned in 1750, I made a design of the profils, as represented in this plate. They had already found in these ruins, vases and statues of excellent workmanship. The portals of this edifice were of a very good contour, and one may judge from their centre A, that this curve was not of the invention of modern architecture. I have met in my travels with several of this kind, which induced me to believe, that the ancients sometimes deviated from the full centre. This temple was very magnificent, every part of it being covered with marble, even to the very jakes, C D E, together with their seats and sewers. It is to be hoped, that in continuing to dig in these places, they will find a great many other curious particulars. People usually embark at Pouzzoli for
Baia;

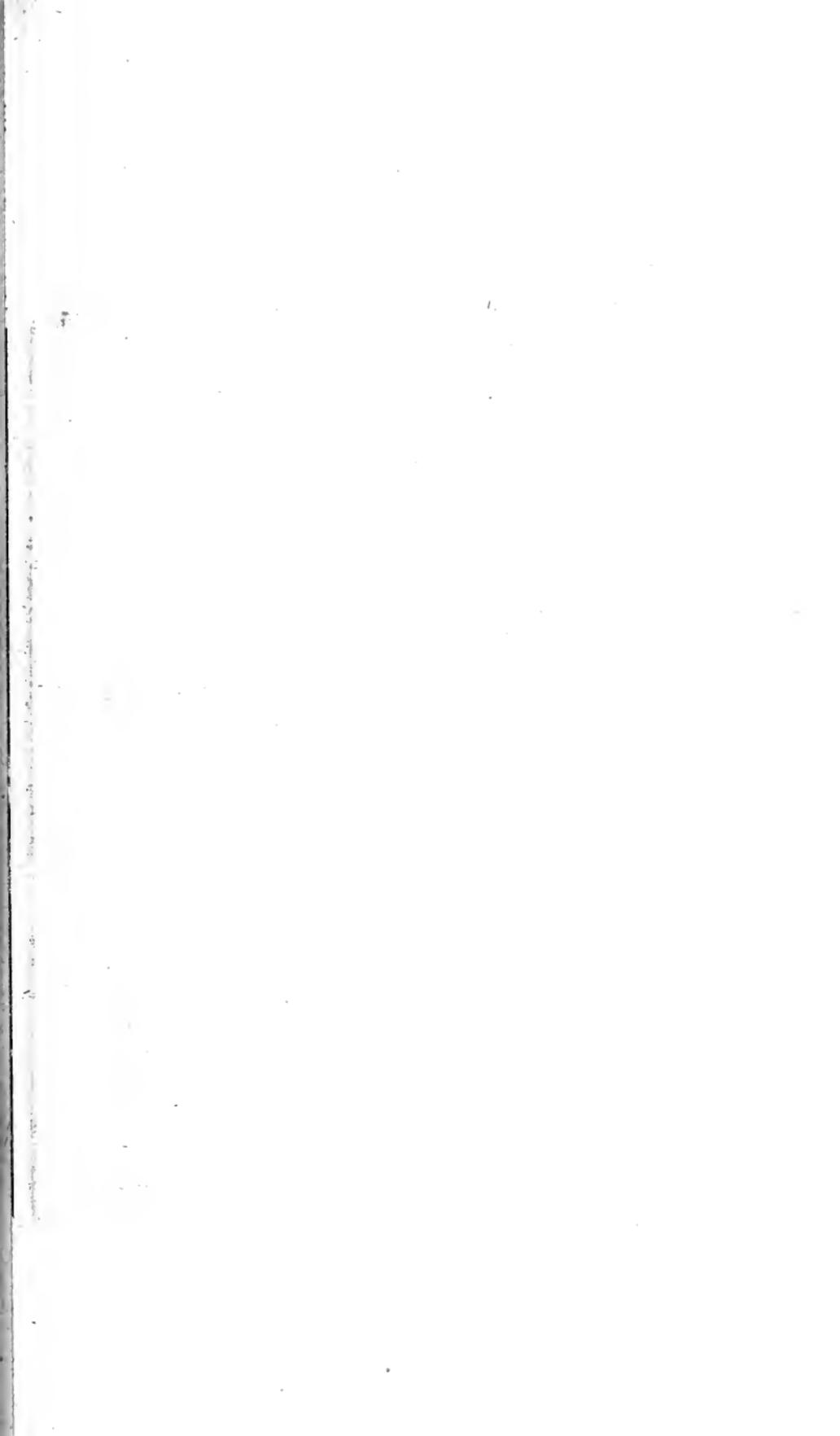
Baiæ ; and in this passage, which is no more than the breadth of the gulf, they sail along the arches of a mole, vulgarly called at Baiæ, Caligula's bridge. I shall not follow the opinion of those authors, who believe it was really a bridge across the gulf, from one place to the other ; a conjecture altogether void of truth or probability, for the distance between these two cities, is too considerable to admit of any such expedient : I believe then, and I am not singular in my opinion, that this mole was made with a view to render the port of Pouzzoli, more safe for the vessels that rode in it, and to resist the force of the sea, which spends that fury on its pillars, that otherwise would do mischief by beating upon the beach of the town. It was certainly a great and useful enterprize ;

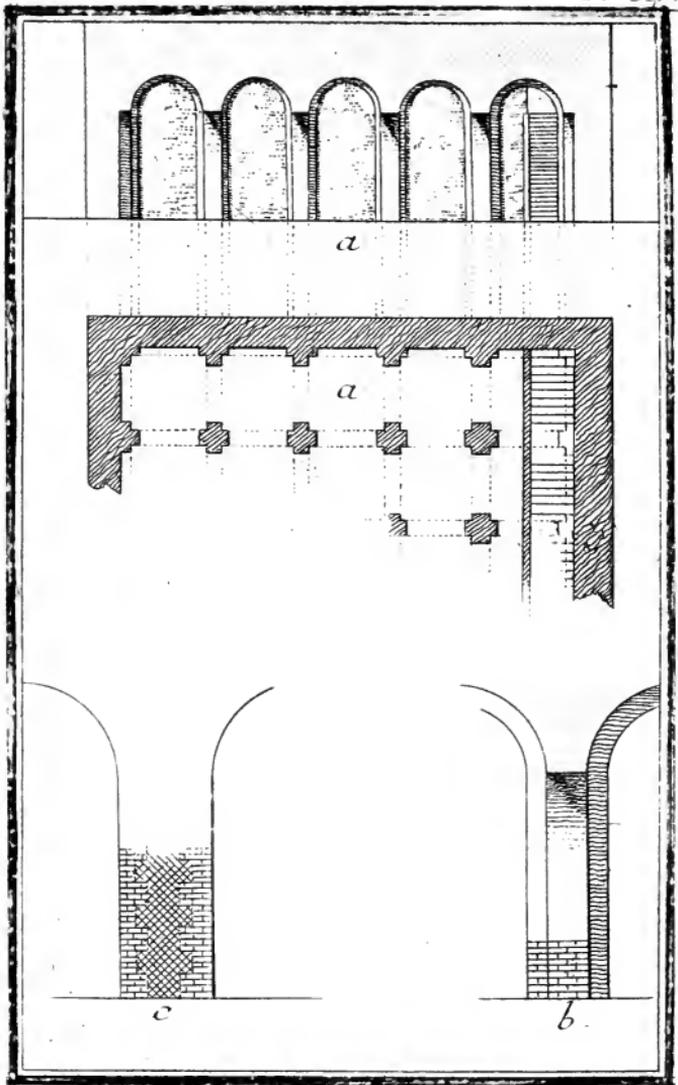
the arches and pillars were composed of stone and brick, and are of a noble magnitude ; while their duration, and the good condition in which they still appear, are plain proofs of the solid manner with which the ancients carried on their buildings.





Bellicard Fec.





Bellicard Eec.

O F

AGRIPPA'S RESERVOIR,

Commonly call'd the

WONDERFUL FISH-POND.

Plates
XXXIII.
and
XXXIV.
ON our arrival at Baiæ we proceed to Cape Misenum, among an infinite number of fine ruins, which demonstrate the ancient Deliciæ of these places. Amongst others is to be seen a great reservoir, very well preserved, the plan of which is an oblong square formed of thirteen arches by five, with the canal A, in the middle. We find the remains of a stair B, serving for a descent into it. The path leading to the reservoir, is on a level with the uppermost step; so that it is sunk the whole depth of the square. The

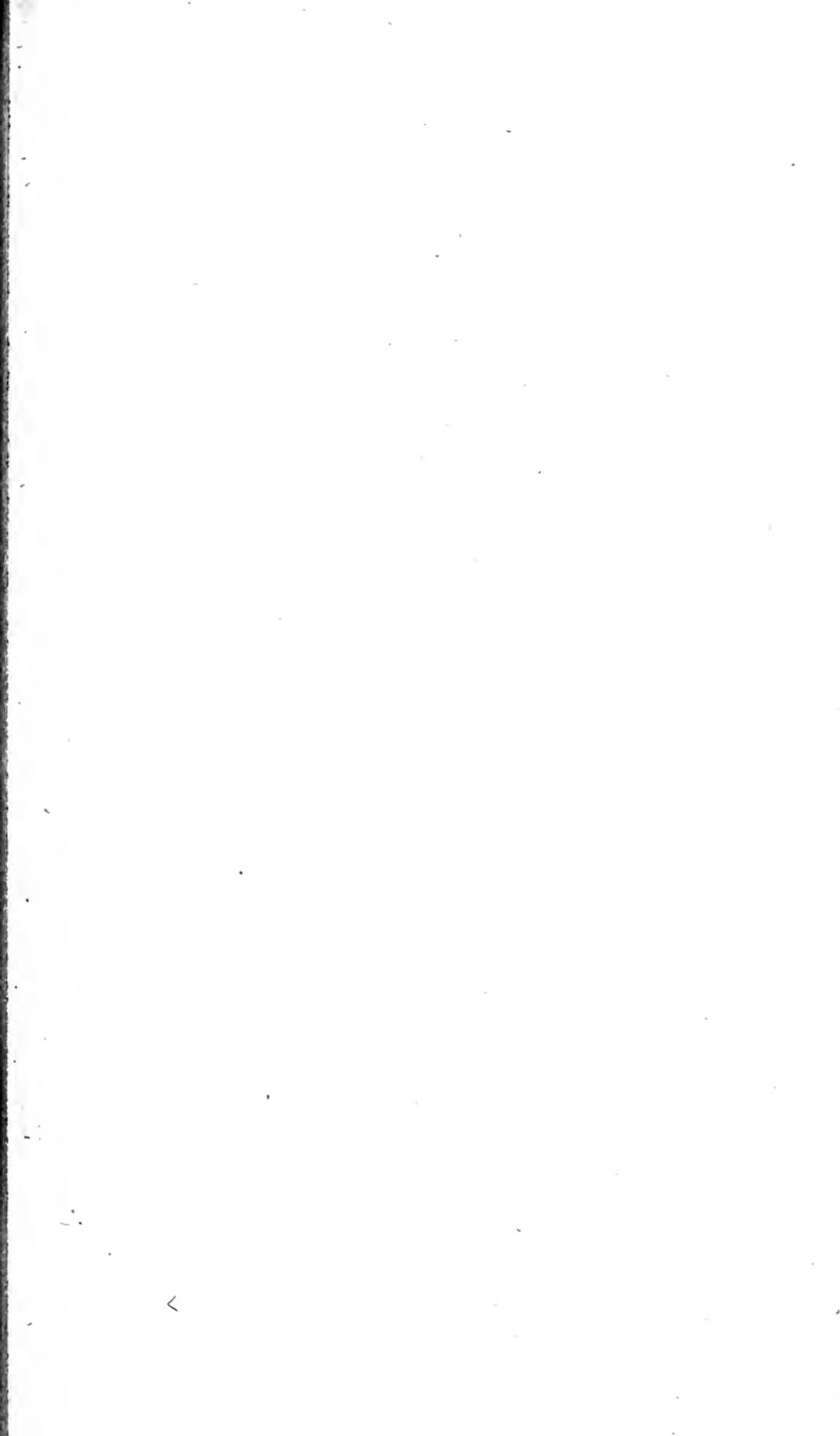
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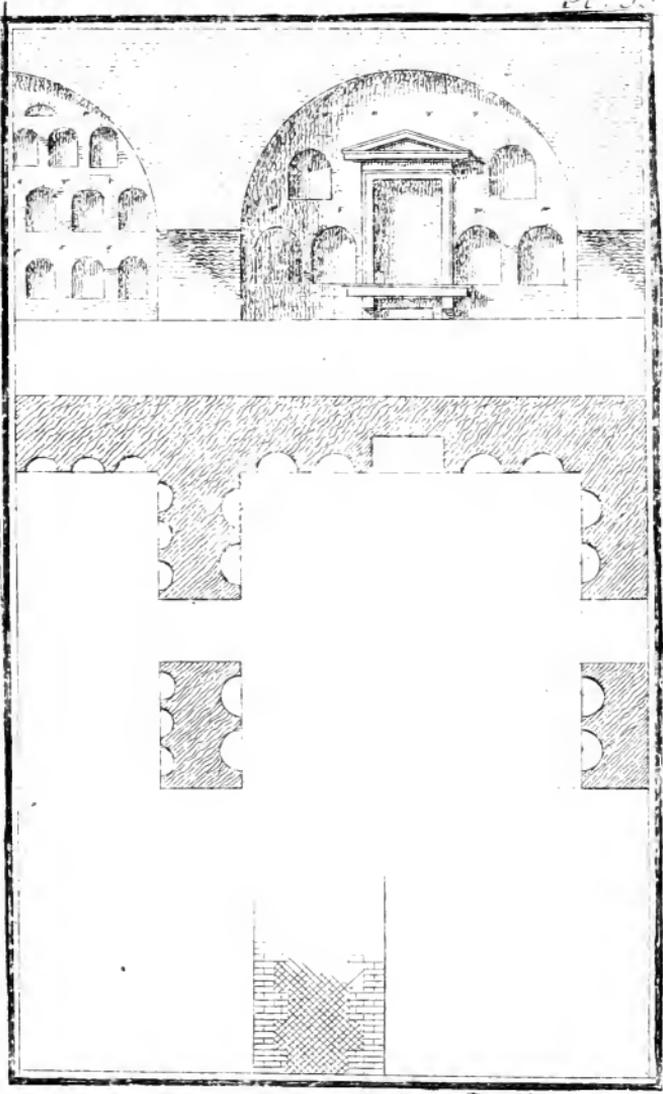
length

length of the arches is from eleven to twelve feet, and their height in proportion: those that are on the two sides, which constitute the breadth are the highest; those that make the length scarce reaching to their centre. In a word, the vault is supported upon forty-eight pied-droits, composed of four pilasters each, as represented in the figure A, plate XXXIV. This reservoir is lined with a sort of mastic, the composition of which is the subject of dispute among the most of those who have examined it; some pretending that it is a kind of mastic, mixed with whites of eggs, while others suppose that it is simply a crust which the waters have made upon the wall. For my own part, I have always supposed, that it was a mastic composed of marble powder, and the sand of the
2
country,

country, with some mixture, which, like a great many other secrets of the ancients, is now no longer known. Be that as it may, this mastic, which is but two lines thick, and composed, as we plainly perceive, of different layers, is so extremely hard, that an iron tool can scarce make an impression upon it. The mason-work is so good, that the pavement is still very well preserved, the stones well joined, and the walls very little damaged. The pillars B, in plate XXXIV. together with the walls, are of brick-work bound; therein differing from those in another reservoir, called the Hundred chambers of Nero, the pillars of which C, in plate XXXIV. are likewise of bricks, though differently laid. As to the Piscina, the middle is laid in lozenges, which Vitruvius calls *Opus*

reticulatum, and the angles with large bricks bound; this manner of building having been very much used by the ancients, as we perceive by the ruins which are still extant at Rome, and in the neighbourhood of that city.





Bellicard Ecc.

O F T H E

T O M B S

I N T H E

E L Y S I A N F I E L D S.

COMING out of the Piscina, we ascend to the top of Cape Misenum, at the foot of which we see the Mare Mortuum, so called, because it was crossed by those who carried the ashes of the ancients to the tombs, which are on the side of this mountain, formed in vaults, the greatest part of which are decorated with little circular niches, both in the plan and elevation. Those in the middle are distinguished with ornaments, or by being larger than the rest. Some are adorned with pedi-

Plate
XXXV.

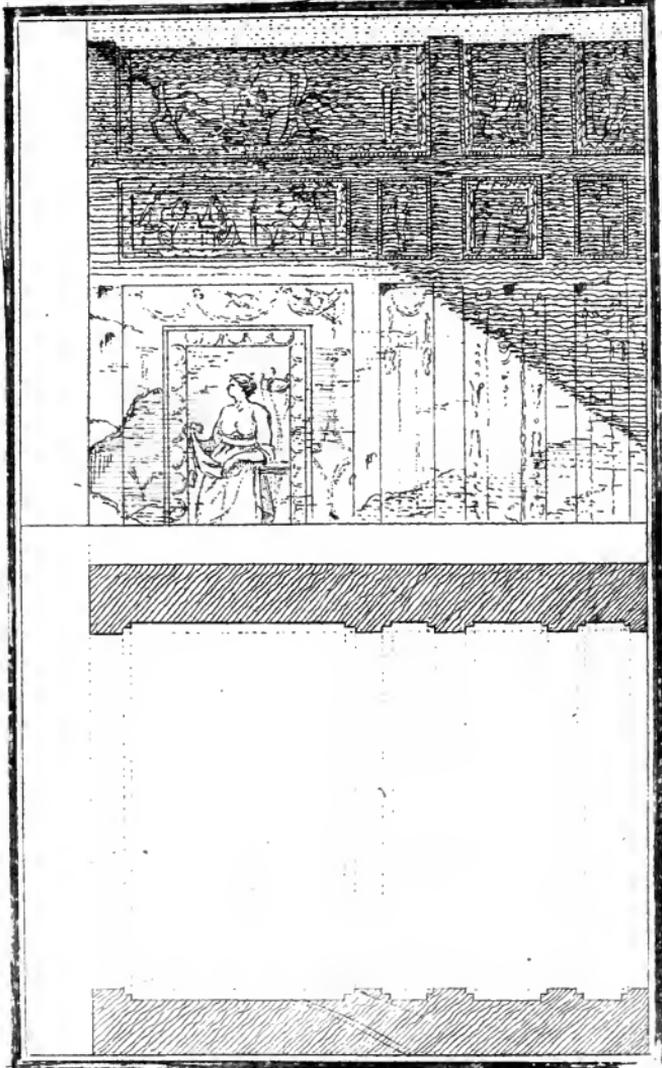
ments on their door-cases, and supported as drawn in this plate. These tombs were formerly richly ornamented, and I found some trifling remains of painting in them; but could see none of the vases that contained the ashes of the dead. Though there is a great number of these tombs communicating one with the other, I thought it would be sufficient to delineate a couple, which are built of brick laid in the manner we have already mentioned, and according to the representation at the bottom of this plate. They are for the most part half buried in the place, and their entrances almost shut up.

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Bellicard Fe.

O F

A G R I P P I N A ' s T O M B.

UPON the road that leads from Plate XXXVI.
 the tombs I have mentioned,
 to Baiæ, we find a vault of a semi-
 circular arch detached, which our
 conductors assure us is the tomb of
 Agrippina, that unfortunate mother
 of Nero. This vault, which is bu-
 ried in the earth up to the beginning
 of the arch, may be about five feet
 in breadth, and six in height. It
 is internally covered with stucco,
 of which they have formed compart-
 ments of sculpture, in an excellent
 taste and exquisite workmanship.
 The bas reliefs, which are in the mid-
 dle of the arch, are equally beautiful,
 though very much damaged, and
 blackened

blackened by the smoke of the torches, which people are obliged to use in going down into these subterranean places. At least, that is the notion I conceived from the little of what remains. These bas reliefs are all inclosed in borders, the ornaments of which are beautifully finished, in the true antique taste. Although the side posts of this vault are almost intirely buried, and the place otherwise greatly damaged, we, nevertheless, see some remains of painting, though they are in very bad condition, and so much effaced, that no judgment can be formed of them. All that I could discover, is, that they agree with the decoration of the vault in variety of ornaments; among which I found some of those chimerical animals, composed of a lion's body, with the head and wings of an

an

an eagle. The ancients often represented this monster called a griffin, in their ornaments, as may be seen in the frize of the temple of Faustina, in the Campo Vaccino at Rome. This vault is said to lead into several adjacent chambers, which, however, contain nothing remarkable, and are for the most part filled up with ruins.

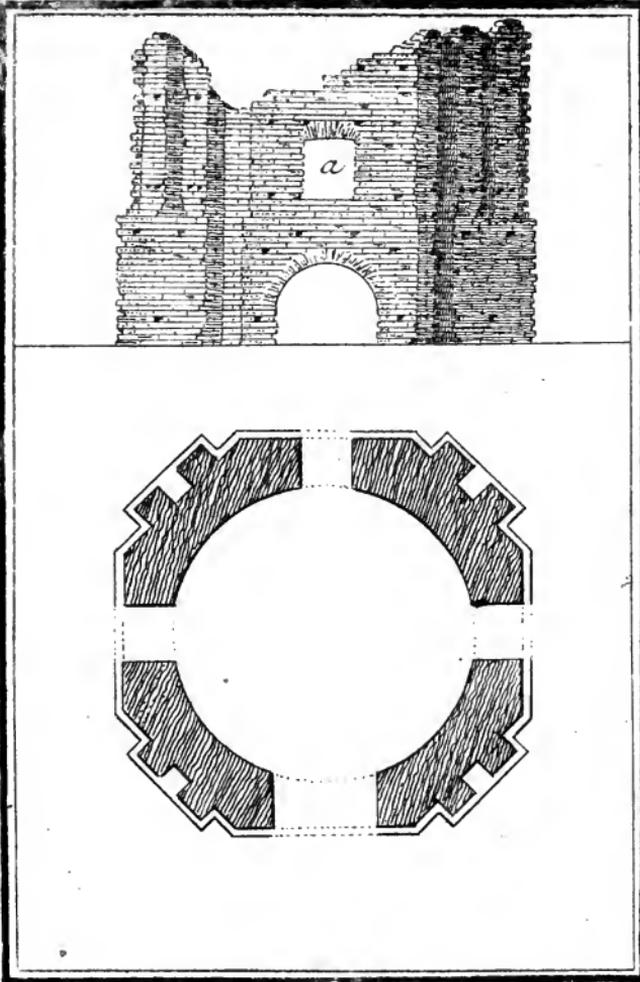
O F T H E
T E M P L E of V E N U S,

Vulgarly called the

T E M P L E of N E P T U N E.

Plate
XXXVI.

AFTER having quitted Agrippina's tomb, and passed below the fort of Baiæ, we were landed at the foot of a temple, the dedication of which is still a subject of dispute ; and as it is a thing really very obscure, I shall adhere to the opinion of the country ; although in this respect, the vulgar especially is often apt to lead us astray. This temple, however, which some believe to have been dedicated to Venus, and others to Neptune, is externally formed upon an octogonal plan, four sides of which are flanked
with

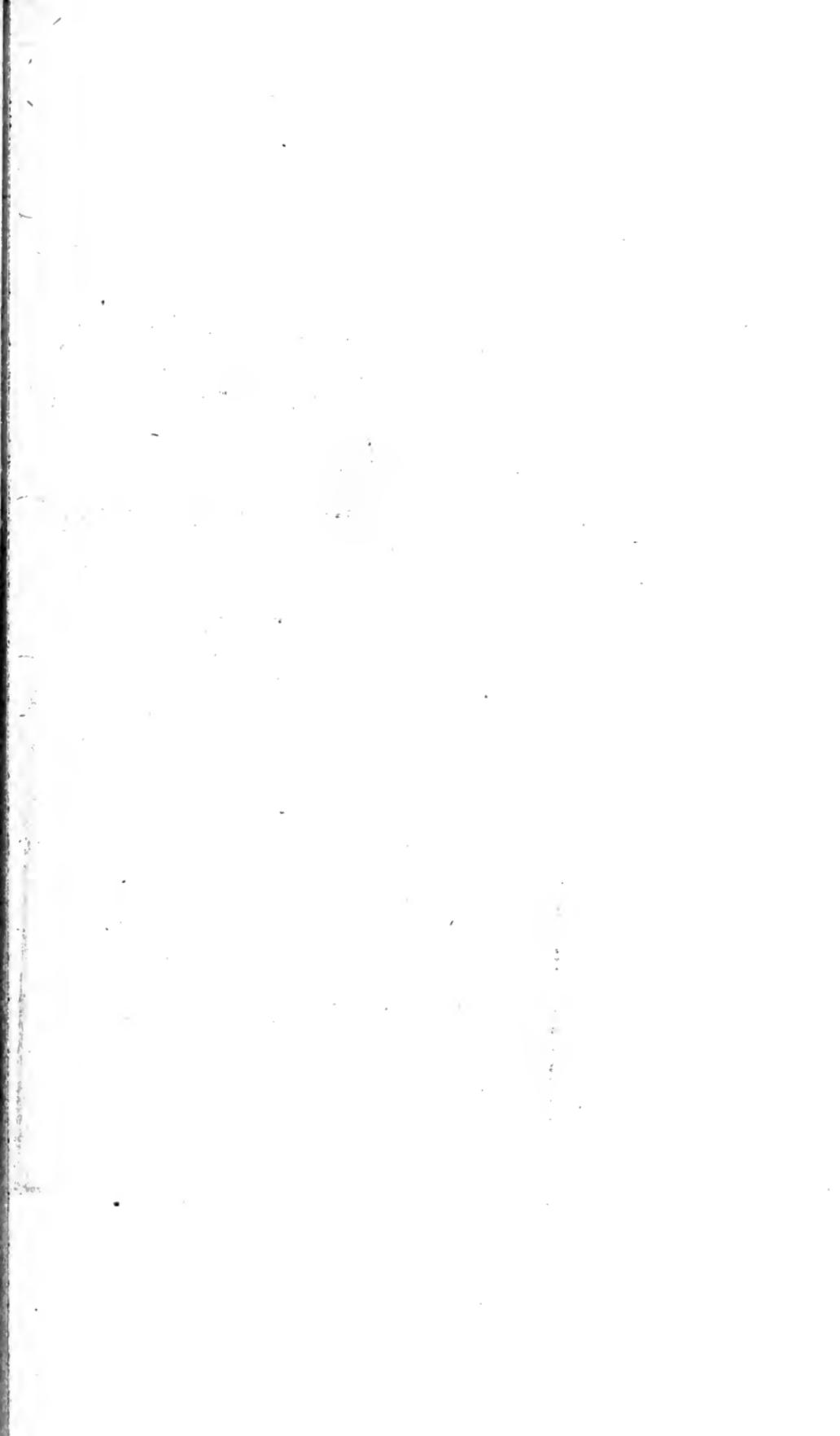


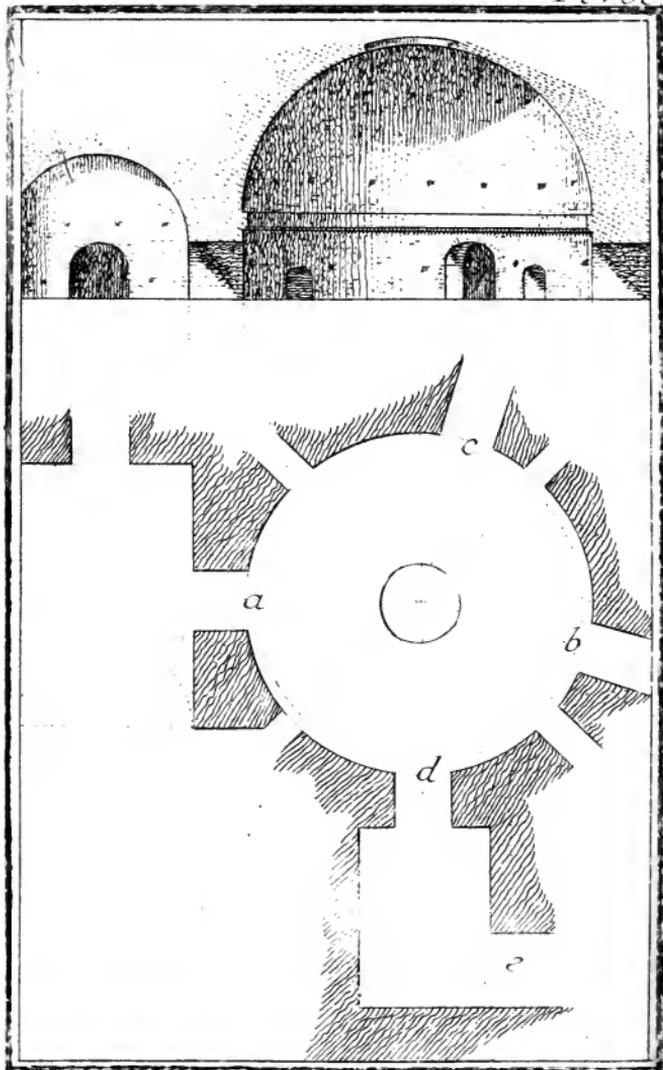
Bellicard. Fec.



with grouped pilasters, placed upon high pedestals, which are almost intirely sunk in the marshy ground where the edifice is built. As to the chapiters, they are so totally ruined by time, that not the least vestige of them remains. The gate is of a semicircular arch, but the cross-work A, above, is formed of the same curve, which I mentioned above in the article of the temple of Serapis, lately discovered at Pozzuoli. Internally, this temple is circular, tho' I have designed it as an octagon. The arches are totally ruined, so that I could not judge of their decorations. But by the appearance of the naked bricks, one is disposed to believe, that this edifice, as well as a great many others, was crufted with marble. I had almost forgot to observe, that the pilasters jut out from
the

the wall, about two thirds of their breadth. There is nothing preserved in the inside worthy of notice, and it is so difficult of access, that one is obliged to be carried thither across the morass; so that I can assure the reader, there is nothing to be seen that will make amends for that trouble. But this is not the case with what I am going to mention in the following chapter.





Bellcard Fee.

O F T H E

T E M P L E of M E R C U R Y.

THE temple of Mercury, as well ^{Plate} XXXVIII as the preceding, is partly sunk in the marshes, and you must be carried thither before you see the inside, which, however, yields much more satisfaction than the last. It is a kind of rotundo, with an opening in the arch, which serves to enlighten the whole temple, in the same manner as that of the Pantheon at Rome. The surface of the walls is covered with small pieces of marble, placed here and there, without any order; a circumstance from which I supposed it was no more than a preparation for receiving some plaister,

L

of

of which, however, there are no remains. Adjoining to the temple are other vaults, which contain nothing remarkable. I entered by the door A, which is the usual entrance; though it is not in a line with the door B. This is likewise the case with the others, C and D. I could not conceive the meaning of this irregularity, unless they were so disposed, for communicating with some other edifices contiguous to the temple; and indeed this alone seems to have been the cause of such singular construction. The corridor E, is still decorated with some paintings in fresco, very well preserved; though they are not remarkable for their beauty. I observed that this temple, as well as all that remains of the ancient edifices in these places, is built of bricks, of the size I have

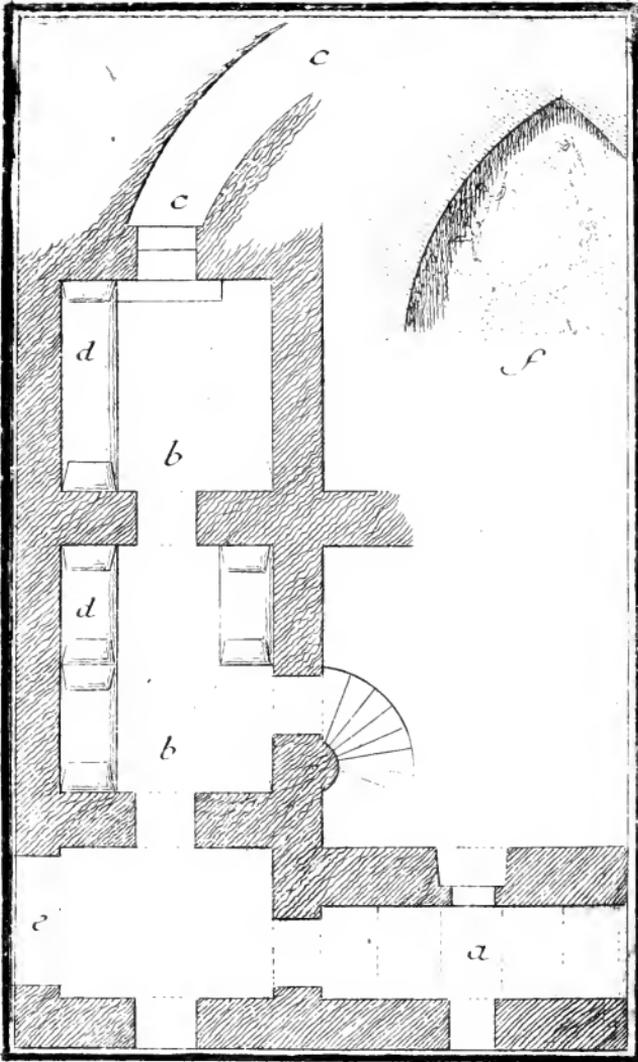
I already

already mentioned ; although stone is very common in the country : so that the ancients seem to have preferred the first to the last.

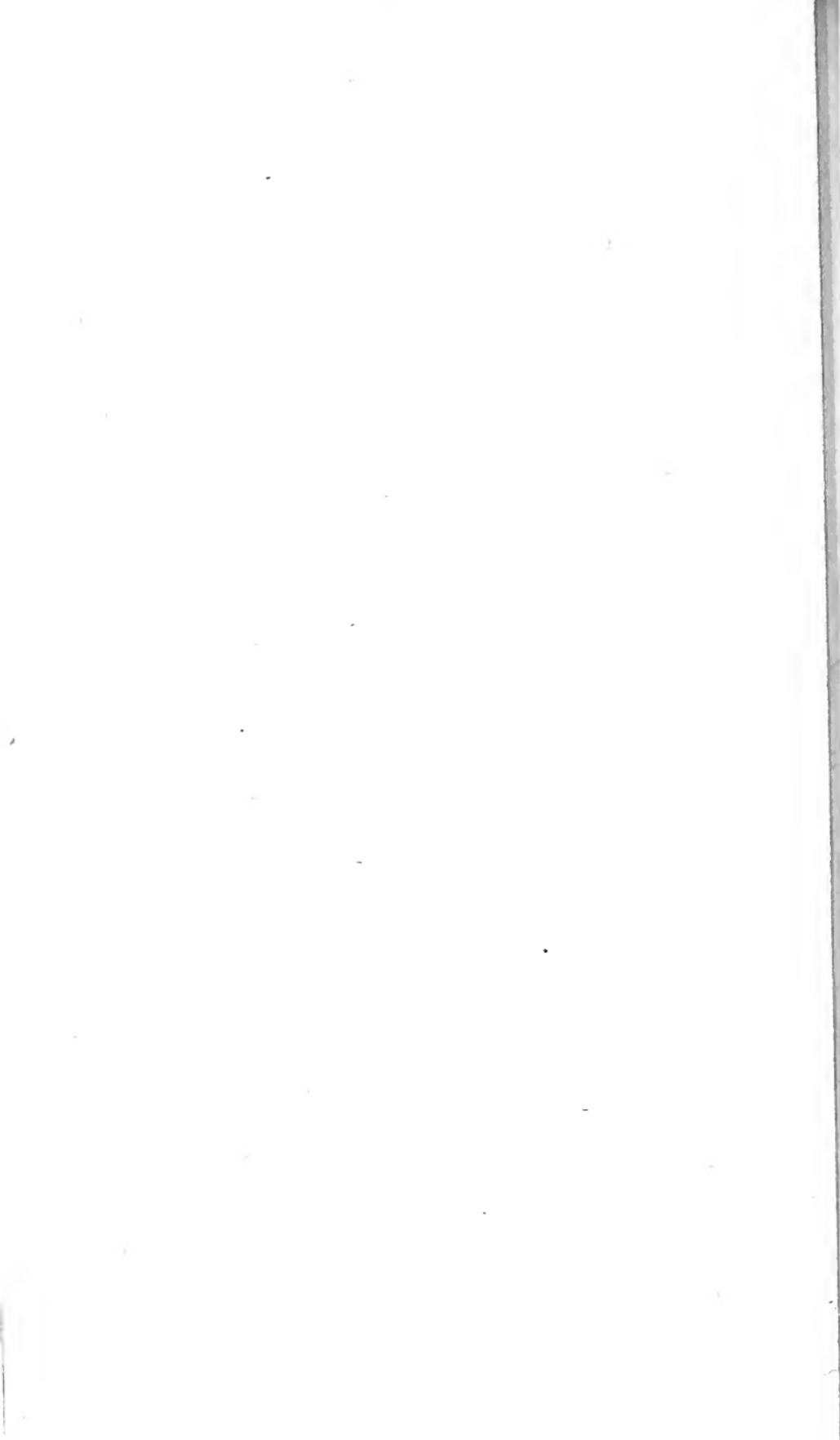
O F T H E
 B A T H S of N E R O,
 A N D T H E
 T E M P L E of D I A N A.

Plate
XXXIX.

ON the same side, and almost in the bottom of the gulf of Pozzuoli, we go down by a gradual descent, through a path hollowed in the rock, which is a diminutive of the famous grotto of Paufilipo, to these baths. At the end of this subterranean place, where no kind of carriage but horses only can pass, we find the stair A, at which several roads leading to different places of the mountain, reunite. Here we find several chambers or subterranean grottos, B, cut in the rock, that conduct us to the corridor C, of the same kind of workmanship, by which we go down
 by



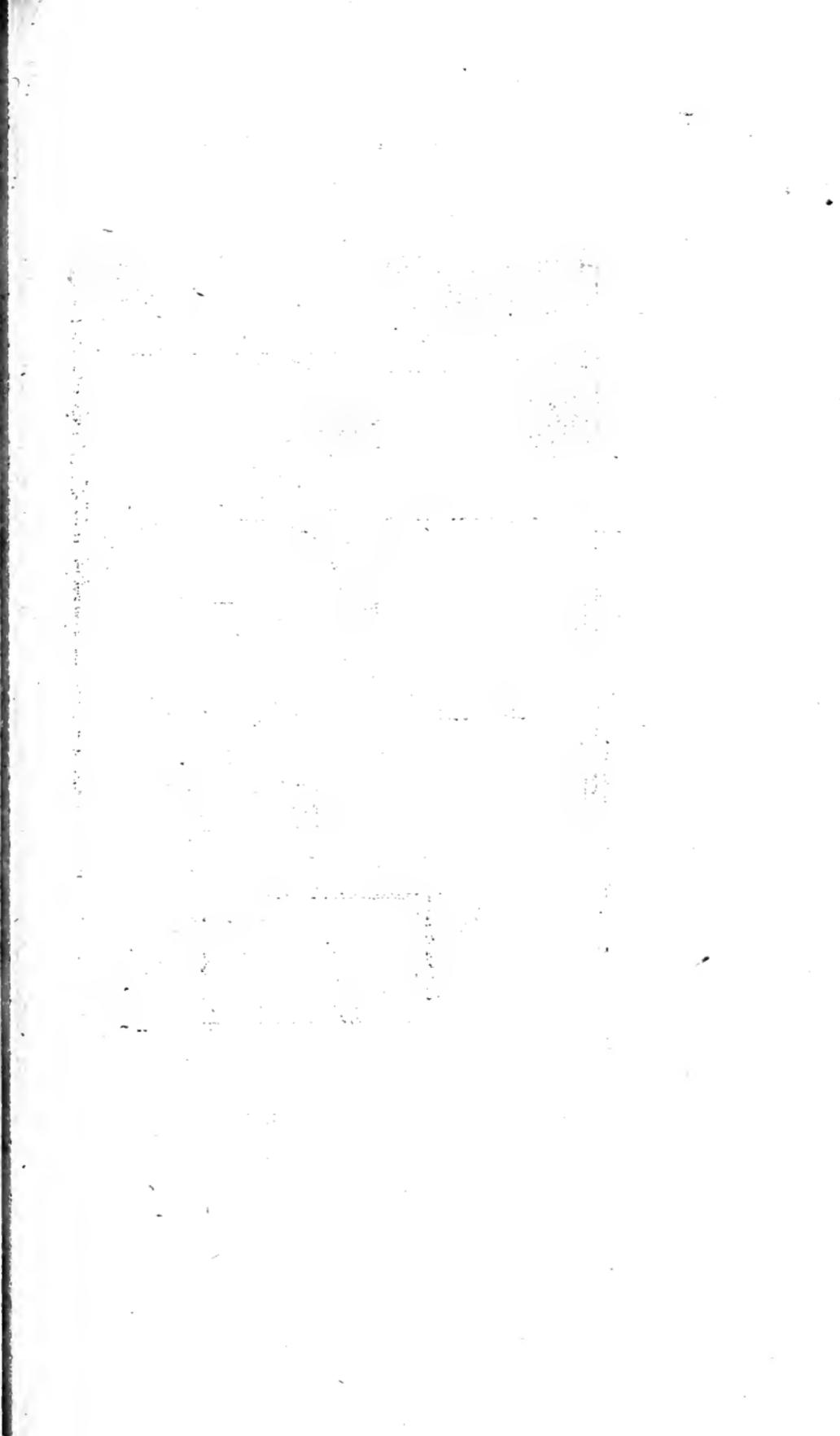
Bellicard Fec.

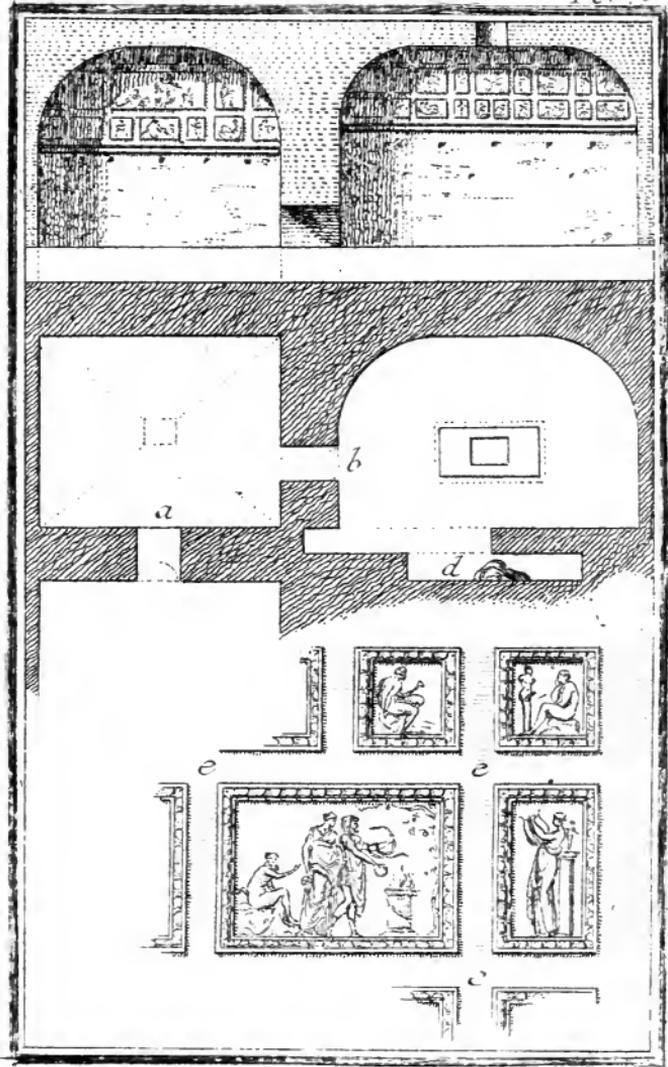


by a gradual descent, to the baths of hot water which are said to have been made in this subterranean cavity for the use of Nero. The water is so hot, that the men who go to fetch it, not only find it insupportable to the touch, but when they return, they are quite covered over with sweat, by the heat of the vapours which exhale. I had a mind to enter them, but I found the heat insupportable. We have many examples of such water, heated, without doubt, by mines of kindled bitumen, through which they pass, but few so hot as this. The inhabitants of the country make use of them for several distempers, as well as of the stoves or hot baths, built near the grotto Del Cane, as I have mentioned in their proper place. In these grottos, B, are a kind of beds

or banks, D, made of stucco, for the sick person to lie upon in that position which his malady demands. All about this place, is found abundance of ruins, which give reason to believe, that the baths were inclosed in some considerable palace; but in such bad condition that it is impossible to say any thing positive upon the subject.

The little part of the vault F, is what remains of a temple formerly dedicated to Diana, in which I could find neither painting, nor bas reliefs; and there is so little remarkable in the remains of this edifice, that I shall content myself with the bare mention of it.





Bellicard Fec.

O F T H E

C H A M B E R S of V E N U S.

THE chambers of Venus, as Plate XL.
 well as those temples I have mentioned, are very ruinous pieces of antiquity, and of very difficult access, on account of the heaps of rubbish all round them. In entering this place, we find the first chamber, A, the plan of which is square, and the arch decorated with compartments, in each of which, there are bas reliefs, and though well executed, they do not approach to the beauty of those which contribute to the decoration of the chamber B, built in a plan half circular and half square. Under the arcade D, we find a petrified tree, and in the mid-

dle of the vault an opening, C, which in all probability, furnished it with light. Among the fine bas reliefs which ornament it, there is a gladiator, exactly in the attitude of that figure which is in the Villa Borgheze, from whence, as well as other circumstances, we may conclude there were plagiaries among the ancients as well as among the moderns. I have in this plate given some idea of the bas reliefs E, which are all included in a border, being gilded, and of exquisite workmanship; and in point of design, resembling those of Agrippina's tomb, which I have already mentioned. The greatest part of these bas reliefs, are composed of subjects relative to the divinity of the place, and are at least as obscene as those represented on the lamps found at Herculaneum. From this last
 piece

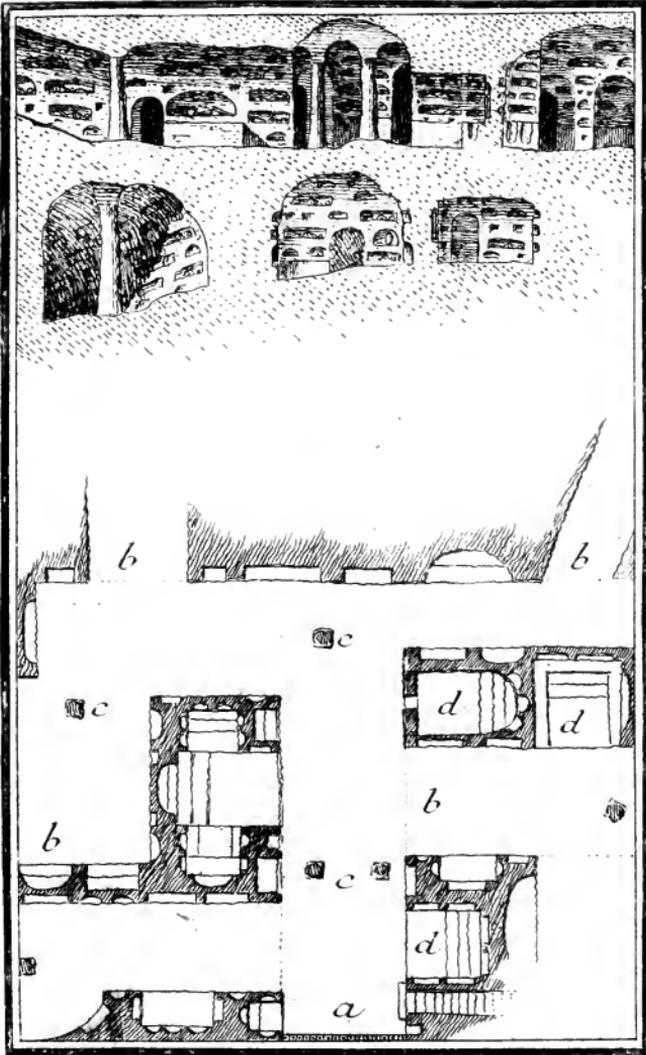
piece of antiquity, the conductors usually carry the curious to a very deep vault, pierced under the mountain, where formerly stood the ancient city of Cumæ. At the end of this subterranean cavern, are several chambers and baths, communicating one with another, but I found nothing in them worth describing. All that I can say, therefore, is, that this is vulgarly believed to be the cave, where the famous Sibyl of Cumæ delivered her oracles, and I refer the reader to Miffon, for the historical discussion of this subject.

O F T H E

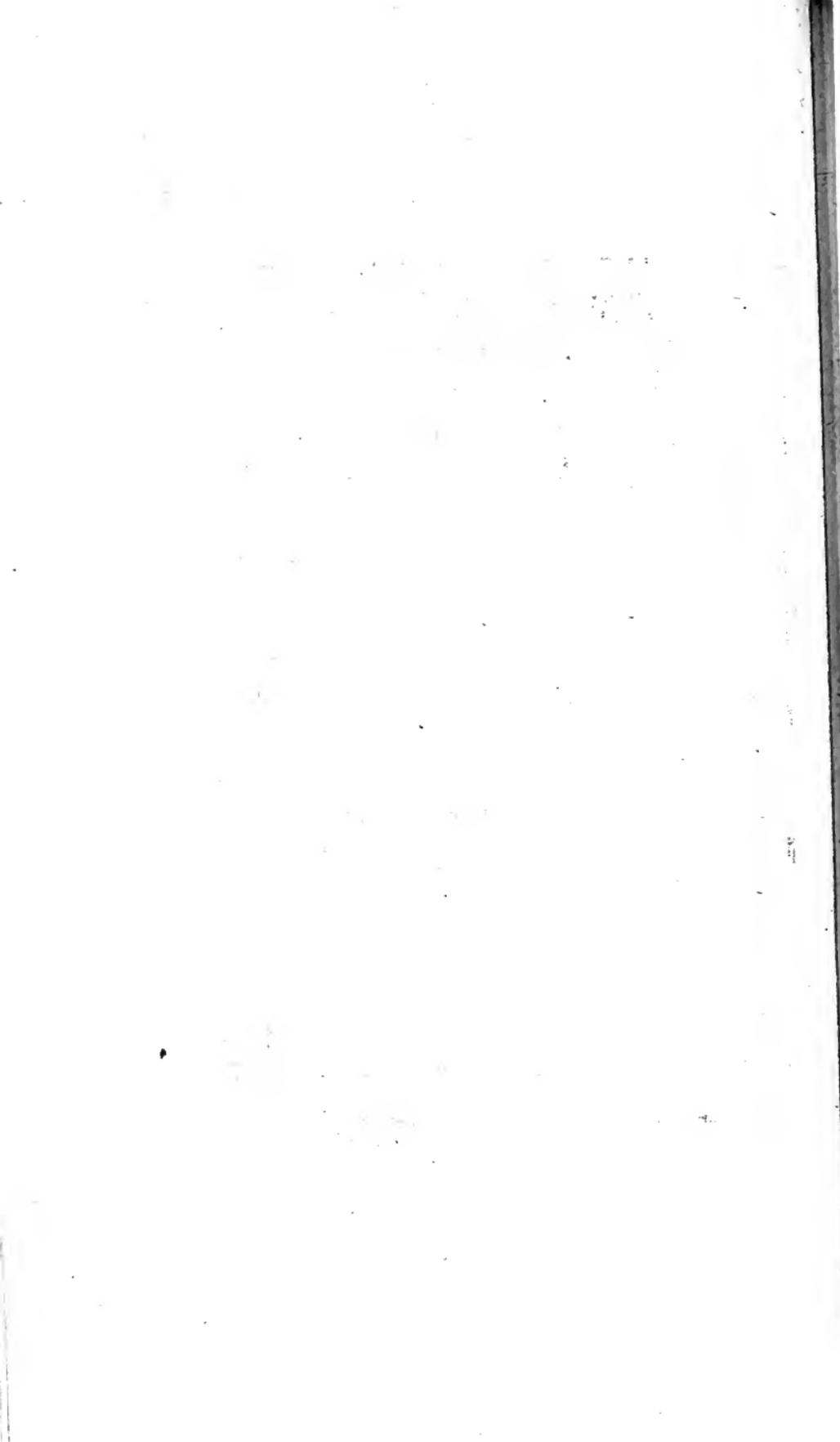
C A T A C O M B S of N A P L E S.

PlateXLI.

I Was unwilling to conclude this performance without giving the curious some notion of that kind of caverns, called in Italy Catacombs; which I have accordingly represented in this plate. It appears, that this sort of subterranean and publick tombs, was very much in use among the ancients; for, besides these at Rome and Naples, which I have examined; Mr. Bernard, who has made the tour of Sicily, saw some as considerable as these, at Syracuse and Malta; and assures me they are in the manner of their distribution exactly the same. We may likewise judge of the whole by those of Naples,



Bellicard Fec



ples, which I am going to describe. Those called the catacombs of St. Januarius, from which I took this design, are like all others, pierced at random in a mountain, where we find considerable banks of stone, still more soft than that of St. Leu, which must have been very easily cut. In all the fronts of these subterranean caverns, are houses of different sizes, made without order or arrangement, as may be seen by that represented in the design. There are different corners, which by their distinction and decoration, seem as well as the tombs D, where we find some remains of painting to have belonged to some particular families. They and the avenues B, are full of niches of different size; for the sepulchre of the large as well as the little bodies belonging to these distinguished families.

lies. The entrance A, of these subterraneous caverns, is cut pretty straight, but when we penetrate farther, we find a number of windings cut, as I suppose, altogether at random; so that the whole looks like a subterranean city, with streets, squares, alleys, and corners, and the extent of it is so considerable, that some passages are supposed to go as far as Pouzzoli. Here too, as well as at Rome, they have had the precaution to shut up several avenues, that none of the number of people, whom curiosity induces to visit those places, may be in danger of losing themselves. In those places where the excavation is large, they have left here and there the pillar C, to support the vault. Here, likewise, there are usually two stories. I thought my design, by speaking to the eyes, would

would assist the imagination, in forming a distinct idea of this sort of sepultures. To this, therefore, I confine myself, without engaging in those disputes which they have occasioned among a great many authors, to whose works, such as are desirous of being farther informed, may have recourse.

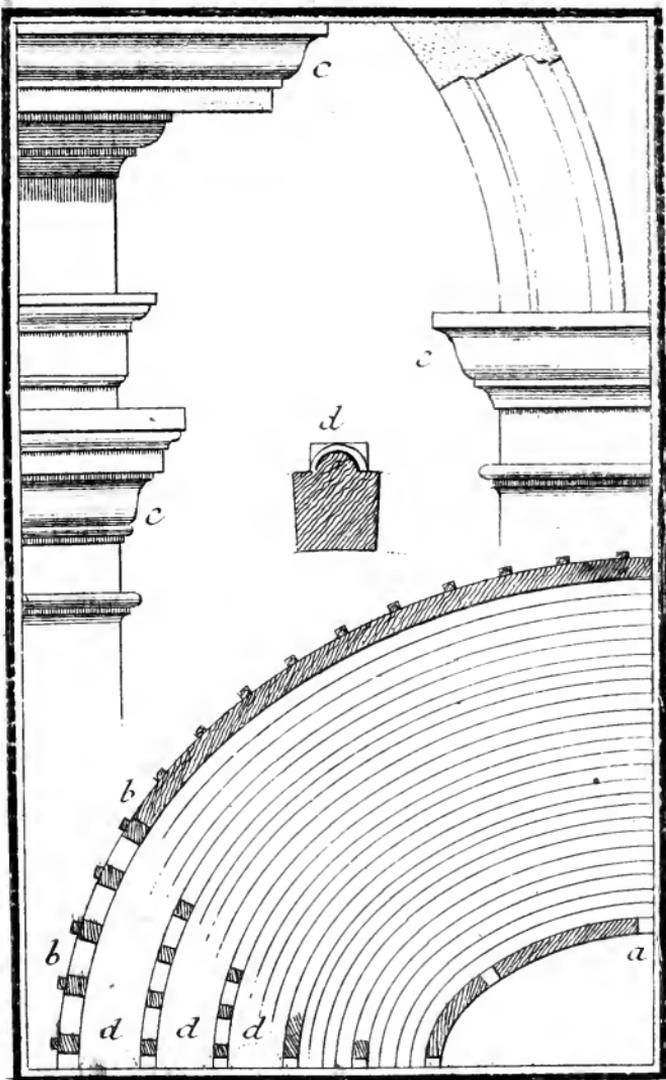
O F T H E
A M P H I T H E A T R E

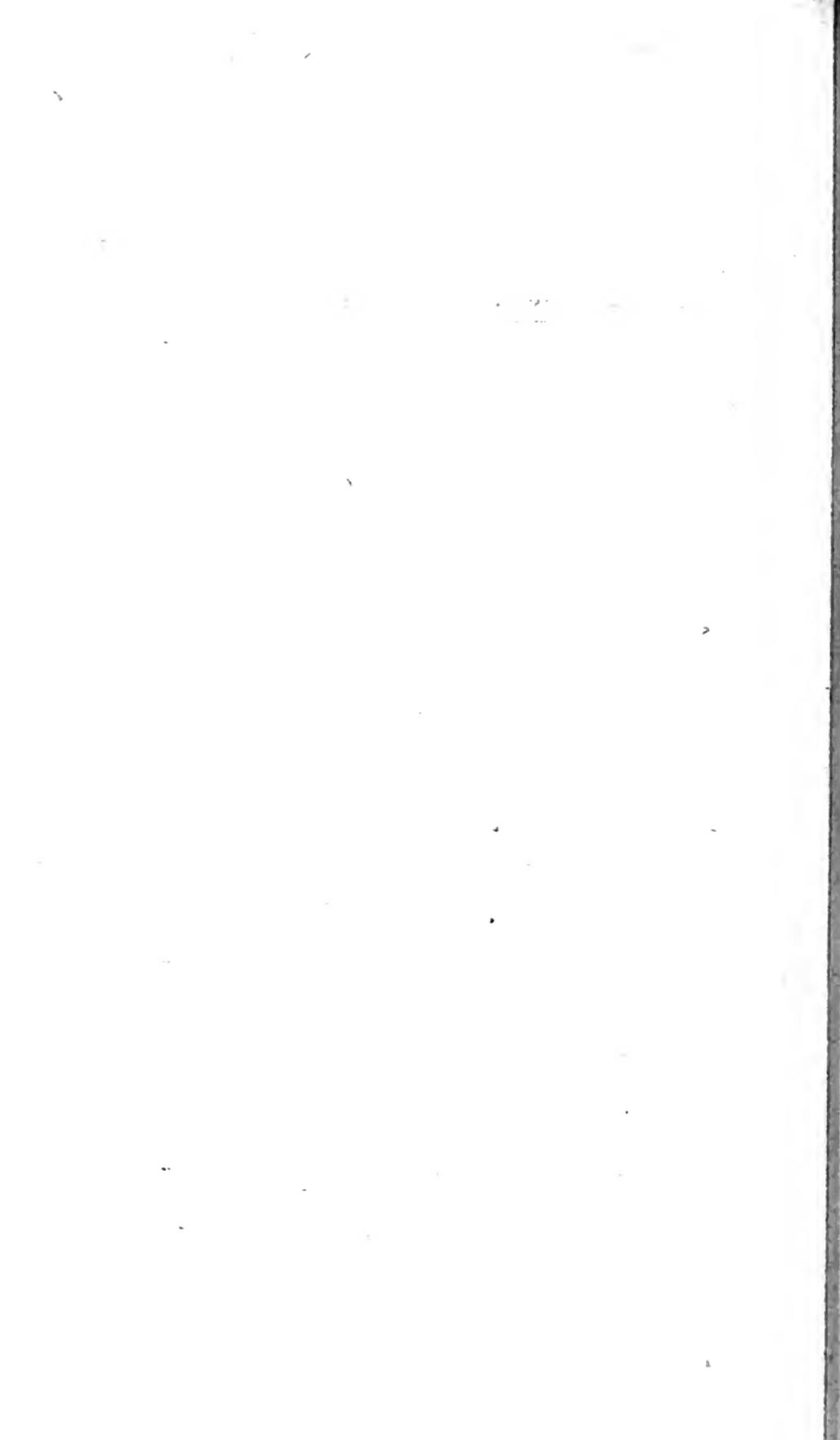
Of the Ancient

CITY of CAPUA.

Plate
XLII.

IN the number of the antiquities of Naples, methinks I may mention those of the ancient city of Capua. This place, which is but ten leagues distant from the other, and about two miles from modern Capua, we find upon the road to Rome, and by the great number of ruins, it seems to have been very considerable. Besides, ancient authors have so extolled its *Deliciæ*, that we cannot possibly entertain any other idea of it. Yet I found nothing in it worth mentioning, but an amphitheatre,





theatre, and that too greatly damaged, the plan of which, by the form of its curve, resembles the Coliseum at Rome. I think it will be proper to observe, that it was composed, at most, of three orders, the first of which, by the profil of its entablature, seems to be of the Dorick. Yet the frize is not adorned with any triglyph, and the cornish is without brackets. The cornish of this order may be about one fourth more than the frize. The coping is very small, and crowned with a wave, C, very heavy, which is employed with the same defect in the chapter and impost. I observed, in this amphitheatre, five galleries, D, three of which serve for communication to all the stairs that open on the steps. The middle, A, which was the arena, is now a corn-field ; each pillar B,

B, was decorated with an inserted column, the bases of which are new sunk in the earth. The walls and external decoration of this edifice, were built of excellent stone, and all the brick-work very solid, as being composed of bricks that are very large and thick. I reckoned in the whole circumference of this theatre sixty four arcades, three-score of which were each thirteen feet wide, as well as the galleries D, which are arched. The other four arcades are still larger, and serve for the principal entries. The keys of these arcades are of the first order, ornamented with colossal heads, one of which represents Diana, and the other exhibit other deities; some of them are still to be seen in New Capua, where they have also preserved several altars and inscriptions. Among
the

the faults that are visible in the profiles of this theatre, the smallness of the Coving, put me in mind that the ancients have the same defect in several of their edifices, as may be observed in the entablature of the Pantheon and the temple of Mars, now the Custom-house at Rome. The largeness of the Coving, as described in several modern authors, seems to me the more reasonable ; because this profil crowning the other mouldings, ought to dispute with them in proportion, and yet yield by its simplicity to the ornaments with which it is charged in elegant buildings. This is all I had to say of the Amphitheatre of Capua ; an antiquity which I thought I might join to those of Naples, especially as there is such an intimate connexion between them. What I have said of these last, which

M

have

have been a long time known, may seem to engage me to speak also of those at Rome, which would have furnished me with matter at least as ample and abundant ; but as my intention at first was solely to comply with the desire of some patrons of the arts, for whom I have the most profound regard, and who requested me to publish the remarks I had made upon those things which have been lately discovered in the territory of Naples, I was willing to confine myself entirely to the satisfaction of their desire ; being, besides, uncertain of the reception these my first essays would meet with from the public, I thought I could not use too much circumspection in running the career of authors. However I will premise, that having all the necessary materials for the sequel,
if

if this first volume shall be favourably received, I shall be encouraged to gratify the public with regard to the rest.

A

L E T T E R

F R O M A

G E N T L E M A N at N A P L E S,

Giving a S H O R T A C C O U N T of

H E R C U L A N E U M.

S I R,

Herculaneum was a city of vast antiquity, dedicated to Hercules, who was held in great esteem all over the then known world. Temples and altars were every where erected to him ; witness the famous temple of Cadiz, extra Herculis columnas in Gadibus. The Carthaginians offered him human sacrifices ; and the Romans made vows to, and consulted

consulted him in their greatest enterprises. This city stood where now stands the royal village of Portici, washed by the sea, four miles from Naples, and two from the top of Vesuvius. It seems, as likewise Pompea, to have been buried in the first great eruption of that mountain, in which Pliny the elder was suffocated.

The city is about seventy feet below the present surface of the ground. The matter with which it is covered is not every where the same. In some places it is a sort of lime, and hard cement; in others, a sort of burnt dry earth, like ashes; and elsewhere, what the Neapolitans call lava, that is, a substance like melted glass, composed of sulphur and stone, which Vesuvius throws out in

its eruptions. This lava, whilst it preserved its heat, ran like a river into the sea ; but as soon as it cooled, it subsided, and became a solid substance, like a dark blue marble ; of which I have seen tables. It is therefore no wonder that this river should have penetrated into every cavity it met with in its course ; so we find that part of the city over which it ran, full of it.

Nothing is more difficult than to explain this surprizing effect. The learned are much divided in their opinions concerning it. The most general opinion is, that the mountain first threw out such a quantity of cinders as covered the city ; and then the sea penetrating into the bottom of the volcano, was afterwards vomited out, and in its course, pushed
ed

ed the cinders, earth, &c. into the houses. Many authors assert, that Vesuvius in its eruptions throws out more water than fire. In the eruption December 10, 1631, it is said that the harbour of Naples for a moment was quite emptied, and that all sorts of shell-fish were mixed with the lava that came from the mountain. Pliny the younger, giving Tacitus an account of the death of his uncle, says the sea seemed to go back. The water entering the volcano, probably gave rise to this observation. Perhaps too the eruption was attended by an earthquake, which may have assisted to swallow up the city. But I shall say no more on a subject so far above my ken.

Herculaneum lay thus buried from the year 79 to the year 1739. The

prince of Elbeuf indeed, in the 1711, building a little house near to Portici, and digging for a well found some pieces of wrought marble; and afterwards discovered a temple, of a round figure, built to Bacchus, adorned with pillars of yellow marble, and some fine statues, viz. one of Hercules, and another thought to be Cleopatra, which he sent to Vienna as a present to prince Eugene. But the discovery went no further; nor did they suspect that this was part of Herculaneum.

It was in the beginning of the 1739, that digging for another well, they found some more marble; and being ordered by the king to dig towards the grotto formerly discovered by Elbeuf, they found two consular statues of marble, one of which
was

was Augustus ; afterwards some brick pillars, painted with different colours ; and continuing the search, they fell on the theatre, which consisted of eighteen seats for the spectators. It was incrusted with marble, and beautified with pillars, statues, and paintings.

I shall not waste time in describing the many fine statues already found : I cannot however omit mentioning an equestrian one of marble, with the following inscription on the pedestal.

M. NONIO M. F.
BALBO
PR. PRO. COS.
HERCULANENSES.

The connoisseurs say, that this statue is preferable to the so much celebrated

lebrated one at the capitol of M. Aurelius Antoninus, of Corinthian brass. It is indeed more ancient, and perhaps the work of a more eminent master ; but,

Non nostrum inter vos tantas componere lites.

This statue of Balbus, and another of his father, which is now broke, were placed before the door of the theatre that fronted to the street.

Satisfied that they had at last discovered Herculaneum, they continued to work on ; and near the theatre they found another temple, dedicated to Hercules. It has been disputed, if the ancients used to build temples so near their theatres. The one here is a proof of the affirmative ;

firmative ; and indeed altars have been erected within theatres themselves. Sacrifices preceded their games and plays, which were connected with, and made up part of their religious ceremonies. Here were got idols of several deities, particularly one of Hercules of brass, and all the instruments proper for sacrifice.

The walls of this temple were painted in different compartments, representing combats of wild beasts, real and imaginary animals, heads of Medusa, landships, views of houses, and architecture of various kinds. But what surprize every one, and are of infinite value in themselves, are the historical paintings.---One represents a naked Theseus, with a club in his
hand,

hand, a ring on his finger, and a sort of scarf hanging at his shoulder. Between his legs lies the Minotaur naked, his body of a human figure, but his head horned like a bull. The head is entirely seen; but the body goes back in a straight line, and is finely fore-shortened. The hero is surrounded with three boys; two of them kiss his hands, and the third gently embraces his left arm. A virgin modestly touches the club; which perhaps is Ariadne, or Phædra. In the air is seen another figure, which denotes Victory; and you can also observe the volutes of the pillars that adorn the labyrinth. In a second we see a woman sitting crowned with flowers. At her left side is a basket of fruits, and at her right a young Faunus playing on a pipe. Opposite to the woman is a naked man with

a black beard, with a bow, quiver, and club ; behind him is another woman, who seems to speak to the first ; and below, a child sucking a deer. The subject of this picture is probably the birth of Telephus, the son of Hercules and Augea ; the sitting woman representing Augea, the naked man Hercules, and the child Telephus, who was said to be miraculously nursed by a deer.---A third represents Chiron, under the figure of the centaur, teaching young Achilles music. A fourth is Mercury giving Bacchus to the nurse.----But it would be tedious to describe all the pictures.

I do not pretend that all the paintings here found are equally good. Some of them are very bad. But surely the ones I have mentioned,
and

and several others, cannot be over-valued, whether you consider the judicious composition, the accurate contour, or fine colouring. They will be sufficient to demonstrate, that the ancients excelled the moderns in painting, as much as in sculpture and the other fine arts. And if such is the value of these pictures, what must have been the works of Apelles, and the other masters of Greece, so renowned in story? Though buried near 1700 years, the colouring is as fresh as if painted a few years ago. But perhaps this is partly owing to the external air being so effectually excluded. The king has caused cut them off the walls, and put them in frames.

The moderns generally imagine, that the ancients used only four colours, viz. white, black, yellow and red.

red. But here they will see both blue and green. The mistake has arisen from too strictly interpreting a passage of Pliny (lib. 35. c. 7.) He says indeed, that the painters in his time used these four colours ; but he does not say, that they used these, and only these. It has been said too, that the ancients did not understand perspective. But the above paintings are clear evidence of the contrary. Vitruvius and Pliny use the word *mensura* for what we call perspective. For what else can mean that passage of Pliny, when, mentioning Apelles, he says, *Non cedebat Amphioni de dispositione, Asclepiodoro de mensuris ; hoc est, quantum quid æquo distare deberet ?*

Proceeding with the work, they entered a street with houses on both sides.

fides. Some of them were incrufted with marble, and richly ornamented, the floors being generally paved with mofaic. Within the houfes they found dead bodies, medals, furniture, and things of all kinds. I was told that the bodies, mouldered away when expofed to the air. I faw the whole utenfils of a kitchen, pots, pans, glafs bottles, fhapes for making pies, &c. In an oven they found a loaf ftill entire, and in earthen pots corn quite fresh.

It is impoffible for me to give you a catalogue of this vaft treasure, which is daily increafing, and will ferve to clear up many difficulties concerning the hiftory, cuftoms, arts, and religious rites of the ancients. The king, proud of his collection, has built a palace at Portici, where
every

every thing found in Herculaneum is preserved. A bold attempt, you will say, to build a city where one formerly met with such a catastrophe. But the philosophers of this country think, that the eruptions of Vesuvius will never again be so considerable, as it is so wore out with daily belching up quantities of matter. I was really astonished to see what vollies of stones and sulphur it threw up, attended with a noise like that of many cannon.

I cannot help regretting the method they have taken to clean out this city. Had they laid it open from the top, we would have had the pleasure of seeing it as it formerly stood; we would have seen the disposition of the streets, temples,

N

&c.

&c. we would have seen the interior of the houses, and a thousand curiosities we are now deprived of. But as the city lies so far below ground, it would have been an immense expence to have wrought in this manner. They have therefore satisfied themselves with cleaning it out like a mine, by leaving a number of pillars to support the roof, which is in danger of falling; and in many places they have filled up the houses they had once cleaned out, with the rubbish they took from the adjacent ones. After wandering some hours with torches, I cannot say I was able to form a distinct notion of the situation of the houses; streets, or any thing; such was the confusion that reigned every where.

A N

E X T R A C T

F R O M

XIPHILINUS's epitome of DION, which makes particular mention of an earthquake that happened under the reign of Titus, attended with a violent eruption of mount VESUVIUS, by which the cities of HERCULANEUM and POMPEJA were overwhelmed.

IN the autumnal season, some strange and frightful things happened in Campania, for all of a sudden there broke out a great fire from Vesuvius. This mountain, which is near the sea-shore of Naples, contains an unexhaustible quantity of combustible
N 2 matter.

matter. At the time when the fire broke out, from the middle of it, the top was all of an equal height. On the outside it did not burn, and there it continues entire still, the summit retaining its ancient height; but where the fire issues forth it gradually becomes hollow, as it subsides, so as to resemble an amphitheatre, if we may liken small things to great. Its summit produces plenty of trees and vines. This circle enlarges daily by the fire which smoaks in the day-time and burns clear in the night, as if they were offering up every kind of sacrifice within the mountain, and it does so continually, more or less. When any thing falls into it, it throws up ashes, and stones too, if the wind blows hard. It likewise echoes and makes a lowing noise, as if it
came

came through rifts and secret air-vents, and was not pent up.

Such then is Vesuvius, and such its yearly appearances ; and although in comparison with what has past, they may seem extraordinary to these people who are constant spectators, yet they will be looked on as trifling, compared with the present which we shall now describe.

There appeared many great men exceeding the common size of mankind, and such as giants are described to be. They were seen in the mountains and neighbouring countries, and wandering up and down in the towns adjacent, and likewise in the air. After this there happened a great drought from the extraordinary heat and violent earthquake,

so that the whole plains were dried up, and the tops of the hills subsided. The noise under ground was like thunder, and on the surface of the earth it was like the lowing of cattle. The sea raged, the heavens resounded, and an unusual noise was heard, as if mountains clashed together. Then, for the first time, stones of an extraordinary size were thrown out at the top, attended with fire and smoke, so that the air was darkened thereby, and the sun was hidden, as in the time of an eclipse. Night sprung from day, and light from darkness, and people imagined that the giants had rebelled, as images of them were seen in the smoke, and the sounding of trumpets was heard. Others thought that Chaos was come again, and that the general conflagration was at hand.

These

These things made people run out of their houses into the streets, and those who were in the streets go within doors. Those who were on ship-board went ashore, and these on land went aboard, every one thinking that any situation was better than their present one. And along with all this, there were such quantities of ashes as possessed all space, earth, sea, and air; and wherever it happened, it did hurt both to men, the cattle, and the grounds, and the fishes, and all the birds were destroyed. The two cities of Herculaneum and Pompeja were entirely overwhelmed, while the people were sitting in the theatre. Such quantities of ashes were thrown out as to reach Africa, Syria, Egypt, and Rome; and filled the air in this last place so as to darken the sun, and struck

the people with a panic for many days: Not being able to conjecture what all this meant, they imagined that nature was turned upside down; that the sun was lost in the earth; and that the earth was gone up to Heaven. Although these ashes did little damage at that time to the Roman people, yet afterwards they brought on a direful pestilence*.

* See Xiphilinus's epitome of Dion in Tito.

P L I N Y ' s L E T T E R

T O

T A C I T U S *.

YOUR request that I would send you an account of my uncle's death, in order to transmit a more exact relation of it to posterity, deserves my acknowledgments; for if this action shall be celebrated by your pen, the glory of it, I am well assured, will be rendered for ever illustrious. And notwithstanding he perished by a misfortune, which, as it involved at the same time a most beautiful country in ruins, and destroyed so many populous cities, seems to promise him an everlasting remembrance; notwithstanding he
has

* See Pliny's letters, lib. vi. lett. 16.

has himself composed many and lasting works, yet I am persuaded, the mentioning of him in your immortal writings, will greatly contribute to eternize his name. Happy I esteem those to be, whom Providence has distinguished with the abilities either of doing such actions as are worthy of being related, or of relating them in a manner worthy of being read; but doubly happy are they who are blessed with both these uncommon talents: In the number of which my uncle, as his own writings, and your history will evidently prove, may justly be ranked. It is with extreme willingness, therefore, I execute your commands; and should indeed have claimed the task if you had not enjoined it. He was at that time with the fleet under his command at Misenum. On the
24th

24th of August, about one in the afternoon, my mother desired him to observe a cloud which appeared of a very unusual size and shape. He had just returned from taking the benefit of the sun, and after bathing himself in cold water, and taking a slight repast, was retired to his study: He immediately arose, and went out upon an eminence from whence he might more distinctly view this very uncommon appearance. It was not at that distance discernible from what mountain this cloud issued, but it was found afterwards to ascend from mount Vesuvius. I cannot give you a more exact description of its figure, than by resembling it to that of a pine-tree, for it shot up a great height in the form of a trunk, which extended it-
self

self at the top into sort of branches, occasioned, I imagine, either by a sudden gust of air that impelled it; the force of which decreased as it advanced upwards, or the cloud itself being pressed back again by its own weight, expanded in this manner: It appeared sometimes bright, and sometimes dark and spotted, as it was either more or less impregnated with earth and cinders. This extraordinary phenomenon excited my uncle's philosophical curiosity to take a nearer view of it. He ordered a light vessel to be got ready, and gave me the liberty, if I thought proper, to attend him. I rather chose to continue my studies; for, as it happened, he had given me an employment of that kind. As he was coming out of the house he received a note from Rectina the wife of Bafus,

fus, who was in the utmost alarm at the imminent danger which threatened her ; for her Villa being situated at the foot of mount Vesuvius, there was no way to escape but by sea ; she earnestly intreated him therefore to come to her assistance. He accordingly changed his first design, and what he began with a philosophical, he pursued with an heroic turn of mind. He ordered the gallees to put to sea, and went himself on board with an intention of assisting not only Rectina, but several others ; for the villas stand extremely thick upon that beautiful coast. When hastening to the place from whence others fled with the utmost terror, he steered his direct course to the point of danger, and with so much calmness and presence of mind, as to be able to make and dictate

his

his observations upon the motion and figure of that dreadful scene. He was now so nigh the mountain, that the cinders, which grew thicker and hotter the nearer he approached, fell into the ships, together with pumice-stones, and black pieces of burning rock : They were likewise in danger not only of being a-ground by the sudden retreat of the sea, but also from the vast fragments which rolled down from the mountain, and obstructed all the shore. Here he stopped to consider whether he should return back again ; to which the pilot advising him, ‘ Fortune’, said he, ‘ befriends the brave ; Carry me to ‘ Pomponianus.’ Pomponianus was then at Stabiæ, separated by a gulf, which the sea, after several insensible windings, forms upon the shore. He had already sent his baggage on

board ; for though he was not at that time in actual danger, yet being within the view of it, and indeed extremely near, if it should in the least encrease, he was determined to put to sea as soon as the wind should change. It was favourable, however, for carrying my uncle to Pomponianus, whom he found in the greatest consternation : He embraced him with tenderness, encouraged and exhorted him to keep up his spirits, and the more to dissipate his fears, he ordered, with an air of unconcern, the baths to be got ready ; when after having bathed, he sat down to supper with great chearfulness, or at least (what is equally heroic) with all the appearance of it. In the mean while the eruption from mount Vesuvius flamed out in several places with much violence, which
the

the darkness of the night contributed to render still more visible and dreadful. But my uncle, in order to sooth the apprehensions of his friend, assured him it was only the burning of the villages, which the country people had abandoned to the flames: after this he retired to rest, and it is most certain he was so little discomposed as to fall into a deep sleep; for being pretty fat, and breathing hard, those who attended without actually heard him snore. The court which led to his apartment being now almost filled with stones and ashes, if he had continued there any time longer, it would have been impossible for him to have made his way out; it was thought proper therefore to awaken him. He got up, and went to Pomponianus and the rest of his company, who were unconcerned

unconcerned enough to think of going to bed. They consulted together whether it would be most prudent to trust to the houses, which now shook from side to side with frequent and violent concussions; or fly to the open fields, where the calcined stones and cinders, though light indeed, yet fell in large showers, and threatened destruction. In this distress they resolved for the fields, as the less dangerous situation of the two: A resolution which, while the rest of the company were hurried into by their fears, my uncle embraced upon cool and deliberate consideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence against the storm of stones that fell round them. It was now day every where else, but

O

there

there a deeper darkness prevailed than in the most obscure night; which however was in some degree dissipated by torches and other lights of various kinds. They thought proper to go down farther upon the shore, to observe if they might safely put out to sea, but they found the waves still run extremely high and boisterous. There my uncle having drank a draught or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the fore-runner of them, dispersed the rest of the company, and obliged him to arise. He raised himself up with the assistance of two of his servants, and instantly fell down dead; suffocated, as I conjecture, by some gross and noxious vapor, having always

ways had weak lungs, and frequently subject to a difficulty of breathing. As soon as it was light again, which was not till the third day after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead. During all this time my mother and I who were at Misenum---- But as this has no connection with your history, so your enquiry went no farther than concerning my uncle's death ; with that therefore I will put an end to my letter : Suffer me only to add, that I have faithfully related to you what I was either an eye-witness of myself, or received immediately after the accident happened, and before there was time to vary the truth. You will chuse out

of this narrative such circumstances as shall be most suitable to your purpose: for there is a great difference between what is proper for a letter, and an history; between writing to a friend, and writing to the public. Farewel.

TO CORNELIUS TACITUS*.

THE letter which, in compliance with your request, I wrote to you concerning the death of my uncle, has raised, it seems, your curiosity to know what terrors and dangers attended me while I continued at Misenum; for there, I think, the account in my former broke off:

Though my shock'd soul recoils, my
tongue shall tell.

* Pliny's Letters, book vi. lett. 20.

My uncle having left us, I pursued the studies which prevented my going with him, till it was time to bathe. After which I went to supper, and from thence to bed, where my sleep was greatly broken and disturbed. There had been for many days before some shocks of an earthquake, which the less surprized us as they are extremely frequent in Campania ; but they were so particularly violent that night, that they not only shook every thing about us, but seemed indeed to threaten total destruction. My mother flew to my chamber, where she found me rising, in order to awaken her. We went out into a small court belonging to the house, which separated the sea from the buildings. As I was at that time but eighteen years of age, I know not whether I should call

my behaviour in this dangerous juncture, courage or rashness ; but I took up Livy, and amused myself with turning over that author, and even making extracts from him, as if all about me had been in full security. While we were in this posture, a friend of my uncle's, who was just come from Spain to pay him a visit, joined us, and observing me sitting by my mother with a book in my hand, greatly condemned her calmness, at the same time that he reprov'd me for my careless security : Nevertheless I still went on with my author. Though it was now morning, the light was exceedingly faint and languid ; the buildings all around us tottered, and though we stood upon open ground, yet as the place was narrow and confined, there was no remaining there without certain
and

and great danger : We therefore resolved to quit the town. The people followed us in the utmost consternation, and (as to a mind distracted with terror, every suggestion seems more prudent than its own) pressed in great crouds about us in our way out. Being got at a convenient distance from the houses, we stood still, in the midst of a most dangerous and dreadful scene. The chariots which we had ordered to be drawn out, were so agitated backwards and forwards though upon the most level ground, that we could not keep them steady, even by supporting them with large stones. The sea seemed to roll back upon itself, and to be driven from its banks by the convulsive motion of the earth ; it is certain at least the shore was considerably enlarged, and

several sea animals were left upon it. On the other side, a black and dreadful cloud bursting with an igneous serpentine vapour, darted out a long train of fire, resembling flashes of lightening, but much larger. Upon this our Spanish friend, whom I mentioned above, addressing himself to my mother and me with greater warmth and earnestness: ‘ If your
 ‘ brother and your uncle,’ said he,
 ‘ is safe, he certainly wishes you
 ‘ may be so too ; but if he perished,
 ‘ it was his desire, no doubt, that
 ‘ you might both survive him: Why
 ‘ therefore do you delay your escape
 ‘ a moment?’ We could never think of our own safety, we said, while we were uncertain of us. Hereupon our friend left us, and withdrew from the danger with the utmost precipitation. Soon afterwards the cloud
 seemed

seemed to descend, and cover the whole ocean; as indeed it entirely hid the island of Caprea, and the promontory of Misenum. My mother strongly conjured me to make my escape at any rate, which as I was young, I might easily do; as for herself, she said, her age and corpulency rendered all attempts of that sort impossible; however she should willingly meet death, if she could have the satisfaction of seeing that she was not the occasion of mine. But I absolutely refused to leave her, and taking her by the hand, I led her on: she complied with great reluctance, and not without many reproaches to herself for retarding my flight. The ashes now began to fall upon us, though in no great quantity. I turned my head, and observed behind us a thick smook, which
came

came rolling after us like a torrent. I proposed while we had yet any light, to turn out of the high road, lest she should be pressed to death in the dark, by the croud that followed us. We had scarce stepped out of the path, when a darkness overspread us, not like that of a cloudy night, or when there is no moon, but of a room when it is shut up, and all the lights extinct. Nothing then was to be heard but the shrieks of women, the screams of children, and the cries of men; some calling for their children, others for their parents, others for their husbands, and only distinguishing each other by their voices; one lamenting his own fate, another that of his family; some wishing to die, from the very fear of dying, some lifting up their hands to the gods; but

but the greater part imagining that the last and eternal night was come, which was to destroy both the gods and the world together. Among these there are some who augmented the real terrors by imaginary ones, and made the frightened multitude falsely believe that Misenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the fore-runner of an approaching burst of flames, (as in truth it was) than the return of day : however, the fire fell at a distance from us ; then again we were immersed in thick darkness, and a heavy shower of ashes rained upon us, which we were obliged every now and then to shake off, otherwise we should have been crushed and buried in the heap. I might boast, that during all this scene of horror, not a sigh or ex-

pression of fear escaped from me, had not my support been founded in that miserable, though strong consolation, that all mankind were involved in the same calamity, and that I imagined I was perishing with the world itself. At last this dreadful darkness was dissipated by degrees, like a cloud or smog; the real day returned, and even the sun appeared, though very faintly, and as when an eclipse is coming on. Every object that presented itself to our eyes (which were extremely weakened) seemed changed, being covered over with white ashes, as with a deep snow. We returned to Misenum, where we refreshed ourselves as well as we could, and passed an anxious night between hope and fear; though indeed with a much larger share of the latter; for the
the

the earthquake still continued, while several enthusiastic people ran up and down heightening their own and their friends calamities, by terrible predictions. However, my mother and I, notwithstanding the danger we had passed, and that which still threatened us, had no thoughts of leaving the place, till we should receive some account of my uncle.----

And now you will read this narrative without any view of inserting it in your history, of which it is by no means worthy; and indeed you must impute it to your own request, if it shall appear scarce to deserve even the trouble of a letter. Farewel.

DESCRIPTION

OF A

TORRENT of FIRE,

That issued from

MOUNT VESUVIUS,

In the Year 1751;

By Father D. J. Marca de la Torre,
Correspondent of the Academy of
Sciences.

WE cannot too much commend those who take care to observe the surprising events in nature, and to transmit all the circumstances of them to posterity. But, I have never approved of the practice of those who join their own reflections on the subject, being
persuaded

persuaded that it is not at all the business of an observer to attempt to explain the effects of which he has been eye-witness ; his duty is to describe faithfully what he hath seen, without adopting any system or particular opinion ; otherwise he may impose upon the learned as well as the ignorant. In order to avoid this fault, I will exactly recount, as in a journal, all that I have observed touching the last torrent of fluid matter, which issued from one side of mount Vesuvius.

Having gone to pass the holidays with the marquis de Genzano, at Poggio-marino, some miles from Vesuvius, I thought of visiting that celebrated mountain, and communicated my design to the marquis, who not only approved of my resolution, but

but also provided me with all the means for putting it in execution, and ordered several of his domesticks to accompany me in the excursion. Accordingly, I set out on the 19th of October, resolved to satisfy my curiosity to the full. Having ascended about half way to the summit, I reposed myself in the very place, from whence, eight days after, issued the torrent of fire known by the name of Lava, without perceiving the least symptom of such an eruption. Continuing our route, we arrived at the summit of the mountain, where we found a pit about a mile in circumference, and an hundred and twenty feet deep. There seemed to be nothing remarkable in this pit, but the smoke which was thrown up from some openings. A little lower I perceived such another

ther pit, and towards the north, an hill sixty feet high quite hollow within, from whence issued a continual smoke. This is the smoke which is every day seen to rise from the top of mount Vesuvius, when it is viewed at a distance. In the spot from whence the smoke arose, I from time to time heard a violent hissing like that produced from melted metal when it passes through a moist place.

At length, on Saturday October 23, about half an hour after five in the evening, some shocks of an earthquake were felt at Naples and Massa de Somma, which is an hill in the neighbourhood of Vesuvius. The preceding day, about half an hour after ten, the people of Ottajano, had heard a dreadful noise from the side of Vesuvius; which noise was

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renewed

renewed on Monday the 25th, about nine in the evening, and heard in several places ; then was seen to issue from the middle of Vesuvius, half a mile below its summit, at a place that fronts the east, called Atrio del Cavallo, a fluid matter, like melted glass or metal, which descending the mountain, towards the Tour du Greo, ran through a valley, and directed its course towards Le Maure, a piece of ground covered with wood, which belongs to the prince d'Ottajano. This matter rolled with such force, that on the 26th at noon, it had run four miles, the computed distance between the place from whence it issued, and the valley of Fluscio. That morning the weather was serene, and a pretty cold north-east wind blew, whereas on the preceding days, the wind
 was

was foutherly with rain. The torrent being arrived at a place where the valley is 102 palms* in width, it ran fixty palms of ground in five minutes, and was two palms and a quarter high in front, and a little lower the height was augmented by half a palm; then the torrent ran 115 palms of ground in nine minutes. As this matter is of a thick consistence, it does not run like water, which is extremely low in its anterior part, but all of a piece, having always a considerable height in front, as I have observed above. The surface of these sorts of matter, is entirely covered with pumice-stone, of the colour of iron dross, which

* The Neapolitan palm contains about ten inches of France, so that subtracting the sixth part of a number of feet, they become palms: For example, sixty palms make fifty feet.

fall to the bottom as the Lava advances, and are insensibly kept underneath. They are of different sizes, and often followed by other larger stones, some of which are not yet calcined, while others are wholly so, together with flints and a great quantity of earth or sand calcined. Sometimes likewise they are mixed with branches of trees, pieces of oak, &c. which are carried along by the Lava. I do not believe that these foreign bodies are produced by the despumation of the matter, as is the scum of iron with which the Lava is covered; I rather think they are pieces of rocks and other bodies, which the torrent hurries away, and which being light, swim upon the surface. When the Lava meets with any obstacle in its way, such as a rock or any other fixed body, it turns
aside

afide and takes another course : wherefore, meeting with trees, it makes a compass round, stops for a moment, rises and at length runs away on one side. These trees subsist for some time, without seeming to have received any apparent damage ; but, being soon reduced to charcoal in that part of the trunk which the matter had surrounded, they fall and float upon the surface, until being thoroughly dried, they kindle and are consumed. Care is generally taken to cut the trees in all places through which it is supposed the torrent will pass, in order to save them from its fury ; but as the trunks remain standing, it sets them on fire in its passage ; so that a flame is seen to issue from among the pumice-stones, though it is not violent, and

the same phenomenon is observed in several parts of the surface.

The Lava, in running, makes a continual noise; its course is not so rapid, but that one may go before it at the distance of one or two fathoms: so that he has an opportunity of making several observations, and it extends or contracts itself according to the width or narrowness of the road.

But, to return to the observations which I made in the valley of Fluscio, thro' which the Lava passed in a road 150 palms in length, its front, which was but $2\frac{1}{2}$ palms in height, encreased to $3\frac{3}{4}$ a little after; it rose to the height of four, on account of the great quantity of matter which was continually flowing from Vesuvius,

vius, and in twelve minutes ran
 115 palms of ground. Its height
 augmented successively to $7\frac{1}{2}$ palms,
 and having met with a space extend-
 ing 182 feet in width, it ran 117
 palms in 16 minutes. The valley
 of Fluscio, in this place, stretches
 to the left, into a road that leads to
 the country-house of M. Anthony
 Buonincontro, opposite to le Maure,
 and from thence to a Fish-pond of
 the territory of Bosco Regale; and
 on the right, to a valley eighty palms
 deep, and upwards of fifty wide,
 called the valley of M. Anthony Bu-
 onincontro, because it is in the neigh-
 bourhood of his house and le Maure.
 The Lava being come to the end of
 the valley of Fluscio, did not take
 the road to Buonincontro, or the
 Fish-pond, on account of an emi-

nence that was in its way, but about half an hour after eight in the evening, precipitated itself into the valley on the right, having run half a mile of ground, since noon. It did not fall in form of water, but like a soft paste, being detached in different pieces ; nor did it make a great noise in its fall, although it was more loud than in its course through the valley of Fluscio.

Having filled the whole valley, at the distance of several paces, it continued its course. As this valley ends at the road which the Lava quitted, and stretches out anew, under the country-house of Buonincontro, forming with it a road that leads to the fish-pond, the Lava, about nine in the evening, had arrived at the place where the two roads

roads meet. Instead of taking that which goes to the fish-pond, it turned to the left, towards a small village, and directed its course through these lands, namely the territory of St. Maria Saloné, and that of the baron de Massa, having run from nine in the evening till midnight, the third part of a mile. It afterwards passed through the grounds of the baron de Massa, extending itself more and more till towards midnight; then it began to contract itself and run slower, having made but 400 paces, from the village where it turned aside, to the road of Poggio-Marino, where it stopt.

On the 27th, the wind being still northerly, the Lava slackened in its course; so that towards half an hour after six in the evening, it was opposite

posite to the Inn du Chêne, commonly called la Cercola a Babzani, upon the ground which leads to the Fish-pond, which is between the village where it had turned aside, and Santa Maria Salome.

Two causes contributed to moderate its impetuosity; first, it met with a plain where it had liberty to sink and extend itself; then the stones that floated upon the surface, falling continually from its anterior part, and rising several palms above its level, greatly retarded its course: then it cooled by degrees, lost its fluidity, acquired a more solid consistence, and consequently made less way. The ground which it occupied in this place, was in width, 900 common paces, or 1900 Neapolitan palms. Its height taken in front, was in some places

places, nine palms, in some ten, and in others twelve, according as the ground was more or less elevated. It was not only in the front, and at this place, that it cooled, but also upon the sides, and in the valley where it had precipitated itself the evening before. It likewise cooled from the front to the width of 180 palms, which was the extent of the ground that it occupied before it fell into the valley of Buon-incontro. It formed in that whole space, comprehending that of the valley, a hill of pumice and other stones, as high as the poplars that grew on the spot.

As the Lava still received new matter from Vesuvius, it filled the whole valley of Fluscio to the place where it stopt, continuing to drive before it, the hill of pumice-stones,
which

which was seen from time to time, to tumble among the flames, advancing towards the sheepfold of Buon-incontro, the house and road that leads to the Fish-pond. A great part of this melted matter had opened a passage through the stones in the valley of Buon-incontro, where it continued to run with great velocity, forming a continued rivulet to the bottom of the Lava, which had stopt upon the lands of the baron de Massa, about seven a clock the preceding night. Having, about four in the afternoon, measured the velocity of the current, in the middle of the Lava, at that part through which it discharged itself into the valley of Buon-incontro, I found it ran 28 palms in one minute, on a front of 16 palms. The same current measured near the Inn du Chêne, where

where the descent is much less, made 10 palms in a minute. The front of the Lava, on the baron de Massia's grounds, which was 900 feet wide, diminished about three in the afternoon; but being pushed by the torrent that continued to descend from Vesuvius, it lenthened out 94 paces, and made 50 paces on the baron's ground, from three o'clock in the afternoon till nine in the evening. This current in the middle, extending to right and left, began to push the matter which had stopt near the Inn du Chêne; so that in the space of three hours, it approached the road leading to the Fish-pond, having run twenty common paces in that interval.

On the 28th, the wind being southerly, the Lava advanced on the
side

side towards the church of Santa Maria Salomé, which is below the inn, without damaging the grounds belonging to it, and enlarged itself 100 paces. The middle part, which, the day before, was 94 paces in width, lengthened out this day, and occupied 150 paces of ground. The part that was above the inn, stood, but that which was below, took the road to the Fish-pond : its course was afterwards interrupted, and, about four in the afternoon, the torrent continued its route through the valley of Buon-incontro, running in the valley at the rate of 21 palms of ground, and near the inn, 10 palms and an half, in the space of a minute. Then its front advancing several paces in the valley, it penetrated into the sheepfold, which is opposite to the house, and took the

road leading to the fish-pond, and lodging that belongs to it; it also made its way into two valleys which are on the side of the sheepfold, advanced several paces, and then stopped.

The rain which fell upon the 29th, having hindered me from continuing my route, I contented myself with observing through a telescope, the Lava which descended from the steepest part of the mountain, at some distance from its source. I saw issuing from it, a great quantity of stones, which rolled amidst the torrent, with incredible impetuosity, and as they were of a black colour, I perfectly distinguished their motion in the midst of the flames.

On the 30th, the wind shifting to the north-east, the weather was extremely cold and fair; the Lava leaving on the right the baron de Massa's house, which is on the road from Bosco-Reale to Poggio-Marino, gained ground anew, after having stopt for the space of twelve hours.

On the 31st, the wind continuing north easterly, the Lava slackened considerably in the valley of Buonincontro, running no more than eight palms in a minute; it had taken the road to the fish-pond, and penetrated into an house next to the Inn. Having left the house of the baron de Massa on the right, it continued its course as far as the road that goes from Bosco-Reale to Poggio-Marino, after having over-turned a small house in its way; it made

a compass round two others, entered one of them by the door, advanced some paces farther, and then stopt.

The wind falling on the first day of November, the current which had thrown itself into the valley of Buon-incontro, cooled externally and stopt, although there was still fire underneath. It likewise stopt on the road of Bosco-Reale, having run so far from the valley of Fluscio, being 120 paces: I went to examine its surface, saw smoke issue from several parts of it, and the whole covered with white flints extremely acrid. I found several of them covered with sal ammoniacum, the smell of which I had evidently perceived during the whole time of my observations, though it was mix-

ed with that of the trees, which the Lava had burned in its course. We likewise observed, in the night, a flame like that of sulphur, issue from the surface of the Lava, but it was of short duration.

I did not examine the degree of heat in this matter, because I was persuaded that it is the same with that of melted metal, being no other than a composition of the earthy, metalline and mineral parts that form mount Vesuvius, which fermenting gradually by the assistance of sulphur, have melted and refined. When this matter ferments to such a degree, that it can no longer remain under the stony crust that forms the interior plan of the mountain, it makes an effort, forces a passage through the sides, and takes its course by
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the descent of the mountain. After it is entirely cooled it forms a stone of a black colour, like that which is taken from the old Lava, in order to pave the streets of Naples.

I shall not pretend to describe the figure, quality, or size, of the different kinds of matter with which the surface of the Lava was covered; because that is morally impossible. Any one may easily conceive that this matter is composed of all the mineral and metalline parts that form Vesuvius, and are of a disposition to melt; and that the mountain containing besides a great quantity of sulphur, the surface must be covered with different kinds of bodies, some of which resemble iron-scum, others an extremely hard crust; and a third sort are of different size and figure. For the

same reason I have omitted speaking of the lateral falls or streams that the principal current formed in the different parts of the country which it deluged, together with the height to which the pumice-stones and flints were thrown from the front and sides. Let it suffice to observe, that the Lava having occupied, the second day, a great extent of ground, that the inflammable matter having diminished in height, and lost part of its fluidity, without ceasing, however, to carry along with it abundance of calcined stones and other bodies, it was some time before it could continue its course; and, during this interval, divers heaps of pumice-stones and flints, raised to a considerable height, were formed in several parts of the front and sides. At length, however, fresh matter arriving, had force
enough

enough to drive from the front and side, although with an unequal motion, the bodies which opposed its passage.

When the Lava advanced in front, or to one side, we saw the heaps of stones fall, and the fire underneath appear; sure signs that it began to put itself again in motion. In precipitating itself from these heaps of pumice-stone, it made a noise like that which is heard when ^{the} pieces of copper or glass are jingled together. These pumice-stones, though full of pores, had a considerable weight, proportioned to their magnitude.

What attracted my chief attention were two kindled torrents, formed by the matter of the first Lava. One of these took its course on the other side of that which I have mentioned,

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towards the wood of Ottajano, on the first day of November, in the evening; and the other, a few days after, about the sixth, on this side, in respect to those who were at Naples, above the Bosco-Trecafe, which is on the same line with the Fish-pond and Bosco-Reale. We have seen above, that the Lava of Bosco-Reale deposited in its course, stones, calcined earth, and other bodies that floated on its surface; and the same thing happened when it quitted the spot called Atrio del Cavallo. For seven days it threw up such a vast quantity of matter, or pumice-stones like the dross of iron, that the whole ground was filled with them; so that the matter still flowing from Vesuvius, was obliged to turn aside in the evening of the first day of November towards Ottajano, and on the sixth towards

Bosco-Trecafe. It appears, therefore, that these two torrents were no other than considerable branches of the first which took its course towards the Fish-pond and Bosco-Reale. I could not learn whether or not the matter which began to run on the first day of November, issued from the opening that was made on the twenty-fifth at night. I shall, therefore, content myself with relating the observations communicated to me by those whom I sent to visit the place from whence issued the torrent that took its course towards Bosco-Trecafe. They found its source some fathoms lower than the first opening; but they perceived that the Lava issued from that place: It was impossible for them to discover its first source, because it was covered with an hard, continued vault, several fathoms in length, which resound-
ed

ed when struck with a staff. The matter ran above like a river, issued through an opening which it had made, and took its course towards Bosco Trecafe, tending towards the Fish-pond, as well as the first Lava. The mountain in this place was pierced by several holes. It follows from this observation, compared with the first, that the matter not being able to issue all at once, through the opening which it had made on the twenty-fifth of October, effected another below, that it might have free room to discharge itself.

On the 2d day of November the wind shifted to the south, with rain, and this weather continued 'till the 16th: but, the north wind returning, Vesuvius and the other mountains in the neighbourhood of Naples, were

were in the morning wholly covered with snow.

After having gone about two miles in Bosco-Trecafe, I found the Lava about half a mile from its origin, or the vault of which I have spoke above. It was partly cooled, but ran like that which I saw upon the estate of the Baron de Massa. It was then upon the grounds of Cæsar Vitelli. Having advanced some paces, I perceived on one side, among the pumice-stones and other bodies that were already cooled, two openings, one of three palms and the other of four; from each of which issued a stream of melted matter, covered with an hard, transparent crust, which I attributed to the rain which then fell. About half an hour after five o' clock in the evening, having measured the velocity of the first branch that was near-

est me, I found it ran eight palms in a minute. As these two branches joined at the distance of some palms from their origin, and formed a stream of liquid matter four and twenty palms broad, that ran in the middle of the cooled Lava, and slackened in its course towards the grounds of Cæsar Vitelli, I thought proper to measure the velocity of this matter, as I could not measure that of the other branch, on account of its distance; and I found that it made 15 palms of ground in a minute.

This torrent continued its course on the following days towards Bosco Trecafe, from whence it was but a mile distant on the ninth day of November.

That which ran towards Ottajano is not yet quite extinguished, and
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continues to burn the trees of the forest. This circumstance proves that the mountain has not yet vomited up all the matter which hath been amassed in its bowels for several years. The torrent which took its course towards Bosco-Trecafe did not stop 'till the 20th day of November. During the whole course of my observations, Vesuvius threw up nothing but some clouds of smoke of different degrees of thickness, as is commonly the case every year.

On the 15th day of November I sent the people who had attended me to the summit of Vesuvius, to see if its interior plan had undergone any alteration; and they reported, that they could not find the summit which they had seen on the 19th of October, but, in lieu of it, a profound

golph or pit, throwing out smoke incessantly; at one side of which was a deep canal several palms in breadth, which crossed the surface, stretching towards the place where Vesuvius was open. Descending from the summit of the mountain into the internal surface, they found the same kind of matter as Lava, but open in several places, and filled with sulphur of different colours, as we have already observed on the 19th of October, which was the day of the eruption. They found it warm in several places; but, approaching the great gulph and canal to see if they could discover fire, they were prevented from accomplishing their aim by the great clouds of smoke.

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