POMPEII

POPULAR AND PRACTICAL

AN EASY BOOK ON A DIFFICULT SUBJECT

BY

EUSTACE NEVILLE ROLFE B. A.

HEACHAM HALL, NORFOLK

Author of « *Pompeii Past and Present* »
Editor of « *A Complete Handbook to the Naples Museum* »

NAPLES
F. FURCHHEIM
59, Piazza dei Martiri, Palazzo Partanna

LONDON
SAMPSON LOW, MARSTON, SEARLE & RIVINGTON
St. Dunstan's House, Fetter Lane

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INTRODUCTION

I have endeavoured in this little book to write a work which shall be popular in the sense that it is easily understood, and practical because it shall sum up in a few words the most important points of the various buildings which are submitted to the consideration of the reader. I have avoided the use of Latin, Greek, and technical words as far as possible, and where I have inserted inscriptions in the text I have been careful to append translations of them. I am afraid that this is a rash proceeding, the reading of many of the Pompeian inscriptions being speculative, but I think that it is better to run the risk of being occasionally incorrect than to print an inscription without a translation in a book intended for general reading.

The arrangement of the book speaks for itself. The first four chapters give such general information as is necessary to a right understanding of the practical part of the subject. The Itine-

rary is so arranged that every site of interest in the town is visited in the course of three excursions without going twice over any part of the ground. Besides this I have added directions how to see as much as can be seen in one *day, and how to employ a limited time to the best advantage.*

I think that I have acknowledged everything which I have taken from other writers, but I must add here an expression of my obligations to Overbeck, Dyer, and Fiorelli in the practical part of the work, and to Smith's dictionaries, and Canon Farrar's « Seekers after God » in the earlier chapters.

My thanks are also due to Mr. Karl Baedeker for kindly permitting me the use of his excellent map, and to Mrs. Charles Mann for her valuable assistance in the arduous work of revising the proof sheets.

I hope that the copious index at the end of the book may be useful.

E. Neville Rolfe

267, Riviera di Chiaja
Naples, 1888

POMPEII

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CHAPTER I.

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TO OBTAIN a right conception of the city of Pompeii as it now exists, it is obviously desirable to ascertain as much as possible of its primitive history.

The pages of early writers are searched in vain for any mention of it, and we are compelled to turn to the ruins themselves for information as to the first few centuries after its foundation.

It thus becomes advisable to fix upon the oldest building extant in the town; and here all are agreed in assigning the post of honour to the remains of a Greek Temple, the ruins of which may still be seen in the Triangular Forum of the city. With the details of this temple we shall have more to do later on in our work, and it is only necessary to state here that its similarity to the Pæstum temples fixes its date with comparative certainty at about 650 B. C. Hence the history of Pompeii may be said to range over seven hundred and twenty-nine years, during which the city was founded by the Oscans; built by the Samnites; besieged, sacked and rebuilt by the Romans, who held it till it was shattered by earthquakes, and then rebuilt it again only in time to see it finally covered up by a convulsion of nature such as has rarely been paralleled in the history of the world.

The Greek Temple of which we have spoken is by common consent stated to have been dedicated to Hercules, who according to Solinus landed at this spot with a « *pompa boum* » or procession of oxen; and this writer leaves us to infer that this « *pompa* » gave the name of Pompeii to the town. The legend to which Solinus refers states that Hercules, by order of Euristheus King of Argos and Mycenæ, was sent to Cadiz to slay the powerful monster Geryon, and possess himself of the herds of cattle for which his kingdom was so famous. The hero,

having accomplished this arduous task, sailed for Campania with his spoil, which he landed at the mouth of the river Sarnus on the spot where Pompeii now stands.

If this legendary account of the matter is not very satisfactory from the historical standpoint, it is at any rate the only story we have of the earliest occupation of the site, and until we can find a better one, we must perforce accept it. How the legend arose, and why it should have obtained universal acceptance it is useless to enquire. The only certain thing is that somewhere about the time when the Greeks colonised South Italy, a temple probably dedicated to Hercules was built at the mouth of the river Sarnus.

At this period Pæstum and Cumæ were both flourishing Greek colonies. Both were near Pompeii; Cumæ being some twenty miles to the westward, and Pæstum some thirty miles to the eastward. There would then be nothing extraordinary in a colony having been formed as a kind of half-way house, and the temple having been erected as a landmark to show the navigators the entrance to a secure harbour.

There remains however the difficulty that no other essentially Greek remains of this period have been found on the site; no tombs as at Cumæ and Pæstum with painted vases to determine their period; no gold ornaments or silver trinkets; nothing in fact

to enable us to say definitely that a Greek colony ever existed on the spot.

We must now pass over a period of some two hundred years, and even thus we shall not get to the domain of certain history.

By this time the Oscans were in possession of the rich plains of Campania. They were a pastoral people of uncertain origin, leading probably a nomadic life, and merely driving their flocks and herds within the roughly-walled enclosure of the city, the ground plan of which was divided up irregularly according to the requirements and inheritance of every family. Little or nothing remains of them except their language, which continued to be spoken in Campania for many centuries, and was used for public inscriptions even in Roman times. They were driven out of Campania in 420. B. C. by the Samnites, a powerful tribe of hardy mountaineers, who swooped down upon them from the higher Appenines; and having possessed themselves of their lands and their wealth, held the rich plains of the prosperous Campania under their sway for upwards of three hundred years.

Strabo the great geographer and traveller who died A. D. 25., states in his fifth book that Pompeii was first occupied by the Oscans, then by the Tyrrheno-Pelasgi, and afterwards by the Romans. He further states that in his day Pompeii served as the port for Nola, Nuceria, and Acerræ, and that the

merchandise was conveyed to these towns by means of the river Sarnus. And this account is confirmed by Livy who states that in B. C. 309 the Roman galleys anchored at Pompeii under P. Cornelius, and devastated Nuceria until they were driven back by the aborigines.

The Samnites (influenced by the Greek art around them) built up the town in the Doric style, paved their streets, erected houses of massive blocks of stone without mortar, and left so many traces of their occupation, that Roman development and the frequent rebuilding of subsequent ages has never been able to obliterate them.

About 350. B. C. the Samnites were at the height of their power. They had overrun southern Italy, and it was becoming patent that the supremacy of the continent must be decided between the Romans and their turbulent neighbours.

A dispute having arisen between the Samnites and the Sidicini (a tribe who had maintained their independence) these last implored the assistance of the Campanians, who were defeated in a pitched battle at the very walls of Capua. In their straits they applied to Rome for assistance, and a decisive battle was fought at the foot of Mount Gaurus, in which the Samnites were routed and forced to conclude a treaty with Rome in 341. B. C.

In the following year we find the Romans and the Samnites fighting side by side on the slopes of

Vesuvius and gaining a signal victory over the Latins.

The Romans thus got a footing in Campania, and it was not until twelve years afterwards that the Samnites became jealous of the increasing power of their rivals, and strengthened themselves by an alliance with the Greek colonists of Neapolis, who were an offshoot from the more ancient colony of Cumæ. The Romans were too powerful to be resisted, and Neapolis only escaped destruction by submission.

Meanwhile the Romans had declared war against the Samnites, and this second Samnite war lasted with varying success for twenty-three years, and terminated in 304. B. C.

In 216. B. C. Hannibal having overrun Italy, made himself master of Campania, and Pompeii in common with many other towns of the province opened her gates to him.

But it was not till long after this that Pompeii assumed direct historical importance, though, as we have seen, one of the decisive battles of the world was fought upon the slopes of Vesuvius, and certainly within a few miles of her gates.

Throughout the Social War of 90. B. C. the neighbourhood of Pompeii was a battle field. Julius Cæsar occupied Acerræ, in which he was besieged by the Samnites under their Consul Papius. Pompeii must have been the base of the Samnite operations,

as the town was connected with Acerræ by the river Sarnus. On this account no doubt Pompeii was subsequently besieged by Sulla, and after a desperate resistance made terms with the Romans. It was probably at this period that a portion of the city walls were destroyed, and Pompeii does not appear in the Civil War of 88. B. C. though Sulla was still besieging Nola, the siege of which he subsequently raised to march upon Rome.

Sulla became a patron of Pompeii, and according to Cicero conferred great benefits upon the town. Cicero was in a position to judge, because he had a villa at Pompeii to which he makes frequent reference; and though perhaps an advocate in pleading the cause of his client may be led into exaggerated statements, it must be remembered that Sulla was so important a man that his public actions must have been universally known and canvassed. Suetonius mentions the accidental death at Pompeii of Drusus the son of Claudius, who was throwing a pear up, and endeavouring to catch it in his mouth when it stuck in his throat and choked him.

From this period Pompeii takes her regular place upon the page of history, and the references to the city are numerous and trustworthy.

Tacitus gives full details of the Nucerine riot in the Pompeian amphitheatre, and calls the town « a celebrated city of Campania ».

During the reign of Augustus, Pompeii obtained municipal privileges, * and there can be little doubt that this celebrated Emperor, who died at Nola 14. A. D. was personally acquainted with the city. It was during his reign and about 7 B. C. that the suburb « *Pagus Augustus Felix* » was built by a Roman colony, under the patronage of Marcus Arrius Diomede, whose tombs are extant opposite to the large villa called after him on slender authority.

We have thus brought down the history of the town to the beginning of the Christian era, and nothing of great importance seems to have occurred there in the first half century after Christ.

Towards the close of Nero's reign the whole region around Vesuvius was devastated by violent earthquakes, which proved to be the precursors of the volcanic eruption which ultimately overwhelmed the city.

To these earthquakes both Tacitus and Seneca make reference, and the latter calls them to witness to refute the theory of Calisthenes that places near the sea were free from such visitations.

* Augustus extended the principles of municipal self-government to many of the military colonies of Julius Cæsar, which gave the inhabitants the full rights of Roman citizenship, including the privilege of voting at Rome, a right which in those days could be rarely exercised by country people, on account of their distance from the Capital.

Seneca goes into minute detail about the matter, which occurred just two years before his murder by Nero. The actual date of the principal earthquake was the 5th of February 63. A. D., and though Pompeii and Herculaneum were the chief sufferers it is clear that the whole region was affected to a certain extent. The ruins of the city do not give us an accurate estimate of the damage done, because there can be no doubt that the ultimate destruction was accompanied by serious earthquakes, and the movement of mosaic pavements and other stable substances may no doubt be attributable as much to one set of seismic phenomena as to the other.

Pliny says that many lives were lost, that a great part of Herculaneum though not thrown down, was rendered uninhabitable; and that Naples had many private houses shattered, though none of the public buildings were injured.

In short the seismic vertical appears to have been between Pompeii and Herculaneum; and the wave of the shock seems to have extended to Naples on the West, and with greater violence to Nuceria on the East.

To this historic account Pliny adds what is probably legendary; we say legendary, because all who are acquainted with the result of earthquakes know that even in these days similar stories always follow in the wake of these disasters. He

says that a flock of six hundred sheep was killed on the spot, and that very many of the inhabitants went out of their mind.

It seems clear that it long remained matter for doubt whether the city should be rebuilt or not, but eventually this course was decided upon, and a thorough rebuilding took place, so that we have the remains of a city which we may take to be of the time of the end of Nero's reign, say A. D. 65 to 68.

Some writers put the rebuilding as late as the time of Vespasian A. D. 69. to 79. but we doubt the panic lasting more than a couple of years, and think it probable that within two years from the date of the catastrophe, that is in the spring of A. D. 65, the rebuilding would probably have commenced.

Accepting this date as a reasonable conjecture, we should see before us a city with a development of fourteen consecutive years, commencing in A. D. 65. and brought to a sudden and fatal standstill on the 23rd day of November A. D. 79.

Here again we shall be found at issue with many of the older writers, and more particularly with that great Father of Pompeii, Professor Fiorelli, who gives the date as the 24th of August.

Pliny gives the day and the month, but unfortunately there is a discrepancy in the manuscripts which have survived to us, some of them giving the one date, and others the other. We are therefore

left to decide for ourselves, and various specimens found in Pompeii leave us no option but to declare in favour of the later date.

Here the articles of food discovered in the excavations come mainly to our assistance. Dried grapes have been found, and it is certain that these would not be dried so early as August, when the vines have hardly come into bearing, whereas the regular season for drying grapes is in the months of October and November, when the vintage is over.

Again, the earliest walnuts are barely gathered in the month of August, and many walnuts have been found in the excavations.

The same remark applies to chesnuts and pine-nuts, which are autumnal fruits; but perhaps the most convincing proof is the fact that in very many of the gardens the *amphoræ* or wine jars have been found upside down, having been evidently washed out to receive the new wine. Those in the garden of the House of the Faun had been already filled, and Professor Cali has ascertained by analysis that the wine which was put into them was new and of that season's growth.

The *day* of the destruction being thus fixed with tolerable certainty, we will say a few words about the *hour*.

Bulwer Lytton places the population of Pompeii in the Amphitheatre at the time of the calamity,

and adds no little to the dramatic interest of the « *Last days of Pompeii* » by this incident. The historical accuracy of the statement may be open to doubt, though it would not alter the fact that the eruption took place in the afternoon.

Dion Cassius states that « Herculaneum and Pompeii were destroyed when the people were sitting in the theatre ». Both towns had theatres, but we do not know that Herculaneum had an Amphitheatre at all : and even if it had, the shows in the Amphitheatre were rare, and it is scarcely likely that two towns so near to one another would have shows on the same day. On the other hand the plays in the theatre were frequent, and even if the people were not actually witnessing a performance, the words may easily be taken to mean « at theatre time », namely in the afternoon, which quite corresponds to Pliny's account.

Had the people been in the theatre their backs must necessarily have been turned to the mountain; and the immediate cause of the roaring noise behind them must have been (for some moments at least) a mystery to them.

It appears that on that terrible afternoon, the mountain suddenly sent up a lofty column of black smoke which after rising to an enormous height, spread itself out into a cloud having the shape of a giant pine tree. This would show that at the first period of the eruption there was little or no wind blowing,

and it is probable that thus a means of escape was provided for such of the inhabitants as had the presence of mind to betake themselves to the mountains which over-hang Castellammare.

Meanwhile the cloud seems to have increased in size and density, while the mountain cast up ashes, pumice, and red-hot stones. Some few of the latter may have reached as far as Pompeii, but the traces of fire in the city are so few, that it is reasonable to assume that hardly any red-hot lava reached the city at all, and that where traces of fire exist, they were caused by the falling in of the roofs upon domestic fires which may have caused slight and quite temporary combustion in a few instances.

The first stratum of volcanic matter seems to have covered the town with an impalpable powder which obscured the weak daylight of a November afternoon, and choked all such of the inhabitants as were not able to effect their escape.

We may assume that the night of the 23rd of November saw the flight of all those who were ever to get away from the doomed city.

Some of these escaped by land, others no doubt by sea. The road to Naples must certainly have been impracticable, and the exodus must have taken place by the Gates which lead out towards Stabiæ and the sea shore.

Neither Gate is much adapted for the issue of a panic-stricken crowd, and if chariots were used by

some of the refugees, there must have been considerable loss of life in the throng, when the steep descent to the Stabian Gate was reached by it.

It is not to be supposed that Pliny the Elder, who was in command of the Roman fleet at Misenum, could have arrived at Stabiæ before the morning of the 24th of November. In the meantime the character of the eruption had somewhat changed. We read that he could not get out of the bay of Stabiæ with his fleet, on account of the violent head wind which was blowing at the time. The direction of the wind would be N. W. and this would blow directly from the mountain towards Pompeii, and would bear with it the masses of pumice stone and other volcanic *débris* with which we find the ruined buildings filled up.

The rain meanwhile fell in torrents, and left its traces in some of the layers of ash, which are granulated into pellets about the size of peas. These layers alternate with the layers of pumice so that we can see that the character of the eruption was constantly changing. Traces of lightning are also perceptible in a variety of instances, of which perhaps the most interesting is a small glass vase completely twisted round a hairpin which stood in it; this is now preserved in the Naples Museum (Small Bronzes, Table-case LXIII (*bis*).)

Phenomena of a different character were taking place on the Herculaneum side of the volcano. The

wind carried all the loose matter away towards the S.E. but a torrent of liquid mud was pouring down the slope towards Herculaneum, filling up everything that came in its way, and completely cutting off all communication with Naples. In succeeding centuries this mud has become completely hard, and though it has now to be cut away with a chisel, it was originally a soft warm paste which preserved as by a miracle the art treasures imbedded in it, doing little or no damage to bronze or marble, and scarcely injuring so delicate a vegetable substance as papyrus.

The best account we have of the calamity are those two well-known letters written by the younger Pliny from Misenum, and describing most likely the events of November the 23rd, and the days immediately following it.

It is scarcely necessary to reprint these letters, it will be sufficient to give a résumé of them. They were written at the request of Tacitus; and the first of them relates to the death of the Elder Pliny, the great historian and naturalist, who at the time of the calamity fell a victim to his enthusiasm for scientific investigation. As soon as the phenomena were observed he got a swift galley under weigh, but before he was able to start he received a request from some of his marines who lived at Retina (now Resina) to send ships to take them off.

He acordingly manned his large ships, and seems to have endeavoured to land at Retina, but finding this impossible he bore up for Stabiæ, where he landed and eventually lost his life in an endeavour to observe the phenomena of the eruption. His body was recovered on the third day, completely uninjured. « He looked,» says his nephew, « as if he was asleep. »

In his second letter the younger Pliny describes his flight with his mother from Misenum, which seems to have occurred on the following morning. They would probably take the road to Baia and Cumæ, because he speaks of the water retiring from the shore, and leaving the fish high and dry upon the strand. Had he taken the road which may possibly have existed along the other coast to Cumæ, he would probably not have observed the retrocession of the sea, as the Cumean beach is on the open ocean, while the Baia beach forms part of the Bay of Naples.

Be this as it may, the narrative of their flight is a tale of adventure, and the mention of the violent earthquakes which they encountered shows the subterraneous connection between Vesuvius and the peninsula of Misenum. The earthquakes seem to have been incessant, and the atmospheric conditions absolutely suffocating.

Pliny's mother was a very stout old lady, to whom rapid locomotion seems to have been dif-

ficult, aud they were compelled to draw aside out of the road that they might not be trampled down by the crowd of fugitives. Even at this distance from the scene of action, (and we may reasonably conjecture that they were thirty miles from the volcano) they had to rise from time to time to shake off the volcanic dust from their garments.

The next day they seem to have seen the sun jaundiced by the dust in the air, and to have observed the whole face of the country covered as if by a snow-storm.

If all this was the case at Misenum, it must have been ten times worse in the neighbourhood of the mountain. Here the earthquakes were continuous, and the rain of falling matter seems to have suffered no intermission at all. The whole region was covered with scoriæ to the depth of some twenty feet; the river Sarnus appears to have been choked up, and all the trees destroyed. Let us endeavour to imagine the sight from the top of Monte Sant'Angelo on the third of December A. D. 79.

The darkness was clearing off, but the site of the city was no longer visible. The pent up waters of the river were forcing themselves a new channel at the foot of the Stabian hills, and nothing remained to indicate the position of Pompeii but the upper part of the wall of the Greater Theatre, and the elliptical outline which indicated the spot where the Amphitheatre of the town lay buried.

Without drawing unnecessarily on the imagination of our readers we may add to this picture the homeless inhabitants of three or four populous towns, camped out on the mountain sides in November without food or shelter, and in utter despair as to what should next be done.

In our days, the news of such a calamity would be known all over the world in twenty-four hours.

In those days the news would not even have reached Rome in twice that time; but to the honour of Titus, who was the reigning emperor, it must be said that he acted with the most praiseworthy promptitude.

Suetonius tells us that he appointed overseers to put matters straight, that he ordered houses to be rebuilt where such a course was desirable, and that he decreed that the goods of those who had died without representatives should be divided among such as had survived and had been deprived of all means of livelihood.

What followed is uncertain; but the ruins prove that in many instances the citizens contrived to get the bearings of their houses, and having dug down to them, secured a great portion of their valuables.

It is absolutely certain that the idea of rebuilding the city was never carried out, and as it was left in the year A. D. 79. so it remained for very many centuries.

But although the original city was never rebuilt, a city bearing the same name arose afterwards on nearly the same site, and is mentioned by a monk named Martino as having existed in A. D. 838. This city is also named in Peutingers map, (a copy of which is in the Coin gallery of the Naples Museum) but there is no other indication of it. It was probably an unimportant hamlet, and very likely shared the fate of its namesake in one of the many subsequent eruptions of the mountain.

The re-discovery of Pompeii dates from 1595; when by order of the Count of Sarno an aqueduct was made to convey the waters of the upper Sarno to the town of Torre dell' Annunziata. This conduit enters the town on the eastern side near the Amphitheatre, and passing across the street of Stabia to the temple of Isis turns to the right beneath the Forum, and reappears again just below the garden of the House of Diomede at the extreme end of the street of the Tombs.

In the course of the necessary works connected with this aqueduct two inscriptions were found, both referring to Pompeii, but both unfortunately lost.

It was not till 1748 that real excavations were commenced, but these were carried out without proper plan and in the most irregular manner, the object of the excavators being merely to find specimens of value, and to take no care even of these. Many were dispersed, many sold, and

many stolen. Interesting waterpipes were melted for old lead; the marble was pillaged, the mosaics broken up; and it was not in fact till 1860, when the Neapolitan provinces became a part of United Italy, that a regular plan was initiated by Professor Fiorelli by which everything that is found is carefully recorded, and all that is valuable is put in safe keeping.

The excavations have since been carried on in the most methodical manner; tramways have been laid to carry off the rubbish, and it is estimated that in about fifty years the whole of the city will be laid open.

CHAPTER II.

TOPOGRAPHY OF POMPEII.

POMPEII is seventeen miles from Naples, four from Castellammare, and about a mile and a half in a direct line from the sea.

That it was much nearer to the sea in ancient times than it is now, is very unlikely, as there would seem to be no reason why the coast at Pompeii should change, and that of Herculaneum so few miles off remain in its old position. Experimental borings made to test the actual condition of the subsoil between the city and the sea, produced neither shells nor sea-sand to within five hundred yards of the present coast-line, and in one instance soil and fresh water were alone found until the point where the Salerno railway line bifurcates with that to Castellammare. Here sea shells were found at no inconsiderable depth, but this point is so near the beach that this is hardly matter for wonder.

Besides, the volcanic matter which covered the region on the Pompeii side of the mountain was of the lightest possible description. Vast quantities of it fell upon the sea no doubt, but it all floated away, just as similar volcanic matter did in the case of

the Java eruption of 1885, when the ocean was covered for miles with the results of the eruption.

The descriptions of the coast as it existed in Roman times given us by Livy, Seneca, and Pliny, all coincide with the shore as it now is, and we may feel confident that nothing has changed materially except the course of the Sarnus and its size. Pompeii owed its fame as a seaport merely to the fact that it was situated on the estuary of that stream, which was navigable for the light vessels which were used in ancient times.

That the sea ever came up to the city walls in historic times is a theory long since abandoned, though a casual inspection of the general configuration of the ground, and of the marsh which lies between the city and Castellammare, may perhaps have led the early excavaters to form the opinion that the hill upon which Pompeii stands may once have formed part of the coast line.

All the western side of the city, and a great part of the southern side, stand upon a bluff overlooking the marshy plain below. The whole of this plain was covered by the eruption, and consequently there has been an alteration of the apparent level, and this alteration may very likely have caused the loss of a large amount of the water of the Sarnus, and converted what was once a navigable river into an insignificant stream. The ancient course of the Sarnus was about three hundred yards beyond the

present railway line. The busy quays were lined with buildings, of which a whole row was discovered and filled up again some years since; but this riverside suburb extended almost to the walls of the town; for when the foundations for a new house were being sunk between the railway and the high road in 1887 about a quarter of mile to the westward of the Pompeii Station, we had the good fortune to see the remains of a Roman building, and, as it has since been filled up, a few words upon it will doubtless be of interest.

It was a large corn mill, lying some twelve feet below the present surface. The stones for grinding the corn were more than double the size of those used in the usual Pompeian bakeries, and must have required one or perhaps two mules to turn them.

It was interesting to note the tallies written on the walls of the warehouses. These were marked by rough strokes about an inch long written in charcoal, every tenth stroke being drawn of double length for facility of reckoning. We have little doubt that these tallies referred to the number of sacks of corn delivered to the miller, as each row was added up in Roman numerals at the end of the line. It is very much to be regretted that these remains (being on private property) were doomed to be destroyed, to make room for the foundations of a modern building which now stands over them.

Many experimental excavations have been made in the vicinity of Pompeii, and amongst other things the trunks of cypress trees have been discovered, and the remains of a bridge which spanned the Sarnus, thus indicating exactly the ancient position of the river.

All these experimental excavations have been filled in again, but it seems probable that the bridge over the Sarnus was above the port of Pompeii, and that the traffic beyond it was by barges drawn by mules, as described by Horace in his celebrated account of his journey to Brundusium.

In the winter of 1886-7, some tombs were discovered in private ground, lining a road which led out into the country not far from the Amphitheatre.

These were partially explored at the expense of the Government, and are interesting as being the tombs of poor people, thus confirming our opinion that the more squalid portion of the city will be found near the amphitheatre.

The city of Pompeii is in the form of a very irregular hexagonal oval with its broad part towards the coast, and (excepting on the side nearest to the sea) is surrounded by a high wall in which are eight Gates.

The principal streets lead out to the Gates, and are practically straight, though some of the smaller streets are narrow and tortuous.

The highest part of the city is behind the north-western corner of the Forum, and from this point the ground slopes downwards in every direction, sometimes (as in the case of the Sea Gate and the Gate of Stabia) very steeply indeed.

Although the eruption which buried Pompeii is the first on record, it is certain that Monte Somma had been active enough in pre-historic times, for Pompeii is built on a bed of lava many centuries old, and a good deal of lava was used in paving the streets and in the construction of some of the buildings.

Vesuvius which now forms so important a circumstance in the landscape, had no existence in the Roman times. We learn as well from the frescoes as from the ancient writers, that the country all the way from Pompeii to the rocky declivities of Monte Somma was a luxuriant and fertile plain. There is indeed still a belt of cultivation between the city and the mountain, but it extends only to the little village of Bosco tre Case, a poor hamlet about three miles away, where the cultivable soil ceases, and the dreary wilderness of lava beds begins.

The city commands beautiful views in every direction. Sea and sky, mountain and valley, the distant town of Naples and the more distant islands of the Bay, all combine to form a panorama of the most exquisite description; no site in Europe could be more picturesque, none is more interesting.

The streets are paved with irregular blocks of lava, precisely like those of Naples, except that at Pompeii sidewalks are found everywhere, whereas at Naples they are conspicuous only by their absence.

The rain-water from the roofs ran for the most part inwards, and was collected in the *impluvia* of the houses, from whence its outflow was generally by a pipe into the street. Only a part of the town seems to have been furnished with sewers, hence the streets were waterways, and when the roofs were existing must have been impassable in heavy rains. To obviate this inconvenience, stepping stones were placed across them at frequent intervals, and these must have been a great obstacle to the circulation of wheeled traffic. This and other considerations, such as the deficient stable accommodation, lead us to suppose that private carriages were but little used in the town, and that the wheel traffic was chiefly confined to carts. These would easily pass the stepping stones, as they would proceed at a foot's pace, and the horses being yoked in the curricle fashion could readily step over the stones, or pass between them in the wheel tracks which were everywhere provided.

The appearance of the buildings will generally cause a feeling of disappointment. In Roman times they were probably rarely higher than one story above the ground floor, with the exception of the

House of Diomede which was two stories high, and some of the houses near the lesser Forum, which being against the side of the hill have also a second floor, or perhaps it would be more correct to say, a basement under the ground floor.

Now, on the other hand, the roofs throughout the city having all fallen in, and the upper parts of the walls having in most instances crumbled away, we find a city which looks as if it were in course of being built, with its roofless walls standing only some ten or twelve feet above the ground.

It must be remembered that scarcely any woodwork has survived, consequently the houses are without doors, and in most instances only a sloping mark remains upon the wall to show where the staircases formerly stood.

One result of this is to make the houses seem very much smaller than they really are, and especially to dwarf the rooms till they appear inconveniently minute. It is not our intention to load this book with measurements, but in treating of some of the houses we will give the dimensions of the rooms, to enable the reader better to appreciate their actual size.

It must also be remembered that the town itself was very small to our notions, and that it would be difficult to draw a straight line a mile long in any part of it, even if we were to carry one extremity of it down to the Amphitheatre.

The main streets of the city are at right angles to one another, thus dividing the town into « blocks ». These have been named and numbered for convenience of reference, but in Roman times there was no such designation, or at least none such was painted up. The reason for this would probably be that the streets of all Roman towns were known by a regular series of names; the principal Street running North and South being called « Cardo », and that running East and West « Decumanus. » It has been conjectured that the street now called the Street of Stabia was the Cardo of Pompeii, while the Decumanus Major was the present Street of Nola, and the Decumanus Minor the Street of Abundance.

According to Professor Fiorelli's admirable plan, the town is divided into eight *Regiones*, each *regio* being divided into a convenient number of *insulæ* or blocks by the cross streets, and each *insula* having its separate numeration. A little attention to the careful plans published with this work, will enable the reader to identify any house in the town without difficulty.

The blank on the map shows the part still remaining to be excavated, and of that already searched Regio I is the poorest, and Regiones V. and VI. the richest.

Very many inscriptions will be noticed on the walls of the houses, painted usually in red letters. Most of these are election placards asking the

inhabitants to vote for So-and-so as Ædile, or for some one or other of the public offices.

The following are instances of such inscriptions, and are selected because they tend to show the existence of trade societies in Pompeii. —

MARCELLINUM . ÆDILEM . LIGNARI
ET . PLOSTARI . ROGANT.

« *The Carpenters and Carters wish Marcellinus to be Ædile* ».

VERUM . ÆD . O . F .
VNGVENTARI . FACITE . ROG

The Perfumers beg that you will elect Verus Ædile.

Similar inscriptions in favour of different candidates are recorded by the Saltworkers, the Porters, the Goldsmiths and the Fruiterers. These advertisements generally ended with the letters O. V. F. (*Oro vos facitis*) which is equivalent to « Please vote for him. »

The entertainments in the Amphitheatre were also advertised in this manner, and besides these many *graffiti* or rudely scratched inscriptions have been discovered, some of which are very interesting, and

will be mentioned when we are treating of the places where they occur.

Taverns were almost universally placed at the street corners, and seem to have closely resembled the small wine shops of Naples. The regular sign in Roman times was a bush, and as ivy was the plant sacred to Bacchus, an ivybush was the favourite sign of a drinking shop; so much so, that the Romans had the proverb « Good wine needs no ivy » which we still keep in English as a proverb, though the custom of a bush at an Inn door, common a hundred years ago, has died out in the British Isles altogether. In the neighbourhood of Naples a tavern will hardly be found which has not the orthodox bush against its doorway.

If the sign was used in Pompeii there is naturally no trace of it now, but several of their tavern signs still remain. Close to the back of the Temple of Jove on the north-eastern side is a sign in terra-cotta representing two men carrying an amphora slung on a pole, much in the same way that the « Jolly Brewers » carry a barrel between them in the tavern sign at home.

Within a few doors of this, in the same street, and directly opposite the northwestern exit of the Forum, is a sign representing a goat which in many of the books is stated to be the sign of a dairyman or milk-seller. It is more probable that it was

simply the sign of a wine shop, the goat being sacred to Bacchus and usually sacrificed to him.

Again the « Chequers » is a very common Inn sign, and is accounted for by the fact that «Chequers» or « draughts » was a very favourite game with the Romans, as is abundantly proved by the frescoes found in the wine shops.

The supply of water in Pompeii must have been extremely plentiful, but until lately it was unknown whence it was derived. The discovery of an aqueduct near Bosco tre Case in 1884 set the matter at rest; and though it could not be traced without more expense than was justifiable, its direction seems to show that the Pompeian water supply was derived from the Nolan hills, from whence in fact the town of Naples is now furnished with the most excellent water.

At any rate in walking through Pompeii we observe numerous public fountains in the streets, and almost every private house had ornamental waterworks belonging to it. These were usually placed in front of the Hall door, and as this door would be open except in severe weather, the fountains and gardens would have a very pretty appearance from the street, and brighten the whole city.

Leaden water pipes will be observed running in all directions, though tradition says that great numbers of them were torn up by the Bourbon Kings and melted down for sale.

The Romans it will be seen understood the theory of jets and sprays of water, and though the best of their fountains have been removed to the Naples Museum, enough remain in their original places to give a good idea of their taste in this respect.

Pompeii has been almost stripped of its statuary, and all the best paintings have also been removed. This was no doubt necessary to their preservation, and they can besides be much more conveniently seen and compared in a Museum than they could be were they scattered here and there throughout a ruined city.

Recently however, owing partly to the crowded condition of the Museum, the buildings of Pompeii have in many cases been roofed in, and their art treasures left on the spot where they were found.

There are a few general characteristics about the Pompeian houses which will strike the careful observer. One of these is the almost universal absence of chimneys, which leads some writers to infer that the climate of the country has materially changed since the Roman times. This however is not necessarily the case, for we find a strong prejudice against fires prevailing now in Southern Italy, and it is only of late years that the use of grates has become common in Naples, the inhabitants preferring an unwholesome brazier to a bright fire, and a cold house to a warm one.

Another feature of a Roman house is the extreme darkness which must have prevailed in it. Some of the smaller windows were glazed, but very many rooms had no window at all, and moreover opened into the cloister of the atrium, so that no direct light can have reached them.

But we shall see further on, that home life was not a necessity to the Pompeians, and it is probably only a very slight exaggeration to say that they used their houses to eat and to sleep in, and spent their days mainly in places of public resort.

CHAPTER III.

SOCIAL LIFE AT POMPEII.

Character of Vespasian — Strictures on Roman morals by St. Paul and Juvenal — The Religion of the period — The Deification of Augustus — The administration of Justice — Morality of the Stage — The Baths — The Forum — Gluttony — Gambling — Suicide — The Poorer Classes — Home Life — Domestic Slavery — Freedmen — Children — Schoolmasters — Education — Daily Life — Marriage — Coming of Age — The Ædile — Duumvirs — Decurions.

This chapter will deal mainly with the state of Roman Society during the years A. D. 65. to 79, in order that we may gather a general idea of the habits of the people, at the time of the destruction of Pompeii. This period comprises the last two years of the reign of Nero, who died A. D. 68., the short but infamous reigns of Galba, Otho, and Vitellius, who were all murdered in the year 69; and the whole reign of Vespasian who was proclaimed Emperor at Alexandria in 69. and died in 79. He was succeeded by his son Titus, who had obtained the Imperial dignity only a few months before the destruction of Pompeii took place.

The most important of these reigns to the matter in hand is that of Vespasian, for it covers nearly the whole of the period of which we are treating. He was of obscure descent, a thorough soldier, and much addicted to practical reforms. He gave great attention to the repair of the public buildings at Rome, and spent much care and money upon the highways. The Imperial example would naturally have a great influence in the provinces, and it is no doubt due to the Emperor 's initiative in his Capital City that so much care and such elaborate decoration was lavished upon the buildings of Pompeii.

Vespasian was an excellent Emperor, though his personal morality seems to have no better than that of his neighbours. Of the state of things existing in about A. D. 60. St. Paul has drawn a fearful but by no means an exaggerated picture, in his Epistle to the Romans; and the poet Juvenal, who was born rather before this and was the great satirist of the first century, was equally severe upon the state of Roman morals and exposes them in the grossest manner. He says that « succeding generations can only imitate our vices, they cannot add to them »; and we shall see that the ruins of Pompeii more than bear out whatever was written of the depravity of the period. The dawn of the Christian era took place at a time when the most civilised nation on the face of the globe was rushing to the doom which vice

always prepares for its votaries. The ancient glory of Rome was waning; her aristocracy was utterly corrupt; honour and virtue had perished from the land, to give place to inhuman vice and wanton cruelty.

Let us glance for a moment at the religion of the period, of which Gibbon says so justly that it was considered « by the people as equally true, by the philosophers as equally false, and by the magistrates as equally useful ». The worship was utterly degraded, but still their temples were kept up with great splendour, and their ritual was carried out with extreme minuteness. The proudest title of the Emperor was that of « Pontifex Maximus » and the greatest Deity the Olympian Jove, whom the Romans had inherited from the Greeks. But even Jove was only believed in by the lower orders. Horace writes that « they believed Jove reigned because he thundered », Ovid says « the gods are made by the poets », Seneca that they are an « ignoble crowd », and Martial preferred the favour of Cæsar to that of Jupiter!

It was probably a feeling of this sort which made the deification of the Emperor and the worship, first of the Julia Gens, and afterwards of Augustus, so popular and prevalent in Roman times. His widow Livia was made a priestess by the Roman Senate, and is thus represented in the statue found in the Augusteum at Pompeii. That the festival of Au-

gustus was kept with great splendour at Naples is matter of history, and to judge by the frequent occurrence of the word « *Augustalis* » in the Pompeian inscriptions, we may presume that the class was very numerous, though it is conjectured that it was not very select.

Partly however from a disbelief in the gods of their own mythology, and partly because ignorance must always be fed by superstition, foreign gods and goddesses were constantly taking their place in the Roman system. That many of these should come from Egypt was only natural, for was not Italy nourished by the Libyan granaries? Were not the merchants of Egypt paramount in South Italy, and did they not bring their gods with them?

Moreover, as if the worship of the gods of Rome was not vile enough; as if the cult of Bacchus, Venus, and Fortune, did not already overstep the bounds of absolute debauchery, these foreign rites vied with one another in infamy and wickedness, till even the very heathens themselves suppressed them one by one, perceiving that they were sapping the very lifeblood and energy of the people.

And thus it arose that the maintenance of a creed which was supported only by pandering to the vices of its devotees, led more and more to the depravity of the nation, ruined the self respect of the people, and hurried on the decline of the Empire.

And if the religion of the country was in decadence, if the Priest, the Flamen, and the Augur were as gross impostors as the Chaldean astrologer and the spiritualistic necromancer who were gradually supplanting them in public favour, could it be said that the sacred fount of Justice was any purer?. Was the Basilica less impious than the Temple? Was it a Christian slander which was written in A. D. 60. by St.Luke, that Felix the Roman Governor « hoped that money should have been given him by Paul that he might loose him: wherefore he sent for him the oftener »? Was it a fact, or was it only an unwarrantable surmise that this same Felix, disregarding the justice of the case, « left Paul bound » merely « to shew the Jews a pleasure »?

We are afraid that we must reply that Justice no longer presided over the Law Courts with blinded eyes, and equally poised scales. Apart from the atrocities unblushingly perpetrated by the Emperors, the cruelty and venality of the Judges was notorious, and bribery of the worst kind was universally practised.

The theatre, and especially the comic stage, was as degraded and vicious as it could be. The Oscan drama with its buffoon (from whence sprang the Pulcinella of Naples) took its rise at Atella near Pompeii, and the dramas were acted then, as now, in the local *patois*, and filled with unsavoury jokes and the most abominable gestures.

The Baths were the centre of the vice of the upper classes and admitted places of assignation; while any woman who sold goods publicly in the Forum was no longer entitled to respect, but might be treated as the basest of her sex.

The public life of Pompeii was thus as vile as it could well be. The degradation of woman was as great as it has ever been in the history of the world, and where woman is degraded, man will surely be dissipated and worthless. And this was the case in the middle of the first century. The upper classes were extremely wealthy, and spent their money in lavish profusion on the gratification of their worst instincts. We can hardly credit the sums expended by them on a single banquet, and can scarcely believe that so civilised a nation could deliberately eat till they were forced to vomit, in order that they might eat again.

Yet with all their luxurious extravagance they were a deeply wretched race. Their magnificence could not give them happiness, any more than their uncontrolled vice gave them freedom; and Horace wrote truly of them, that « dark care brooded over their brazen pleasure boats, and sat behind their caparisoned horsemen ».

Their lives were passed in the flashing excitement of spurious pleasure. Gambling was universal, and ruin, then as ever, followed in its train. Drunkenness was prevalent and incurred no censure whatever;

the vilest gluttony was rather creditable than otherwise, and in short the wealthy classes seem to have been restrained by no moral code at all.

It is not to be wondered at that suicide was common. The sated appetite could find no new pleasure, the ruined gambler no resource; and a voluntary death seemed preferable to an existence from which every joy had been reft by misuse. It is surprising to see how great writers, clever hardheaded men, could venture to glorify the miserable cowardice of suicide; but they undoubtedly did so; holding it to be a virtue in a man to face the inevitable, and to destroy himself when his earthly pleasures were at an end.

The poorer classes were as squalid and miserable as the wealthy were luxurious and extravagant. We have not yet discovered the low parts of the town; these will no doubt be found in the neighbourhood of the Amphitheatre, and we cannot but feel sure that the testimony of the ancient writers about the working classes, will be found as correct as their censures on the wealthy.

We have so far touched on the public and semi-public life of the Pompeians, let us now turn to their homes, and see, if we can, what went on within doors, and what effect the training they received there was likely to have upon the youth of the city.

The Master of a Roman house was an autocrat of the most absolute description. Over his slaves

he had the power of life and death, and he did not hesitate to exercise it. A slave was brutally flogged, chained, or crucified on the smallest provocation, and even Roman ladies did not hesitate to have their women whipped when they displeased them. Juvenal describes pathetically how poor Psecas was cruelly flogged with ox-hide thongs for putting one of her mistresses curls out of place, and this was no exceptional treatment even for the female slaves.

In the Naples Museum (*Small bronzes* No. 73937) is a bronze collar bearing the inscription « I am a slave arrest me because I am running away ». This collar was no doubt welded to the neck of some wretch who had endeavoured to escape from the wanton cruelties of his barbarous master. It would serve the purpose of a convict's dress, and ensure the apprehension of the fugitive at the hands of anyone who fell in with him.

The ears of slaves were also bored after the Jewish fashion, and in case of dishonesty the wretch was branded on the forehead by the executioner, with the letters F U R signifying « A thief ». Manacles for slaves are exhibited in same wall-case with the collar we have mentioned, and a small bronze figure of a slave with his hands tied behind him, is near them.

The Master occasionally gave his freedom to a slave who then became a « Libertus », always more

or less subservient to his former Master, who was now styled his Patron.

A great part of the commerce of this period was conducted by these Liberti, for commerce was considered degrading in those days, and perhaps the Patron found a part of the capital, and shared in the profits. Certain it is that these Liberti were a ruffianly class, and that they exercised a good deal of power in an underhand way. How far they continued to regulate their former masters' households may be doubtful, but it is certain that they always owed them a definite allegiance.

Slaves were sometimes able by saving up their daily allowance of food to purchase their own freedom, and that class which was employed in the theatres, received money payments besides their dress and rations.

The release of a slave from slavery was regularly effected in three ways.

The first and most formal was by his master's declaration in open Court before the Prætor: the second was by the master instructing the Censor to enroll the man as a citizen: and the third was by will.

The English word « manumission » which is used of liberating persons from slavery, is derived directly from the Roman ceremony; for the master having declared before the Prætor that the man was free, struck him lightly with his hand, and thus literally

« manumitted » him, that is to say « discharged him with his hand ».

In the third case the freedom might be given with or without conditions, and sometimes the testator instructed his heir to liberate the slave or slaves indicated, but not more than half of a man's slaves could be liberated by will. The enormous number of slaves owned by a wealthy citizen was naturally a matter of considerable danger to him, and hence a law was passed that in the case of a Roman dying under circumstances of suspicion, all his slaves should be massacred at once.

Nor was the conduct of the Romans to their own children one whit better than that under which their slaves groaned. St. Paul writing to the Galatians in A. D. 58, says that « the heir as long as he is a child differeth nothing from a servant (i. e. a slave) though he be lord of all. » A Father had full power of life and death over his child during its minority; indeed as soon as it was born he either accepted it as a member of his family, or he rejected it and it was abandoned to die in the streets. If it was accepted, it passed to the ladies' apartments and the Father probably never saw it again till it was full grown; but his power of life and death remained, and the child might be put to death at his good will and pleasure.

The schoolmasters were as brutal as other classes, and the classical writers make us wonder that the

Roman youth ever survived their harsh treatment. The picture in the Naples Museum (9066) representing the flogging of a boy in the Pompeian school, bears out the statements of Horace and Martial that excessive corporal punishment was habitually resorted to in this period. Education was at a low ebb, and consisted mainly of Greek which was the language of culture, and occupied much the same position in Rome, as French does in the present day. Every educated person was expected to speak it fluently, and to be able to write it correctly.

Home life, as we understand it, seems to have been unknown in these evil times. The Master of the house usually spent the morning in receiving his clients, and transacting business with them. These were the men who farmed his estates, and managed the slave labour with which they were tilled. The usual course appears to have been to divide the produce between the Master and the Client, the Master's share being often sold by retail in a shop adjoining his house, and usually opening into it.

A lounge in the Forum, a chat beneath the portico of the Basilica; an hour or two in the Baths; or a performance at the Theatre filled up the day; while the evening was passed in revelry and merriment enlivened by the music and dancing of professional performers.

And what was the daily life of the Roman ladies?

We can hardly suppose that they carried depravity to the extent which their husbands did, yet if we read the accounts of Roman life at Baia, we cannot think they came much short of it. Dress was naturally a passion with them, and they spent enormous sums upon it. Jewelry and perfumes absorbed a large portion of their means. The *rouge* with which they painted their faces is still extant, and we may infer that if their lives were less depraved than those of their husbands, it is as much as we can say for them. That they had innocent amusements is abundantly proved by the paintings in the Naples Museum, where we find pretty pictures of ladies playing the lyre; sketching from a statue; touching in an inscription; and perhaps the most graceful group of all represents a beautiful girl having her hair dressed in the presence of her friends. Again, on a massive silver pail in the Gem room is a fine bas relief of a lady at her bath, attended by four female slaves. The colonnade at the back may perhaps indicate that the scene is laid in the Public Baths to which ladies as well as gentlemen habitually repaired. They also attended the Theatres and the sports of the Arena, where they were witnesses of the shocking scenes of brutality which did so much to degrade the Roman nation. Their usual method of locomotion appears to have been by litter, in which they were carried on the

shoulders of slaves to all parts of the town. That they spent a great part of their time in the temples is also certain; in fact the main reason why the worship of Isis was put down, was because the Roman ladies spent hours in pretended celebrations of the rites, during which time they were completely uncontrolled.

While we are on the subject of Roman ladies, it will be convenient to speak of the marriage rites of those days, since this is a subject which in all ages has mightily influenced the status of women. By an edict of Augustus, engagements were limited to two years, a law which we think might advantageously be re-enacted now. During this period either party might sue the other for breach of promise of marriage, if it was proposed to break off the engagement. Girls might not be engaged till they were ten years old, and might not be married till they were twelve, but at this early age the consent of their guardians was indispensable. There were also tables of affinity which regulated the marriages of those who were not blood relations, as well as provisions to prevent the marriage of those whose near relationship rendered it undesirable.

As to the form of marriage it was usually merely a mutual consent before witnesses, and there was no religious ceremony at all. The more solemn form of marriage was that by « *confarreatio* » when the man and woman partook jointly of a

cake in the presence of ten witnesses, and one of the Priests of high rank; but this rite seems to have been but little practised in the period we are treating of, excepting among the upper classes.

A marriage never took place upon an unlucky day, or upon the eve of it; the whole months of February and May were considered inauspicious, and upon a great number of festivals the marriage of maidens was prohibited, although the nuptials of a widow might properly be celebrated.

The bride's dress was a long white tunic bound with a girdle. Her veil as well as her shoes, were of a bright yellow colour, and her hair was parted with the point of a spear for the wedding ceremony. She was conducted to the house of the husband in the evening, accompanied by a torchlight procession and bearing a distaff in her hand; and was carried over the threshold, lest she should have the ill-luck to stumble in crossing it. Her husband handed her fire and water which she touched in token of purification, and the keys of the house were delivered into her hands. A wedding feast was then held, after which the bride and bridegroom retired, and the guests, before breaking up, joined in singing an « *epithalamium* » or bridal song, which in this period was often of an objectionable character.

The Romans were allowed only one wife at a time, and divorce was very common among them. The divorce of such persons as had been married by *confarreatio* was not an easy matter, but in other cases a wife was divorced with little or no difficulty; the usual form being to take the keys of the house away from her, and to turn her out of doors.

Infidelity, drunkenness, or sorcery seem to have been the usual causes of divorce, though there are many cases on record of Roman ladies being divorced, only because they had not borne children to their husbands. It seems probable that when a dissolution of marriage was contemplated, a domestic trial was held before the relatives of both parties. The wife's dowry was usually her separate property, but in the case of a divorce it was dealt with according to the merits of the particular case.

There remains yet another important domestic ceremony of Roman times which we shall not meet with in our studies of the city of Pompeii, to which allusion may properly be made here, namely the « Coming of age » of the Roman Youth. This took place at about the age of fifteen, up to which period the boys of Rome wore the « *Toga prætexta* » and a trinket called the « *bulla patricia* » round their necks. The name of the trinket was derived from the Latin word « *bulla* » signifying a bubble, which was the shape of the object. Two gold *bullæ* and one in carnelian are exhibited in the Naples Mu-

seum. Coming of age was a religious ceremony and was performed in the Forum. Here sacred rites, and often a sacrifice were held to celebrate the occasion; the boy assumed the « *Toga Virilis* » and the bulla of childhood was hung up with the household gods of his parents. A small statue thought to be Britannicus (Naples Museum No. 6229) represents him with this ornament on his neck.

It will be advantageous here to mention the public functionaries of the town whose titles appear constantly in the following pages.

The Ædile seems to have occupied very much the position of Mayor of the town, and his duties were alike multifarious and important. The inscriptions show that the Ædiles were elected. « Paratus », says one of these instructive documents, « asks that Pansa be made Ædile », an inscription which gave its name to the so-called House of Pansa at Pompeii.

The duty of the Ædiles was to act as Borough Magistrates and Commissioners of Police: they also superintended the supply of provisions to the public, and were responsible for the conduct of all the public games. They had further to see that the temples and public buildings were kept in proper order, and that private houses whose condition was dangerous to the public safety should be put in repair. Their powers were very considerable, and they were able to enforce their orders by prosecution and fine.

Thus in times of scarcity the Ædile could at once punish any individual who was hoarding his corn in hopes of a rise in the price, and without further ado could cause the hoard to be issued to the public. One main object which the Ædile always kept in view was to be more magnificent than his predecessor, to give more splendid entertainments to the populace, in hopes that he might secure their votes when he became a candidate for the higher offices of the State. Under him worked the Duumvirs, who were elected annually from the townspeople. We learn from an inscription that Paquius Proculus who was a baker of the city, and whose portrait is in the Naples Museum, (No. 9058) was made a Duumvir by the Pompeians on account of his popularity.

The Decuriones were the Town Council of Roman times, and we see from the inscriptions in the Street of the Tombs that it was they who voted posthumous honours to the departed citizens, assigned them a sepulchre in the place of honour, and ordered a statue to be put up to them in the Forum after their decease. These memorial statues formed an important part of the decoration of the city, and though many of them were destroyed by the earthquake of A. D. 63. we can identify the site of more than one of them by the inscriptions which have survived to us.

CHAPTER IV.

POMPEIAN ART

The Public Buildings — Domestic Architecture — The Marble Statuary — The Bronze Statuary — The Small Bronzes — The Paintings and Mosaics — The Jewelry-Gems — and Terra-cotta.

In such a city as Pompeii where every stone has its special lesson for us, it is obviously dangerous to generalise, and to speak of buildings in groups, which differ so materially in period as well as in details. The only safe course is to take the city stone by stone, giving a fact here, an inference there, a conjecture further on, as knowledge and circumstances may permit. Such a course as this would be beyond the scope of a popular work; and those who desire to enter into such minute details must study the complete works of Dyer in English, Overbeck in German, and the numerous books, papers, and pamphlets written in Italian by Fiorelli, Ruggiero, De Petra and other experts. It must be remembered that new discoveries are constantly upsetting the most time-honoured theories, and no work however elaborate can be so compiled that it

will not get out of date in the course of a short time. For our own part we can do no more than accept what appears to us the most probable solution of contested points, and we desire to disclaim all intention of « laying down the law » as to matters which are in dispute now, and will probably remain doubtful for many years, and perhaps for ever. This disclaimer on our part is extremely necessary on entering upon so debatable a question as that of Pompeian art, which we take to include the architecture, public and domestic, of the city; the statuary both marble and bronze; the household utensils, and the decorative painting. We shall also say a few words on the mosaics which form so important an item in the decoration of the city, and offer observations on gems and jewelry, terra-cotta and glass.

Since the finest specimens of art found in the city have been removed to the Naples Museum, we shall have frequent occasion to refer to those famous collections, and recommend our readers to make themselves acquainted with Mr. Monaco's complete English handbook to the Naples Museum which we have edited for him for several years past. They will find in it accurate descriptions of all the most important specimens.

We must further premise that as we shall enter into detail in the case of each important building when we are describing it, the present chapter will be merely a synopsis of the matter, and is only

intended to give a general idea to enable the reader to understand the details which follow.

The Public Buildings of Pompeii, being mostly of the Samnite period or antecedent to it, were originally in the Doric style, though the temples of Jove and of Fortune were Corinthian, and other traces of Corinthian art and many composite pillars, will be found in various parts of the town. In rebuilding the city, the Romans covered the Doric pillars with plaster and converted them into the Ionic style, painting them over with designs, and thus spoiling the dignified simplicity of the earlier epoch.

So-called restorers have done the same thing in every period; and the Temple restorers of Pompeii in the *first* century were not one whit more objectionable than the Church restorers of England in the *nineteenth*. Both followed the barbarous fashion of an age of decline; both sacrificed dignity to unmeaning ornament; both leave succeeding generations to lament over their folly.

The Romans were strictly an imitative people, and though excellent builders they rarely displayed any originality. The great difference between their architecture and that of the Greeks, is that the Romans used the Arch which they had learnt from the Etruscans, whereas the Greeks seem not to have known it, and certainly they had no word in their language to express it. The temples of Pompeii being all in Greek style are built without arches, but in the Baths

we find the ordinary barrel vault; a semicircular arch running the whole length of the apartment to be covered, and simply thrown across from wall to wall. The only other special kind of building we find is the dome which occurs also in the Baths; and one or two instances of the half-dome or apse, of which the most important is in the so-called *Curia Senatorum* in the Greater Forum.

The Domestic Architecture of Pompeii is interesting mainly from the fact that it is in a transition style, which combines almost everything that preceded it, and contains the rudiments of every style which followed it. We should never be surprised to find a house with a Samnite doorway, a Doric atrium, an Ionic peristyle, an arched cellar, and a mosaic pavement. Indeed everywhere in the town we find the old jostling the comparatively new; the Roman asserting his dominion over the work of the Greek and of the Samnite. Thus no universal rule can be laid down about the houses of Pompeii, for they contain a mixture of styles, varying according to the periods when their several parts were altered or modified. In very many cases the façades are very ancient, being constructed of large blocks of stone neatly fitted without mortar. Such houses date back certainly to the Samnite times, and may even have been built by the Oscans. These in many cases were covered with stucco by the Romans, that they might be decorated with sa-

cred serpents, coloured dados, and other devices; and in one case an Oscan inscription was found upon the stone underneath the Roman plaster. Too much however, must not be made of this incident, nor can it be taken to prove Oscan building, for Oscan continued for centuries to be the language of the lower orders, and, as we have already said, the comic stage used this dialect quite down into Roman times.

We shall now proceed to describe a Roman house, premising that there were five kinds of houses in Roman times, differing mainly according to the construction of the « *atrium* » or great hall.

Of these the most common in Pompeii are the Tuscan and the Corinthian, of which the former is the most ancient, and may be identified by the fact of there being no pillars in the *Atrium,* the roofs having been supported by beams, with the usual rectangular opening called a *compluvium* in the top, to allow of the water falling into the *impluvium* below. Instances of this mode of construction will be found in the houses of the Faun, of the Surgeon, and of Pansa.

The Corinthian atrium was surrounded by a cloister supported on columns (not necessarily Corinthian in style). It had a larger *compluvium*, and we may suppose that it was here that the tight-rope performances were held to amuse the guests of the wealthy patricians. We learn from the frescos

that the Romans had curtains to draw across these openings in sunny weather. A good example of a Corinthian atrium will be found in the House of the Quæstor, and in the House of the Centenary.

The following description answers more or less to all the houses of Pompeii, the larger ones containing all the rooms mentioned, and the smaller ones only a few of them.

The Ostium (though the word only means «a door») was the term used for the entry, a narrow hall leading from the street into the *atrium*, which was the most important part of the house, and fitted up with great magnificence. Here the Roman noble received his clients, for every lesser individual in Roman times had a patron to whom he repaired for advice and assistance, and the morning reception by a Roman *patronus*, was one of the most important events of his usually idle day. Cicero complains bitterly of the way his valuable time was taken up by visitors who came to consult him; and indeed before the law became a regular profession, the *patronus* used to appear in Court to support the cause of his client, and used even to plead for him before the Judge.

Various other services were also given by the *patronus* to the client, who in return supported him at elections, transacted business for him, and acted generally as a trusted dependant.

The Tablinum or muniment room was situated directly opposite to the front door, and appears to have been a recess, the front of which was veiled by a curtain.

The Alæ were similar but smaller recesses, to the right and left of the *tablinum*. The rest of the *Atrium* was surrounded by small bedrooms for the gentlemen of the family; there was often a door from it leading into one of the shops adjoining the chief entrance; and frequently in the more important dwellings a door into the next house, which was used as a guest-house by wealthy Romans when their friends came to stay with them.

The Fauces were narrow passages on each side of the tablinum, leading from the atrium to the *peristyle*, which was a cloistered enclosure like the atrium, but usually much larger, and having in most cases a garden in the centre of it. Round the peristyle were the ladies' bedrooms, and beyond it frequently another garden with an outdoor triclinium.

The Triclinium or dining room, was situated in various parts of the house according to the position of the kitchens and offices, but usually in the peristyle.

The slaves excepting the *Janitor* or porter, slept upstairs. The porter's lodge was usually a room (little better than a cupboard) adjoining the front door; but scarcely more inconvenient than the or-

dinary accommodation provided to this day in Naples for domestics of the same class.

There is (as far as we are aware) no trace of a wooden floor in Pompeii, and in this point again the ancient Pompeii closely resembles the modern Naples. Where mosaics were not used the floors were of concrete, irregularly sprinkled with fragments of tiles and marble.

To treat of the ceilings of the Pompeian houses would be to enter into a labyrinth of conjecture, as there is not a single one standing which could be safely taken as a guide. Virgil speaks of « the lamps hanging from the gilded rafters », and the vaulted roofs of the baths of Pompeii were profusely decorated. Whether the ceilings of the houses were so or not, we must leave our readers to conjecture. Some of the ceilings of the lower story of the house of Diomede are still standing, but as they are vaulted they do not afford a certain criterion. They are decorated in fresco like the walls, and if the Roman ceilings were of plaster they were of course susceptible of similar treatment.

The Statuary of Pompeii is as nothing in comparison to that of Herculaneum.

The gallery of the marble masterpieces in the Naples Museum contains only three specimens from Pompeii including the archaic Diana No. 6008. which we believe was found much nearer to Torre dell'Annunziata than to Pompeii. The other specimens

are, 6028. Pompey the Great, who was treacherously murdered at Alexandria. B. C. 48. His connection with the town of Pompeii is obscure, unless indeed he came there with Sulla with whom he was on terms of friendship before he became his rival. 6025. Brutus. This is a very perfect bust with a most repulsive cast of countenance. He committed suicide in B. C. 42., and is best known as the murderer of Cæsar.

The Portico of the Emperors contains only four contributions from Pompeii, which comprise two portraits of Livia, wife of Augustus; one of Drusus the brother of Tiberius, and one which may possibly be Augustus.

The Hall of the Balbi has a few portrait statues and busts from Pompeii, the only remarkable ones being those of Eumachia (6232) which came from the Exchange, and that of Marcus Holconius Rufus (6233) which bore an inscription stating that he had been five times Duumvir and Magistrate, twice Quinquennalis, a Military Tribune elected by the people, a priest of Augustus, a chief of the colony ».

It would be useless labour to recapitulate here the portrait busts and the gods and goddesses found in Pompeii; while of the basreliefs the only one which claims special attention is No. 6687. which represents a comic scene from an ancient play, and is particularly interesting.

We have ocular demonstration that the Pompeians frequently coloured their statues, and in this they resembled the Greeks in the early times of their art. Plato who died B. C. 347. tells us that in his day the ancients coloured their statues, but this was nearly a century before the great period of art, and no doubt was only then the device of an inferior artist. It would be almost as fair to argue from the gaudy monstrosities of the Naples Churches that modern Italians were in the habit of painting marble statues!

To say that the extremes met in sculpture, is only to observe what has always occurred in the history of all the arts, except perhaps in Egypt. There we notice neither rise nor decline, but in every other branch of archæology we observe the faults of the rise appear again as soon as the decline sets in.

The Bronzes from Pompeii are nobly represented by the statuettes of the Dancing Faun, which is probably the finest specimen of its class extant; and the other statuettes standing near it in the second hall of the large bronzes.

In life size work in bronze, Pompeii has provided us with frightful monstrosities, though we must except the two Apollos 5629. and 5630. of which the latter is especially interesting on account of its strong Etruscan type. The gala gladiatorial armour also came from Pompeii and is extremely elaborate in design.

The immense collection of small bronzes in the Museum, numbering something like eighteen thousand specimens came in the main from the excavations of Pompeii, and is replete with interest from the point of view of the decorative artist. The most ordinary of the kitchen utensils is scrupulously finished and elaborately ornamented, while the more important objects such as the Isiac laver, and some of the door fittings, display excellent taste and firstrate workmanship.

The Surgical instruments show us how good was their knowledge of anatomy, and how well they understood the various functions of the human body. Many of these instruments have been reinvented in subsequent ages, and are almost identical with those used in the present day by our own surgeons.

The Mural Paintings of Pompeii are perhaps the most interesting of all its relics. These were painted upon the plaster of the walls while it was still fresh, and thus became incorporated with the wall itself and have displayed incredible durability. Vitruvius describes most carefully how a wall should be prepared in order that it should have a good «face» for the painter, and no doubt his precepts were carefully followed at Pompeii where we find walls with a surface like polished marble.

We can dismiss the landscapes of Pompeii in a very few words, for that style of painting was not

in favour with the ancients and they merely used it for inferior decoration. In style it was very like the modern Chinese. Lakes and bridges, colonnades and pagodas, with boats, trees, and statues scattered about; the whole being drawn in atrocious perspective, and painted in gorgeous colours.

Their ornament however was quite a different affair, and here we quote Mr. Poynter R. A. whose judgment on such a matter is conclusive. In a lecture delivered at the South Kensington Museum, and published by Mac Millan in 1882, he says.

« The fragments (of decorative painting) arranged on a wall of one of the corridors of the Naples Museum display an art of design and a skill of execution which fully justify the most extravagant estimate which is recorded of Greek artists. In certain qualities of execution they are unrivalled by the best work of any of the great schools of the sixteenth or seventeenth centuries. Freedom of hand and certainty of touch are the first requisites of decorative painting in no matter what style; but they are combined here with a rich quality of impasto laid on with a full brush (but with supreme delicacy) in gradations which though as clean as mosaic in their precision, are as full and round in modelling as though done by Velasquez. »

* * * *

« Imagine the whole decorations of a room carried out with the artistic perfection of these details, and with all the beauty of surface which the elaborately prepared stucco grounds of the ancients provided for their artists, and you may realise for yourselves a specimen of decorative art, such as none but

Greek artists have ever produced, and such as in our hurried world is not likely to be produced again.

From these disconnected fragments I have gained a more certain belief in the surpassing excellence of Greek painting than reading or imagination or analogy could ever have supplied.

I do not know that there are engravings of these paintings, but if there are, they would give no idea of the wonderful execution: Giovanni da Udine is a coarse dauber by comparison ».

There is nothing for us to add to the admirable description given above; indeed we might with advantage extract every word which Mr. Poynter says of the paintings of Pompeii. We will however content ourselves with one more quotation.

« A masterly freedom of hand is a marked characteristic of all the antique decorative painting which has come down to us. The work, although very highly finished, is done with extreme simplicity. There is no loading of colour, but perfect expression of touch, and every thing appears to be done at once and without the slightest effort. Certainty of hand and executive skill held as high a place in the estimation of ancient artists as the conception of the subject, or its composition and design. They owe their freedom, moreover, to the fact that their art was a vivid and vigorous expression of their impressions of nature. Nothing is more remarkable in the Pompeian painting, even when by an inferior hand, than the impression it conveys of a fresh and healthy life; the creations all live, the gestures are spontaneous and natural; there is no straining after emotions.

In this sense, the very finest art of the Italian school in no way approaches the antique, because it is not in the same way the expression of life ».

One point that the pictures of Pompeii show us is the fixity of tenure of the inhabitants, for a man would scarcely go to such an expense of decoration unless at least he had a long lease of his house; for he could not readily take his pictures away with him if he left it.

The Pompeian paintings are divided into regular classes of subjects. There are first the single figures which were merely ideal, painted in the centre of the panels. These are often flying figures with exquisite drapery and charming pose. The finest of these were found in the House of Frugi, and represented dancing girls and Satyrs on the tight-rope.

Then we must take the Mythological pictures which were the « Sacred subjects » of those days, and were for the most part traditions of celebrated pictures of Greek times.

The heroic pictures follow next in order, and of these the most notable instance is the case of the House of the Tragic Poet, whose wall-paintings were all derived from the Homeric poems, and are now in the Naples Museum.

After these follow the strictly Roman pictures which describe the scenes of every-day life in Roman times. Of these perhaps the most interesting now in Pompeii, are those in the « *Casa del Simposio* » in the street of Nola, with which we shall deal more fully in our description of the house itself.

The actual colours used by the Pompeian painters may be seen in their crude state in the fresco room at the Naples Museum. These differ in no respect from our own pigments, and were used with size, white of egg, and sometimes with wax. It seems to us more probable that in the case of wall paintings the wax was merely applied over the picture as we now apply varnish, though in the case of easel paintings where the body to be painted could easily have been kept warm, wax was probably used as a direct medium. The colours were of two classes, bright and flat, the former being called by Pliny *floridi*, the latter *austeri*. The bright colours being the more costly were provided by the employer, the others by the artist. They required special manipulation, and are hence called artificial both by Pliny and Vitruvius, in opposition to the natural colours which were derived directly from the earth.

The art of Mosaic was derived directly from painting, and no doubt most of the important mosaics were copies of paintings. This art appears to have been introduced from Greece or Asia Minor in the first century B. C. and to have spread widely over the Roman world, for we find Roman mosaics in England and at Malta as well as in Italy. The pictures were executed with small cubes of marble and glass, where a variety of colouring was attempted, or in black on white for ordinary purposes. All the best Pompeian mosaics have been removed

to Naples, but there are still some interesting black and white ones, as well as some very gay mosaic fountains in various parts of Pompeii.

Although the jewelry and engraved gems of Pompeii partook of the general decline, and are not comparable with the specimens of earlier Greek art exhibited in the same room with them in the Museum, they cannot fail to interest the intelligent observer.

The long gold chain with gold wheels at stated intervals which was found in the House of the Faun, and seems likely to have been an official ornament, is of unexampled magnificence, and the massive gold armlets of serpentine design, weighing two pounds and found in the same house, no doubt decorated the lovely arms of some Pompeian beauty.

They remind us of Haidee's bracelets which Byron thus describes;

> One large gold bracelet clasped each lovely arm
> Lockless — so pliable from the pure gold
> That the hand stretched and shut it without harm
> The limb which it adorned its only mould.
>
> DON JUAN, *Canto* III, 71.

Of the engraved gems of Pompeii the reader can judge for himself if he is able to visit the Naples Museum. They, generally speaking, partook of the universal decadence, and especially so for the reason that locks and keys were rapidly coming into use.

In more ancient times every cupboard was secured by a seal if it contained objects of value. In Roman times important documents were sealed, but keys had superseded seals for domestic purposes. The Romans, moreover, had invented signet rings, whereas the Greeks wore their signets upon their wrists according to Eastern usage. The signet of the Bible is always spoken of as being on the « hand » and not upon the finger, and when the Amalekite spoiled the body of Saul, he brought David the « bracelet that was upon his arm » for the sole reason that it bore the Royal signet, the unquestionable emblem of the kingly power.

With regard to the glass of Pompeii we observe that it was in common use. Many windows were glazed, and much of the ordinary household ware was made of glass, but with one or two exceptions (such as the well-known cinerary urn No. 13521 in the Naples Museum), no specimens of special importance have been discovered in Pompeii.

It is in the nature of things that fine glass should have been broken, and that inferior and coarser specimens should have survived to us; but even this will not account for the decadence of the art and the unquestioned superiority of the Greeks over the Romans in this branch of manufacture.

Terra-cotta was the favourite material of Roman times, and though easily broken it has the merit of being practically indestructible, and hence it is

most valuable to the antiquarian in enabling him to define the various stages of primitive culture. The Romans adopted it for every kind of domestic purpose. Their dinner services were made of it, they used it for lamps, stoves, jars and cinerary urns: we have a dovecot made of it; and like the modern Neapolitans, they made money-boxes of the same material. It was also a favourite material for childrens'toys,and the walls of the Roman temples were hung with terra-cotta emblems of various parts of the human body, which had been cured from sundry diseases by offerings made to the shrine invoked. It is indeed a singular instance of a pagan survival to enter a Neapolitan church and to see similar objects made (as if from the same moulds) in wax and silver, and dedicated to the Madonna of the shrine just as the Romans dedicated identical offerings to the *Diana Tifatina* or to the *Venus Pompeiana*.

Before concluding this part of our subject it is necessary to impress upon our readers that as far as we know now, (and our knowledge is sufficiently mature to make us tolerably certain) the Art of Pompeii was a long way behind that of Herculaneum. Visitors are too apt to come to the conclusion that because Pompeii is the more interesting city to them, that therefore it is the more important in itself; and they are apt to mass the collections in the Museum as coming from Pompeii, whereas in

fact nearly all the best things there came from Herculaneum; the truth being that the excavations of the latter city which produced the large Bronzes, the principal statues, and all the great finds of silver, were filled up again a hundred years ago. Herculaneum was a larger, richer, and finer city than Pompeii, and we must reckon it an unfortunate accident that the wealthier city should be so difficult of excavation, that we are compelled to be content to expend our energies upon the poorer one.

CHAPTER V.

THE SEA GATE AND MUSEUM OF POMPEII.

The Management of Pompeii — The Guides — Methods of Excavation — The Approach to Pompeii — The Sea Gate — The Shrine of Minerva — The Gold Lamp — The local Museum — 1. Lobby — 2. Gallery — 3. Bronze Room.

We are now in a position to take a practical survey of Pompeii, and if our readers have made the journey by train (which is far the more convenient way) they will find themselves on arriving at the Pompeii station, within three hundred yards of the entrance to the excavations: or if they should have taken one of the trains on the Castellammare line they will get out at Torre dell' Annunziata *Centrale*, which is about three quarters of a mile from the ruins. In either case they will take their ticket at the gate, and pass through the turnstile accompained by a Government Guide.

The excavations and management of Pompeii are completely under the control of the Government, the central authority being the Ministry of Public Instruction in Rome, the excavation department

being presided over by the illustrious veteran Senator Fiorelli, who has been justly called the « Father of Pompeii », for it is to his incentive that the careful conduct of the excavations has been due for nearly thirty years; and it is mainly owing to his organisation that the ruins are kept up in a condition which is a credit alike to the Italian Government, and to the responsible officials. *

The expense of keeping up Pompeii in firstrate order is of course very considerable, as the city must be watched by night as well as by day, and this combined with the duty of providing guides to accompany the twenty thousand visitors who annually resort to the ruins, necessitates a large and intelligent staff. It would be difficult to find a body of men better suited to their work than the extremely civil and competent *employés* who exercise their somewhat monotonous duties at Pompeii.

The same staff also provides guides for Herculaneum, Pæstum, and the other neighbouring anti-

* It will not be out of place to mention here that excavations by private persons are not permitted in any site reserved by the Government for National excavations. In places not so reserved, excavating rights may be purchased from the owners of the soil, but notice must be given to the Government who appoint an Inspector of their own, and make conditions with the person applying for a license which involve him in giving the Government a prior right of purchase, if he desires to sell the objects discovered.

quities which are under Government control, and as these are open to the public the whole year round, their duties are sufficiently heavy.

Before the establishment of a railway station at Pompeii the entrance to the ruins was near the House of Diomede at the extreme end of the Street of the Tombs. The present entrance is much more convenient, as by it we reach at once the very heart of the city, the very centre from which all its life radiated.

In the early days unfortunately, the excavators were content to deposit the refuse of the excavations outside the walls of the town, and did not think it necessary to remove it to a greater distance. Their mechanical appliances were not so perfect as ours; tramways were practically unknown, and the disposal of the refuse was consequently a great and ever-increasing difficulty. The result of this often was that buildings were excavated, ransacked and filled up again. We have shown how this was done at Herculaneum, and the same thing occurred in more than one instance at Pompeii, where the important House of Cicero or Frugi has been re-buried; and several other features of interest have shared the same fate. This of course was in the days when casual excavations were made in a haphazard way at the will and pleasure of the King, or indeed almost of the first comer if he had a little Court favour or influence. This is at an end now; but

the present method of excavation was not arrived at all at once. The first plan which was attempted was to clear out a street, and then proceed house by house down it. It was found that this was not the best method of procedure, because by this means the crush of the material inside the house forced out the front walls, and often injured the paintings on them; sometimes even causing the fall of the wall itself. The present plan was accordingly adopted, and by this system the whole of a house is as it were skimmed off in layers, the tramway being led up to the spot, and the trucks filled by the workmen. The tramlines are laid on a slope, so that the refuse is carried away by its own weight, and the truck being self-tipping, deposits the soil away down by the amphitheatre, and by this simple process continues to form its own line of embankment which will be prolonged in an easterly direction as long as the excavations continue.

The day may come when the accumulation of rubbish outside the Sea Gate will be cleared away, and the surroundings of that structure laid open to our study; but while so much of direct interest remains to be done, a mere fancy improvement is not likely to be undertaken.

In going over the city the reader will not fail to notice that many of the rooms are excavated only to within about three feet of the floor, the doorway being banked up with large stones. The reason

of this proceeding is, that as from the nature of things whatever is in a Pompeian room is always on the floor of it, these half-excavated rooms retain all their valuables still safely buried beneath some three feet of soil. To clear out these is therefore a matter requiring only about an hour's labour, and they are accordingly reserved for persons having orders for a private excavation. Such orders are customarily only granted to distinguished personages, after whom in many cases the house has been called.

The names of the houses are derived either from outside sources as in this instance, or from some inscription or work of art found in them. This is naturally somewhat confusing at first, but it is simpler than the scientific numeration. Thus for example the well-known House of the Tragic Poet is officially described as Regio VI. Insula VIII. No. 5. a description which is beyond the mnemonic powers of ordinary mortals.

Although our description of the Sea Gate should perhaps more properly form part of the chapter we propose to devote to the walls and gates of the city, we insert it here, because it is the first object that meets the traveller's eye when he enters the city, and in the case of many visitors the only one of the eight gates they see at all, though most people

get as far as the Gate of Herculaneum, which leads out to the Street of the Tombs.

Owing to the steepness of the declivity on this side of the town, there was no gate into the city between these two, and the wall between them has apparently been destroyed. This, as we have said, was probably done after the siege of Sulla when Pompeii was finally made an open town. Nor was there any gate between that of the Sea and the Gate of Stabiæ, for the reason that this part of the city stood so much above the plain beneath it.

The Sea Gate of Pompeii, was discovered about 1817, and spanned the only road which led out on the western side of the town. The gradient of it is so steep that it seems unlikely that it was used for vehicular traffic; and as there are no ruts in the pavement, it is improbable that carts passed either up or down it. It is obvious that to drive a loaded cart up it would be a difficult matter, and that to drive one down would necessitate the use of a powerful drag, which must infallibly have left traces upon the pavement. The number of important warehouses on the western side of the city, led former writers to suppose that the sea came so close to the walls that ships could be unladen on the very spot. This has proved to be a fallacy, but as the fact remains that a great part, (and probably the greatest part) of the grain brought to Pompeii was water-borne, and that the warehouses

were situated at this end of the town, we are driven to the probable conclusion that sumpter mules were used to convey it from the port to the city, and that these passed through the Sea Gate.

This would account for a footway being made, as well as a wider road, and we may infer that the mule trains were constantly passing up the latter, while the former was devoted to the use of the citizens. A villa stood without this gate, but hardly any traces of it are now visible.

On the left of the Gate is a small brick seat over which some indolent Pompeian had scribbled the name of a lady called « Attica » with some lines after it which show that she was better known than respected in the city.

On the right is a shrine in which the remains of a terra-cotta statue of Minerva were discovered, and it seems probable that she was the tutelary goddess of the city gates. Near this shrine the splendid gold lamp now in the Naples Museum was found, and its vicinity to the shrine led some of the earlier writers to suppose that it was a votive offering to the goddess. This conjecture is most improbable, for we cannot conceive so valuable an object left open to the predatory instincts of the populace. Moreover, the lamp (though otherwise perfect) has lost its lid, and the natural inference seems to be that was dropped by some refugee in his flight; and that when he reached the ships and

made good his escape, he found that the lid alone of his lamp (by which he had carried it) remained in his possession, the hinge having given way and deposited the body of the lamp upon the road.

The Gate itself is a remarkable structure, and its details have been very considerably altered since it was originally built. It had, as we have said, two passages: the one paved for mules, the other macadamised for foot passengers. What its originally form was we can only judge from a comparison of the walls of Pompeii with other walls of the same period, and this would lead us to conclude that it was much narrower, and had a pointed arch made of large blocks of stone. The present barrel arch is Roman, and originally ran right through at the same width, being divided longitudinally by the low rampart of the footway, which then, as now, commenced by nine irregular steps leading to a plateau in the middle of the wall.

Here the footway now comes to an abrupt conclusion, half the archway being closed by a most unsatisfactory rubble wall.

An inspection of the causeway in front of houses Nos. 1. and 2. at the top of the gate, leads us to infer that that causeway was reached by a flight of steps from the footway below, and indeed the upper step is still in its place across the causeway. The removal of a very little soil would probably disclose other steps and put the matter beyond doubt. If

our conjecture is correct, it would prove Professor Fiorelli to be right in his statement that the house No. 1. was a late addition; a statement which is fully borne out by the style in which it is erected.

At the outer end of the gateway the mule-path was closed by two wooden doors, and the foot-path by an iron grating. The walls of the passage were covered with valueless inscriptions, one of which was a caricature of a man named Victor, drawn in charcoal and accompanied by a derisive inscription.

About half way up the vaulted passage was a long narrow store-house constructed in the thickness of the city wall. This has now been fitted up as a Museum, and is used to exhibit such articles as for divers reasons it is not considered expedient to remove to Naples.

We very much hope that the Authorities at Pompeii may some day see their way to increase the Museum accommodation provided on the spot; so that the interesting fragments now stored in the Temple of Mercury, and in the back premises of the Curia Senatorum may be classified and arranged for the use of students, and leave these buildings clear for the observation of the public. We think also that in the interest of the vast concourse of uninstructed visitors, it would be very desirable to rebuild the whole of one of the many available Pompeian houses, decorate it carefully, and furnish

it with some of the thousand duplicate specimens which are now stored away for want of room to exhibit them in. The uninitiated would thus acquire a knowledge of a Roman dwelling such as they cannot now obtain without long and careful study. We feel sure that a visit to such a house would be at once the most popular and the most instructive part of a day at Pompeii.

The Museum of Pompeii is a long narrow corridor divided into three parts, which we may name (1) the Lobby (2) the Gallery, and (3) the Bronze room. The most important specimens in it are the plaster casts of objects found in the ashes which enveloped the town; and before proceeding to describe the specimens in the Museum, we will endeavour to explain how these plaster casts are obtained.

It will be observed that they consist of doors and other perishable objects, as well as of human bodies. These objects, animate as well as inanimate, fell in the ash and were completely covered by it. The ash was as fine or even finer than ordinary domestic dust, and consequently enveloped the substances completely. It will readily be understood that it made an equal pressure all round them, and that they were consequently almost as completely surrounded as if they had been immersed in water. The great weight which subsequently fell upon the upper surface of this ash, scarcely disturbed the

objects buried in it, for it fell by degrees and uniformly over the entire surface.

The substances buried consequently made an exact mould of their forms in the ash, just as an object buried in a snowdrift makes an exact mould in the snow. This is a natural phenomenon which most people are acquainted with, and nothing could give a more accurate idea of the process we are explaining.

If the reader has followed us thus far, he will readily understand that all that was perishable in the substances buried, perished in the lapse of centuries.

That is to say, the clothes and flesh of the victims, the woodwork of doors, and the willows of basket work, have all completely vanished; but the imperishable parts remained, namely the iron and bronze work of the doors, and the bones and ornaments of the human subjects.

These all remained exactly in the place where they fell; and more than this, they held their original places in an accurate mould which the falling ash had made around them. Consequently when the excavators come upon a cavity, they pour liquid plaster of Paris into it, and having left it time to harden, they remove the external ash and obtain an exact cast of the object; all that was perishable being now replaced by plaster of Paris, and all

that was imperishable being firmly fixed in the plaster, and in its original place.

We now proceed to note the principal objects of interest in this little Museum

THE LOBBY.

IN THE CENTRE

Model of a Roman window-grating set up with its shutter hung by hinges from the top.

In a glass case beside it is a model of a Roman lock carefully copied from a Pompeian original.

AGAINST THE LEFT WALL,

Model of a Pompeian wooden cupboard, with locker below.

The plaster casts of the sides of it (taken by the process we have described) from which the model was made, will be observed on each side of the iron safe next beyond it.

WITHIN AN IRON RAILING,

An iron Capstan (woodwork modern).

A large iron safe, or deed box.

In front of this safe is a plaster cast of a Roman basket, precisely similar to those now used by the modern excavators.

In the corner is a model of a Roman door.

The tires and hobs of two wheels, as well as one complete wheel will be observed on the South

wall; and on the other walls some plaster casts of ancient woodwork and a few fragments of Roman inscriptions.

THE GALLERY.

IN THE CENTRE,

Cast of the body of a slave, apparently a North African — The nose and lips are decidedly of the negro type, and the imprint of the woolly hair can be readily seen near the right ear. The folds of his clothes have come out with remarkable clearness. At his side is an iron instrument shaped like a walking stick, but having a pivot in the middle, which makes us think that it was a part of the apparatus for closing a large door.

The next cast is also of a man, and probably of a slave, from the low type of his face and his receding forehead. If the raised band encircling his body is a belt, it would be a further indication of his servile condition. Some have conjectured that this elevation is not a belt, but was caused by the bursting of the corpse. The right hand is firmly clasped and the expression of the mouth is one of extreme agony. The left hand is on the belt, and the legs are extended.

The third cast is a male body much less perfect than the others. The left hand has made an admirable cast, and had an iron ring on the little finger.

The face is of a man of fifty. He wore a moustache, but otherwise was clean shaven.

The next cast stands over a staircase to allow of its being examined from below as well as from above. It is the figure of a young girl, and is the most pathetic of all the casts in the collection. Her hair is gathered in a knot upon the top of her head, and her left hand seems in the act of brushing the ashes away from her mouth, while her right arm supports her forehead. She appears to have drawn her clothes up round her neck. That she was young is certain, but the size of her hands and the absence of any jewebry, lead us to think that she did not belong to the wealthier classes.

The next cast represents a woman of middle age with very small hands. This cast is not a very perfect one. There is a silver serpentine ring on the little finger of the left hand. This ring, and another consideration which will be obvious to those who look carefully at the figure, have led to the inference that she was a married woman.

The next case contains two female bodies, usually called « Mother and daughter ».

The next contains the body of an old man lying on his face. His left leg had been amputated at the knee, which accounts for his inability to escape.

The last case contains the emaciated body of a child of about six years of age. — This child must

probably have been ill at the time of the catastrophe and consequently unable to escape.

ON THE END WALL,

Specimens of differently coloured marbles found in the excavations.

Below them four « terms » in coloured marble; the Satyr's head on the corner one being interesting for its expression.

In the rack along the eastern wall is a collection of Amphoræ of various kinds. These were filled with wine, and buried in the ground about 20 inches. Some will be seen *in situ* in the course of our walk through the town.

In the centre of this rack are two very fine sheets of window glass, the largest being very nearly two feet square.

We shall now return to the door by which we entered and take the wall case on the right wall from that end, as its compartments are numbered from right to left.

AGAINST THE END WALL.

2447 A very fine head of Silenus — This is one of the boldest pieces of painting in Pompeii, and the colouring is excellent. It should be looked at from a little distance when its wonderful effect will be readily appreciated.

On the other side is Narcissus admiring his reflection in the water, with Cupid on his knee.

Below this is a kneeling Atlas in terra-cotta, supporting an abacus which was broken and repaired in Roman times. The figure was well modelled originally. In ancient times, it was evidently treated to a liberal supply of whitewash, or perhaps even to a coat of fine stucco!

The wall cases (some of which are glazed and others secured with a light grating) may be described as follows.

WALL CASE I.

Small pipkins and grotesque cups and pots — Three money boxes and some curious little red cups — A very large bowl with four handles and perforated bottom, to strain vegetables.

WALL CASE II.

Similar specimens. — In the bottom right hand corner is a terra-cotta inkstand, and some interesting water bottles.

WALL CASE III.

The two lower shelves contain small terra-cotta altars. The three hollow-shaped clay troughs are thought to have served some analogous purpose, the one shaped like a cradle in the left corner being especially curious and grotesque.

Above wall-case IV. is a terra-cotta spouting with a lion in the round, holding up an Acanthus leaf with his paws. — On each side are warriors and horses in basrelief, gaily painted in red and green.

The wall-cases IV to X inclusive, contain common earthenware pots not requiring minute description.

The wall-cases XI to XV. contain the platters, bowls, saucers and dishes of a Roman dinner service. This is usually known as « Samian ware » and the patterns upon it are very clever and beautiful.

On the bottom shelf of Case XII are two fine specimens of glazed earthenware and in XIII. some very large platters which had been carefully repaired in Roman times.

Beneath these cases are some clay mortars, and two specimens which look like chimney pots, but which were really small cupolas to give light and air to underground warehouses and passages.

Wall-cases XVI and XVII, contain lamps of no special importance, but the large tiles beneath them will be of interest to the architectural reader.

Wall-cases XVIII, XIX, and XX contain gargoyles many of which are interesting for their modelling.

WALL-CASE XXI.

This contains some freely rendered basreliefs in terra-cotta for the friezes of houses, and the lower shelf contains some painted vases of a late period.

These are not Roman, but were found in some Samnite tombs discovered near the present Street of the Tombs in the early days of the excavations.

THE BRONZE ROOM.

IN THE CENTRE.

Cast of a dog found tied to his kennel, behind the door of the house of Vesonius Primus. The poor brute had contrived to mount up upon the falling ashes till the length of his chain prevented his getting any further, when he died on his back in great agony.

The next case contains the cast of an old man (evidently a Roman) who seems to have died quite peacefully, and looks as if he were asleep.

The following case contains the cast of a man who died in great agony. He was probably a slave.

The last case contains specimens of cloth, and coarse canvas sacking, recently discovered.

The skeletons in the left wall-case speak for themselves, with the exception of that of a fowl on the first shelf, and a bronze bowl containing the skeleton of a rabbit next to it. This is wrongly marked « *Sus* », the original supposition having been that it was a sucking pig, which is clearly disproved by the molar teeth — This was actually

prepared for the meal of a Roman on the 24th of November A. D. 79!

By the window are two nice marble Statuettes, one of the Young Hercules, the other of Venus doing her hair.

WALL-CASE (*western wall*).

The first six divisions of this wall-case contain kitchen utensils and a few sacrificial *paterœ*, some stoves and a brazier, scales, strigils, buckles for harness, spoons, lamps, and fragments of furniture; all in bronze.

The next division contains Roman glass, of which one specimen is blue, one marbled, and the rest plain. Some lachrymatories, or tear bottles will be noticed. These used to be laid upon the breast of the corpse in the burial periods, and placed near the cinerary urn in the cremation times.

The next division contains colours for painting, comprising, red, green, pink, yellow ochre and three shades of blue.

The next two divisions contain articles of food, among which are divers kinds of grain and fruits, the remains of some fish (which look like bran) among which the sepia and the red mullet have been identified.

Various kinds of grain, some hen's eggs, walnuts and other fruit will be noticed, as well as twelve loaves found in an oven.

The wall-case ends with a division full of human skulls and sea shells, all of which last have their scientific name written upon them. The turtle on the bottom shelf is interesting and points to an Aldermanic repast in the Roman times!

We leave the Museum and proceed up the inclined plane on our right till we reach the level ground at the top. Here we observe on our left, a pavement of a pretty geometrical pattern laid in round flint-stones, in front of the doors Nos. 11. and 12. which appear to have been wineshops. Holes will be observed in the edge of the curbstone at this spot to which it is supposed that in the olden time the Romans fastened their horses. This may be the case, but in the present instance and in many others, the position of the holes would lead one to infer that they were intended to secure the awnings of the shops.

An investigation of the ground near the Sea Gate which has not yet been excavated will be interesting to the careful student, but of no importance to the general reader. Those who wish to speculate upon what lies buried there had better cross the Basilica and turn to the right. They will find there abundant food for reflection and conjecture. It is very much to be hoped that the Authorities may shortly clear out this corner, for even if nothing important should be found here, it would enable them at any rate to enlarge their museum.

CHAPTER VI.

THE PUBLIC BUILDINGS OF POMPEII.

First group

The Greater Forum — The Basilica — The Temple of Apollo — The Granaries — The Temple of Jove — The Arch of Nero — The Temple of Fortune — The Baths of the Forum — The Arch of Caligula — The Augusteum — The Curia Senatorum — The Temple of Mercury — The Exchange of Eumachia — The School of Verna — The so-called Treasury and Curiæ.

THE FORUM was the chief open space in the city, and as an open space it boasted no doubt a very respectable antiquity. Just as every country town has its market square and every village its green now-a-days, so in ancient times every community required an open space for purposes alike of business and pleasure. And the analogy of things present to things past is readily seen in this matter, for do we not decorate our principal squares with our finest Banks, our monumental Town Halls, and our magnificent Cathedrals? Nor is it unusual to see the Courts of Justice occupying a similar position of importance in our English county towns.

And this is exactly what we find at Pompeii — Justice, Commerce, Religion and Civic administration all found a place in the Forum; and the several buildings dedicated to these various branches of the social economy encircled it on every side. But it had not always been so. In the early days the inhabitants of the town did not have these buildings, for the very valid reason that they did not want them. The pastoral Oscan and the bandit Samnite cared for none of these things. Their justice lay in the strength of their right arm; their commerce in seizing whatever they could and keeping it if they were able to do so; and as for their religion it was pretty much what the religion of primitive man always is, and consisted mainly of the worship of the heavenly bodies under forms more or less absurd or grotesque. We can scarcely imagine what they must have thought when the Greeks went to the trouble of building the costly and magnificent Doric temple of Hercules: they must have wondered as much as the unlettered savage of to-day wonders at the building of a missionary church in his forgotten wilderness!

And what was the Forum then? A mere place where four roads met, unpaved and uncared for. Centuries passed away, and the Samnites began to settle into town life. They fortified the city, paved the streets, and reduced chaos to order. Still we see but scanty survivals of the Samnites in the

architecture of the Forum of Pompeii, and it seems certain that during their occupation it was little else than an open space used as a market-place, with roads leading into it in all directions. A glance at it as it now is, will show that such a description no longer applied to it in the later days, when it came under the control of the Roman Empire.

As we look at it now, we see that obstructions were put to prevent wheeled traffic from entering its enclosure, and that both on the eastern and western sides, streets which originally must have led into it, were turned into blind alleys by the erection of the later buildings, which made the former market place the glory of the Roman city. But it was not built in a day, and it is scarcely easy to say at what date its architectural *ensemble* was at the finest point of its development. The Doric pillars which surrounded it were no doubt before the time of Augustus, while such of the Ionic pillars as remain of the upper story were probably later than the earthquakes of A. D. 63.; for it is clear that this upper portico was never finished, no remains of it having been found on the eastern side, and the only steps leading up to it being on its western face.

The area was paved with large slabs of white travertine, and the numerous pedestals we see were surmounted by statues of illustrious citizens to whom this tribute had been voted « by a decree of the Decurions with the consent of the people » on ac-

count of the benefits they had rendered to the town in their lifetime. These statues were thrown down by the earthquakes of A. D. 63, but thanks to a painting now in the Naples Museum we know that many of them were equestrian, and we may infer that most of them were in bronze. There is one large pedestal situated in front of the Temple of Jove to which this description does not apply. It is certain that no statue or group would be erected to turn its back to the greatest temple, the most important shrine in the city; nor is it at all probable that it would face the temple, thus turning its back on the whole Forum.

It is extremely difficult to arrive at a certain conclusion as to this structure in its present degraded state. In ancient times it was faced with travertine if not with marble, and may have had steps leading up to it. If so, it would probably have been a *rostrum* or platform, from which orators addressed the popular assemblies, and whence also funeral orations were pronounced.

There were twelve equestrian and four ordinary statues on the western side of the Forum; four equestrian statues and a small arch at the southern end, and two equestrian statues on the eastern side. The whole of the northern end was occupied by the Temple of Jove, flanked on either side by lofty triumphal arches, the remaining sides were lined by the Basilica, the temples, and other public edifices.

And now let us pause for a moment to consider what use was made of the Forum in ancient times. Originally, that is before civic life really existed, the Forum was simply a market place. The Samnitic measures, carefully readjusted to the Roman standard, are still in their places to prove that in the remote times as well as in the more strictly historical period, corn was habitually bought and sold there. Again, the frescoes we have mentioned show the hardware dealers of the Roman period spreading out their cutlery upon the pavement just as their Neapolitan posterity do now-a-days; all proving that buying and selling was for centuries the main object of the Forum.

But as population increased and the necessities of the case were more pressing, it became advisable to establish more markets than one, and this led to the separation of the *Fora Venalia* or market places from the Forum *civile* or political *piazza*. To decide how many of these *Fora* there were, and where they were situated will involve us in some conjectures later on. Pompeii for example must certainly have had a *Forum Boarium* or cattle market, and such market was undoubtedly not held in either of the existing Fora in Roman times. Overbeck states that the cattle market was discovered near the Amphitheatre and subsequently filled up, but he does not give us his authority for the

statement, which however he would not make unless he had good grounds for believing it to be correct.

The Forum of which we are treating was at any rate a market for corn in the Roman times, and the part of it that was allotted to this purpose seems to have been the recess between the Temple of Apollo and that of Jupiter. The public measures for grain now in the Naples Museum are almost conclusive proof of this, but there is this great difficulty in the way, namely that in the later times carts could not get up to them, and that all grain taken to the public measuring tables must accordingly have been hand-carried. Besides, it has always appeared to us that those tables could only be used for measuring small quantities, and if the ordinary bushel measure (of which we have three specimens extant) were used, it would be just as easy to measure the grain at the warehouse where it was delivered, as in the Forum where it was sold. In this case we may conjecture that the tables were used only for the measuring of samples, and that the relation of the bulk to the weight established the value of the grain just as it does in our day, when we speak of « twelve stone oats » meaning to express that four bushels of the grain shall weigh one hundred and sixty-eight pounds.

The ordinary provision markets being thus removed from the Forum, it now began to acquire its purely civil position.

In point of political life it was here that elections were held, and municipal officers appointed. Here no doubt were the treasury and the town hall. Here the Ædile looked after the Board of Works, and the Duumvir after the Magisterial business. Here enthusiastic scenes took place when the popular voice seconded the decree of the Decurions affording special honours to illustrious citizens. The Forum was also used for other important purposes of Civil life. It was the religious centre, for it was here that the great sacrifices were celebrated, and all the public festivals solemnised. It was thronged for public rejoicings; and no doubt in her great sieges, it was here that the united voice of the brave little city acclaimed the determination of the garrison to hold out to the last. Nor was the Forum only a place for politics, religion, and general business, for it is clear that before the Amphitheatre was built the public games and gladiatorial combats were held in it; as indeed was the case in all the Roman towns of that period. Vitruvius states that it was on this account that the Romans discarded the square form of the Greek *Agora* and built their Fora in the proportion of one to three, a proportion by the way not exactly observed in Pompeii, the space in question being some thirty yards longer than its double breadth.

We will now take the buildings which surround the Forum one by one, beginning with the *Basilica*

or Law Court which stands in the S. W. corner. The name of this building as well as its form and purpose was derived from the Greeks; who gave this appellation to the *Stoa* at Athens where the *Archon Basileus* administered justice.

In Roman times, the Basilica, though primarily a law court, was also the centre of commerce, and might be described as the « Royal Exchange » of the day. Just as in the case of the Fora, the Basilicæ became unequal to the double purpose as the volume of trade increased; for the judges found it impossible to hear causes while the numerous merchants were making their bargains, and it became necessary to have a separate building for each purpose.

The Basilicæ of Rome have a further interest for us, in that they were usually the buildings subsequently adapted to Christian worship when that form of religion spread itself over the Empire; and this for the reason that never having been used for heathen rites they were unpolluted from the Christian point of view.

The Basilica of Pompeii was standing in 77. B. C. as we learn from an inscription mentioning the Consulship of Marcus Lepidus and Q. Catullus who were Consuls in that year, but the entrance portico is older still, for an inscription found upon it states that it was erected by Vibius Popidius the Quaestor, showing that it must have been built before

the city became a colony, when the office was abolished. The judgment seat at the western end was a good deal later; and a fragment of an inscription found in a neighbouring house which seems to have belonged to it, leads us to infer that it was erected by M. Artorius Primus, who was the Architect of the greater theatre. Beneath it was a cell for prisoners, or possibly a depository for the records of the Court and it seems probable that the Judge's throne was reached by a flight of wooden steps which have perished.

The Basilica had an entrance on its northern side leading into the street of the Sea Gate, as well as one on its southern side, but its main approach was by a handsome vestibule facing the Forum, which had five doors, the pillars of which were adorned with statues, and corresponded to the internal arrangement of the area of the building. This area was divided into a nave with two aisles, of which the former was open to the sky, while the latter formed a cloister surrounding the entire building. This cloister was supported on twenty-eight large Ionic brick pillars of admirable construction, and had a spectator's gallery above it, accessible from the upper story of the Forum colonnade, the approach to which will be seen outside the southern wall of the Basilica.

With the exception of some very fine tufa capitals, all the decorations of the building were found in

fragments, but they are known to have included an equestrian statue in gilded bronze, several terms and lavers, and many inscriptions, all of which were most inefficiently recorded by the early excavators.

A very large number of *graffiti* scribbled on the walls were taken to the Naples Museum and have been published by Zangmeister. They consisted of remarks upon the law's delay, and similar complaints, as well as of verses from Virgil, Ovid, and Propertius; and it is worthy of note that hitherto no quotation from Horace has been found, showing perhaps that his charming odes were not so much appreciated in Roman times as they are in our own.

The Temple of Apollo is the next building to the North of the Basilica, and is one of the temples which existed during the Samnite occupation. It is the largest and handsomest of the Pompeian temples, and was long supposed to have been dedicated to Venus the protecting goddess of Pompeii. This dedication was justified in various ways. It was argued that there must have been a temple to the « Pompeian Venus » whose name appears so often in the inscriptions, and that granting this, there was no other than this one eligible for the purpose. Further, a statue of Venus which is now in the

Naples Museum was found there, as well as a head also representing her; again the very peculiar construction of the altar was called to witness, because the offerings to Venus being fruits and flowers, required an altar which was not adapted to ordinary sacrifices. But perhaps the thing that led the authorities most entirely astray, was an inscription relating to the closing in of the temple by Holconius Rufus and Ignatius Postumus, the Duumvirs, wherein the words COL · VEN · COR · occur. These words were translated « The College of the incorporated Venereans » and appeared to justify the conclusion to which the antiquaries had arrived.

That there was weight in their arguments is certain; sufficient weight indeed to make it more than probable that Venus at some time or another may have shared this sumptuous edifice with the Roman Sun-god; and this is the more possible because there was a bronze Diana which formed part of a group with an hermaphrodite Apollo; a term of Mercury, and another thought to be Maia. There were also two detached altars besides the principal one, which seem to show that more than one deity was actually worshipped in the precincts.

If however we turn to another set of survivals, we find traces so distinct of the worship of Apollo that no doubt can remain that the temple was not only dedicated to him, but that his worship obtained

in it down to Roman times. The most important of these survivals will be seen on the threshold of the « *cella* » where a facsimile of the ancient slab will be observed, the slab itself being in the Naples Museum No. 113398. This slab is marked with small dots or punctures which were first noticed in 1883; and from the forms of these dots the Oscan letters which had been originally secured by them were ingeniously ascertained. None of the letters remained, and in some parts the threshold was so much worn away that the dots themselves had disappeared.

The characters which were still traceable made up the following sentence, the italics in brackets being conjectural.

« Quæstor O*(ppius)* Camp*(anius)* by decision of the Council permitted . . . . . to be made out of the treasury of Apollo ».

What it was that he permitted to be made we cannot say, but Overbeck offers the conjecture that it was the marble floor of the cella. Be this as it may, the inscription alone is almost positive proof that the temple was dedicated to Apollo, for the money from his treasury would hardly be devoted to the purposes of another shrine.

Nor is this the only trace of that deity; for we find in the *cella* the « *omphalos* », a stone cone nearly two feet high, which was supposed to represent the centre of the earth, and was the universal

symbol of the Sun-god. Besides this we find a colossal tripod painted on the right hand pillar, and a sundial standing by the side of the steps. It will not be necessary to remind the classical reader that in the opening scene of the Greek tragedy bearing his name, Orestes who had taken refuge in the temple of Apollo after murdering his mother, is discovered seated upon the *omphalos* in the shrine of the god. The tripod again is the universal attribute of this deity, and became so because the Priestess Pythia used to sit upon the tripod of the oracle of Apollo at Delphi. In this position she inhaled the gas from the fissure in the rock below, and this caused her to give vent to the incoherent ravings which the attendant priests turned into hexameter verse, and doled out to the worshippers as the answers of the god.

The sundial erected on a marble pillar to the left of the steps by the Duumvirs Sepunius and Erennius, may also have been an appropriate offering to the sungod, but it is perhaps too much to assert this in the case of a town where sundials were common.

We have stated advisedly that this temple was the finest in Pompeii: no other covered so much ground; no other was so profusely decorated; of no Samnite building in Pompeii have we so complete and so authentic an history. It was originally a shrine surrounded by a colonnade, but when the portico of the Forum was built it was

obviously necessary to shut off the temple by a wall, to avoid the unsatisfactory appearance of two colonnades standing back to back. The temple was in the Doric style of all the Samnite monuments, but the restorers converted the partition wall into Ionic, and proceeded to carry out their ill-considered alteration through the entire building.

They decorated the walls with paintings mainly representing scenes of the Trojan war, in which the « far-darting Apollo » played so conspicuous a part; but such of these as have not been removed to the Naples Museum have utterly perished.

The cella is in the Corinthian style with six columns in front and ten on either side. The floor of the shrine is beautifully paved in coloured marbles and contains, besides the *omphalos*, the pedestal of the principal statue.

The records of the excavation of the temple are meagre and unsatisfactory as is usual in the early excavations, this building having been discovered in 1818, and no comprehensible explanation has yet been arrived at of the fact that the body of the bronze Apollo, now at Naples, was found in the temple, while the two legs of the statue were discovered in one of the towers on the city walls. The oracular statue of Diana, now in the Museum at Naples, was also found in this temple and is a most interesting specimen, because there was evidently a speaking tube which led to the mouth

through the back of the head, and holes in the right shoulder-blade seem to have been made to contain wires to work the eyes.

The inscriptions record the various persons who presented valuable gifts to the temple of the god, and the ancient pillars are still seen imbedded in the more recent walls. At the northern end of the temple is a door leading out into the Forum, near which is a flight of steps which appear to us to have led to the roof of the portico of the temple, and not to that of the Forum. A modern workshop erected on this spot has rendered all speculation on this subject only guess-work. Between the northern door of the temple of Apollo and the temple of Jove, is a range of brick buildings forming the northern end of the West side of the Forum, of which the first was most probably the « Corn Hall » of the city; the second undoubtedly a public latrine; and the last, to which access is obtained by a small low door (now closed) is stated by many writers to have been a prison, which is further vouched for by the untrustworthy legend that skeletons fastened in stocks were found in it. Fiorelli dismisses this legend with a smile, and suggests that the building was probably the treasury of the Temple of Jove which stands opposite to it. It has a modern door which is now locked, but the ancient door was of iron and led into a chamber lighted by a small aperture from above; this led into another that was completely dark. Above

these chambers were two shops with doors about four feet above the level of the street, which must probably have been approached by wooden steps. This would show that they are of later construction than the chamber below, as their steps must have been a decided obstruction to the narrow thoroughfare, and were probably only a makeshift.

The Temple of Jove flanked by two triumphal arches which span the main entrances of the Forum, occupies the northern side, and there is ample proof both from the inscriptions and the statuary found in it that it was dedicated to this deity. A double flight of steps leads up on either side to a large platform in front of the temple. These steps are fifteen in number, the architect having followed the instructions of Vitruvius, who lays down the maxim that the approach to a temple should consist of an unequal number of steps, so that the worshipper beginning the ascent with his right foot, should likewise plant his right foot first within the building.

The façade of the temple consists of six very fine Corinthian columns, of which the right hand one has been put together again. This was done in 1884 when a succession of Roman games was held at Pompeii for a charitable purpose connected with the disastrous earthquake which occurred at Casamicciola in the preceding year.

The *cella* seems to have been built on the Greek plan with two rows of columns one above the other, the floor of the gallery resting on the lower tier, and the roof of the temple on the upper one. Access to the gallery seems to have been obtainable by a small staircase hidden behind the three diminutive cells at the back. There is a large basement to the temple accessible by a small door (now locked) on the eastern side of the base. In this a colossal head of Jove was found, as well as a vast number of fragments of the former ornamentation of the temple, showing that this edifice had suffered severely in the 63 earthquake, and that at the time of the destruction of the city, steps were being taken to restore it.

It is difficult to account for the extremely limited accommodation in this temple, which must from its importance have required a considerable staff of priests. The tiny cells at the back can hardly be taken into consideration, and even if there was an upper story to them, its space must have been very limited indeed.

The Triumphal Arch on the eastern side of the temple was dedicated by an inscription to Nero Cæsar son of Germanicus, and was at one time cased with marble. On the Forum side are niches for statues, and on the other there are deeper niches

and pipes running up into them, showing that fountains stood in them. No trace was found of any statue upon the top of the arch, from which we should infer that it was built in the earlier years of Nero's reign, and that the statue perished in the 63, earthquake.

The Arch on the western side of the Temple is now shorn of almost all its ancient decoration, and as no inscriptions were found upon it, any statements as to its use are purely conjectural.

We shall now leave the Forum for a moment to visit three public buildings which stand about fifty yards behind the temple of Jove; namely the Temple of Fortune, the Baths of the Forum, and the Arch of Caligula.

Emerging from the Forum we have before us the Street of Mercury, the widest and in many respects the most interesting in Pompeii, running from the Arch of Caligula to the city walls.

On our right we may observe in the corner of a small shop a bit of roofing set up with its pretty spoutings, to show visitors the method of roofing adopted in Roman times. Adjoining this, in an open space are some colossal *pithoi*, or jars of terra-cotta. These were found near the ancient bed of the river Sarnus and were moved here for safe custody. They were used to contain dry goods.

The Temple of Fortune stands at the right hand upper corner of the street, and faces to the westward. It was a beautiful little Corinthian temple, built by the Duumvir Marcus Tullius and dedicated probably about 4 A. D. It had an iron railing in front of it, and whether by accident or design, the fragments of this railing when struck with metal produce the notes of the musical scale, a circumstance which has not yet been accounted for.

An altar stood just within the railing, and the vestibule was adorned with four Corinthian columns, while within the *cella* was the statue of the goddess, standing beneath an architrave upon which was an inscription dedicating the temple to the Fortune of Augustus. The Statue of Fortune was not found, and Fiorelli thinks that the statues of the family of Augustus were removed from the temple when the Augusteum was built; and the portraits of Marcus Tullius, a statue thought to be Cicero, and a female statue of which the face was broken off, substituted in their place.

The ladies of Roman times were specially devoted to the worship of Fortune, who was supposed to be able to hide the personal defects of her votaries from the eyes of their husbands and lovers.

The Forum Baths occupy the whole block opposite the Temple of Fortune, with the exception of a few

shops on its eastern and southern face. Their main entrance was into the wide street in which the Temple of Fortune stands, and led into the court or palæstra. This entrance being now closed, we must pass in by a narrow passage on the North side. It is generally admitted that this is the older of the two bathing establishments at Pompeii. Fiorelli dates it from the time of Sulla, and considers that it was finished in the time of Augustus about 5. A. D. An inscription informs us that these Baths were built with public money by Cæsius, Occius, and Niræmius, the Ædile and Duumvirs of the day, and the circumstances attending its dedication were recorded in a painted inscription long since vanished, which after saluting Maius as the chief of the colony states that « On the occasion of the dedication of the baths, by the liberality of Nigidius there would be a hunting scene played by Athletes, that the spectators would be sprinkled with perfumes, and the awnings would be spread. A similar inscription to the same effect was found on the walls of the ladies' side of the establishment.

The ground plan of the Baths is of the shape of a wedge having its broad end to the North, of which advantage was taken to locate all the main buildings in that part of the structure.

The sexes appear to have been more carefully separated in this establishment than in the Stabian baths which we shall describe further on, and this

perhaps is a sign that they were of an earlier period, when greater regard was paid to the public morality.

The first entrance on our left after leaving the temple of Fortune takes us into the men's side, and here we notice a flight of steps which led to the chambers above. The first room we enter after passing through a narrow passage is the *apodyterium* or dressing room, a spacious apartment with a vaulted roof, and seats with a foot-rest running round three sides of it. The foot-rest is very much worn, and traces may still be seen on the walls of the places where the pegs stood upon which the bathers hung their garments. The decoration of the roof shows a mixture of styles and was clearly not all by the same hand; from which we infer that the building was repaired after the 63 earthquake. A niche which once contained a lamp, is still visible in the wall; and above it a window which was formed of a single pane of glass, simply built into the brickwork.

The stucco decorations are interesting, the most conspicuous being a head of Neptune in relief with the water pouring from his hair and beard; he is surrounded by Tritons and Cupids bearing cups and arms. This hall though apparently used as a robing room was very public, for there are no less than six doorways leading into it; namely two on the North side, of which one led into the street,

the other into a small room which may have been used for hairdressing and shaving; two on the western side of which the first leads to the heating apparatus, which is situated between the baths for the ladies and those for the gentlemen, and the second into the warm room or *tepidarium:* and two to the South, of which one leads to the plunge bath and the other (which is closed) to the courtyard of the establishment.

The *frigidarium* or plunge bath is in a very fine state of preservation. It is covered by a dome, and lighted by a small conical aperture which was glazed. A jet of water fell from a bronze spout into the circular marble tank below, the walls were painted with floral decoration, and the cornice is designed in stucco reliefs with spirited representations of Cupids on horseback, and driving chariots at full gallop.

The tepidarium or warm chamber, is the chief feature of this establishment. The niches of it are supported by male figures in terra-cotta called in archæology « Atlantes », as female figures used for a similar purpose are called « Caryatids ». These were slighty stuccoed over, and some of the niches appear to have been bricked up with the view of strengthening the supports of the roof. This would probably be on account of earthquake damage. The ceiling is constructed on the barrel vault principle, and is profusely ornamented with stucco re-

liefs many of which are excellent in design. The circular intersections were painted in bright colours. At the further end of this apartment is a modern iron grating erected to enclose a large bronze brazier and benches, presented to the baths by Nigidius Vaccula, who by way of a quiet pun on his own name placed the figure of a heifer upon the brazier, and heads of the same creature upon the legs of the benches. This hall was also lighted by a glazed window. From it we pass into the *Calidarium* or hot chamber which had a hollow space beneath the floor for the circulation of the hot air, as well as hollow walls to raise the temperature. These walls are constructed upon a principle which will be more conveniently observed when we reach the Stabian baths. The hot chamber was lighted from above by day, and at night by a lamp which stood above the circular fountain at the southern end of the room. Upon this fountain was a bronze inscription stating that it was erected with public money by the Duumvirs Melissæus and Rufus, and that it cost 5250 sestertii or about six pounds sterling. At the other end of the hot chamber is a marble bath which was used with hot water, this chamber being (like the one in the Stabian baths) exactly arranged according to the rules laid down by Vitruvius who was an architect of the Augustan period. The system of the water supply and the heating apparatus can still be clearly traced, although the

arch which once carried the waterpipe across the street from the neighbouring block has fallen in. The boilers were on the upper floor to which access was obtained by a brick staircase.

The ladies' baths were at the north-western corner; and were much smaller and less ornate than those we have already described. They were heated by the same apparatus and supplied from the same reservoir as those of the men. They are at present not open to the public.

The actual process undergone by the Romans at their baths will be so much better understood when the more elaborate Stabian establishment is considered that we postpone our observations on that head to the next chapter.

The Arch of Caligula, like that of Nero is now destitute of all its ancient ornament. It was naturally a little more ancient than that of Nero, which it resembled in many respects, for here again we find waterpipes let into the masonry. On the top of it was a bronze equestrian statue of the Emperor, found in many fragments, which were joined together and may be seen in the Naples Museum.

We will now return to the Forum and consider the buildings on the eastern and southern sides of it, premising however that differences of opinion exist about every one of them. The first on our

left is known by three distinct names in the writers, namely *The Augusteum*, *the Pantheon* and the *Macellum*.

Of these three names the first seems to us at once the most likely and the most neutral. The most likely because statues of Livia the wife of Augustus, and of Drusus the son of Tiberius, as well as a fragment of an arm holding up the globe which was probably a part of a statue of Augustus were found in the shrine; and the most neutral because such a dedication would scarcely have interfered with the coincident use of the building for other purposes. That it was a Pantheon was argued from the twelve bases surrounding an altar in the centre of the Court, which were supposed to have supported statues of the twelve principal divinities. This theory has been generally abandoned, as also has another which suggested that these twelve bases were the foundations of the supports of a circular temple of Vesta.

That it was a Macellum or provision market is possible, first because as we have already stated this kind of merchandise was moved from the civil fora in ancient times; and secondly because the large counter in the eastern end seems especially adapted for the sale of such articles as fish and poultry. That this counter was used as a triclinium is obviously an untenable surmise, first on account of its being too narrow, and secondly because it

slopes inwards, whereas the Roman triclinia always sloped outwards.

The eleven chambers on the southern wall had an upper story and a wooden gallery running outside them. Three of these drain outwards by a four inch pipe which looks as if they were constructed to be washed down, and this supports the *Macellum* theory. We do not attach much importance to the arguments derived from the few pictures of fish and game upon the walls; because the remaining pictures were all of a mythological character, and the paintings of food were merely ancillary, and may quite well have referred to feasts held in the building by the Augustales, who to judge by their frequent mention in Pompeian inscriptions were a numerous and important fraternity.

The building was extremely ornate, and contained several statues. The façade towards the Forum was covered with marble and had some shops against it, which are thought to have been those of money-changers or jewellers. Besides the principal entrance, the building had a northern and southern door leading out into the side streets, of which the northern door adjoined a spacious court to the left of the *cella*, which may have been used for banquets connected with the rites. In short we think it certain that the building was primarily used for the worship of Augustus, though it seems quite possible that a part of it was used as a market.

The Curia Senatorum is the next building and presents nothing remarkable. It was an apse with a half dome over the further end, and a structure in the centre which may have been an altar or a *rostrum*. If it was a Curia it would be the meeting place of the Decurions, and as they certainly had a meeting place, and it was most likely to be in the Forum, this conjecture is as good as any other. The building is now completely stripped of its marble, statues, and other ornaments.

The Temple of Mercury is next to it and is now used for the storage of the larger stone and marble fragments found in the excavations. It has in its centre a marble altar with a basrelief representing a sacrifice on the front of it, while the sides are decorated with various sacrificial emblems. The temple was built by the priestess Mamia and was of great beauty and elegance. The assertion that it was built by the priestess Mamia and dedicated to Augustus is founded upon an inscription which is thought from its dimensions to have come from the pediment of the cella, though no record of its discovery exists. The sacrificial emblems on the altar are no guide, for they would serve as well for the Augustan rites as for those of Mercury, and indeed if the former appellation has slender support, the latter has none at all; unless we admit that the

building next to it is an Exchange, in which case there may be some show of reason in putting the shrine of Mercury, who was the presiding deity of the financial world in close proximity to the money market; but apart from this we see no reason to assign it more to one deity than to another.

The Exchange of Eumachia fills up the remaining space between the temple of Mercury and the street of Abundance, and was a very handsome building dedicated to the « Concordia Augusta ».

It will be remembered that the temple of Janus at Rome was always open in time of war, and that Augustus closed it in token of the universal peace of the Roman Empire in the very year in which Our Saviour was born. Horace mentions the fact in his odes, thus showing that it laid a hold on the popular feelings of his day, and this temple at Pompeii was no doubt dedicated to commemorate this famous universal peace. The front was faced with marble, and had four niches for statues, two of which we learn from the inscriptions were dedicated to Æneas and Romulus or Quirinus, the former having been the builder of the Lavinian city, and the latter the founder both of Rome and of the temple of Janus, which Horace calls the « Janum Quirini ».

The other two statues are thought to have been Julius and Augustus Cæsar, the founders of the

Roman Empire. The inscription to Æneas was much broken but has been thus restored.

« Æneas son of Venus and Anchises brought to Italy the survivors of the Trojan war, built the Lavinian city and reigned there three years. Afterwards when a battle had been fought he vanished and was taken into the number of the gods. »

The inscription to Romulus was much more perfect, and runs thus;

« Romulus the son of Mars built Rome and reigned thirty-eight years. He slew Acro king of the Cænensi and dedicated the spoil to Jupiter Feretrius. When he was received into the number of the gods he was called Quirinus. »

The door of the portico was decorated with the beautiful arabesques in marble now in the Naples Museum, representing birds and diminutive animals in fine curves of bold foliage. Passing through it we reach a large Court which was surrounded by a covered passage, as well as by a cloister of the usual description supported by Corinthian pillars. This was further decorated with portraits of illustrious citizens who had obtained this honour by a decree of the Decurions. Within the portico were various vats and water taps, and as it was built by the public priestess Eumachia, it is thought probable that she permitted the use of them to the Fullers,

who out of gratitude erected in her honour the statue of which a plaster cast now stands at the further end of the building.

The question of the use to which this edifice was put is a difficult one to decide, but the balance of probability seems to incline in favour of its having been used as an Exchange by the merchants of the town. They would in all probability be turned out of the Basilica, where their conversation interfered seriously with the administration of justice, and no place could have been found more convenient for them than this one. Here the money changers would have their seats, and the commercial business of the city would be transacted. If it is asked what the Fullers had to do with this, the answer is that they were a wealthy and important city guild: for as the Romans wore woollen clothes almost exclusively, a well dressed man (and dress was a passion with them) must have had frequent recourse to the fullers, who being a wealthy community, no doubt did a little money-lending and other financial business whenever opportunity offered.

The remaining buildings in the Forum scarcely require minute description. The one at the opposite corner of the Street of Abundance is called the « School of Verna » for no better reason than that this pedagogue and his pupils wrote up an inscription in it, stating that they desired one Capella to be made Duumvir. The building was probably

used for holding *Comitia* or elections, and was decorated with statues and marble.

No positive conclusion can be come to as to any of the three large buildings at the southern end of the Forum, but it is tolerably certain that they were public offices, and may perhaps have been used as Courts of first instance. There is no authority for calling the centre one a treasury. Indeed all we know about them is that they were evidently public buildings of some kind, and certainly of a late period.

CHAPTER VII.

THE PUBLIC BUILDINGS OF POMPEII.

(*Second group*)

The Lesser or Triangular Forum — The Portico of Vinicius — The Temple of Hercules — The Ludi Gladiatorii or Fencing School — The Greater or Tragic Theatre — The Lesser or Covered Theatre — The Temple of Isis — The so-called Temple of Æsculapius — The Stabian Baths.

It will be observed on leaving the Greater Forum that the Street of Abundance is rendered impassable to carriages by three large blocks of white travertine set up in the middle of the roadway. These were of late period and their identity with the material which forms the pavement of the Forum seems to denote that they are of the same date. They show how jealously the Romans protected their principal resort from the inconvenience and noise of wheeled traffic. The Forum seems in later times to have had no bridle access at all, excepting by the small and circuitous street which leads round along the western wall of the town, and joins the street of

the Sea Gate near the northern entrance of the Basilica. Another street equally narrow and more than equally circuitous led into the south eastern corner, but this is completely blocked by a public fountain. Hence we may suppose that the admission of carts was altogether discountenanced, and that vehicles or horses were not allowed in the Forum excepting in cases of absolute urgency.

The Triangular Forum bears much the same relation to the second group of public buildings as the Greater Forum does to the first; and from it also carriages were excluded. It stands upon the southern wall of the city, having the theatres and barracks on its eastern side, and ordinary dwelling houses to the westward of it. It is approached by a handsome Ionic portico consisting of eight massive Nucerine stone columns, which have been so conscientiously restored that the most casual observer can at once distinguish the new parts from the original ones.

This portico was adorned with the busts of distinguished citizens, and although these pillars did not escape the general stucco decoration with which the Romans disfigured the ancient monuments of their city, this has vanished from lapse of time, and we see the columns with their charming cornice much as they must have appeared before they were

tampered with by the ignorant fashions of a degraded age.

This building was one of those discovered in 1769 in some of the earliest excavations made, and to this incident we must attribute the loss of much of the ornamentation of the portico, and the few specimens of the massive tiles which covered it having been preserved to us. No care whatever seems to have been taken of these fragments; indeed those which are now set up were found heaped together in a corner, and it is certain that many pieces which are missing were used for the repair of some of the neighbouring buildings.

Immediately on entering the triangular enclosure we encounter the base of a statue erected to «Marcus Claudius Marcellus Patron», and find ourselves at the apex of the Forum, which in ancient times was surrounded on the eastern and western sides by a Doric cloister supported on a hundred pillars, but open on the southern side except for the Temple of Hercules, which stands here in close proximity to the city walls. The space now occupied by the Forum was probably in more ancient times the site of the sacred grove which was universally planted round the Grecian temples.

It was perhaps owing to the presence of these trees, or perhaps to the loftiness of the sacred edifice, that these groves were so frequently struck by lightning. Horace speaks of this in his odes when he

says of Jove that he « casts his thunderbolts on the unchaste groves »; and we shall see further on, that a phenomenon of this description may perhaps have occurred on the very spot we are now describing.

The cloister though much less ancient than the temple, dates back probably to the later Samnite times, and was stuccoed and painted by the Romans, who also made ways into it on the eastern side to the Portico of Vinicius and the Greater Theatre, as well as a flight of stone steps which leads into the *palæstra* of the *Ludi Gladiatorii*, or fencing school.

The Portico of Vinicius which is reached by the first doorway on the left, is an area surrounded on three sides by a colonnade, and is almost identical in form with the School of Verna in the Greater Forum. It was identified by an important inscription of the Samnite period which states that Vibius Adiranus left a sum of money to the republic of Pompeii by his will; and that the Senate of the city dedicated it to the construction of this « *tribos* », (public meeting place?) at the time when Vibius Vicinius the son of Marius was Quæstor. The inscription goes on to say that the Quæstor superintended the construction of the edifice, and approved of it after it was finished.

It is to be regretted that the inscription does not tell us the purpose of the building more exactly,

but the steps in the centre of the southern portico, and the base in front of them leave us little doubt that it was a place for public meetings, and that the steps we have mentioned led up to a *rostrum* or platform for orators.

One of the pillars was bored for a waterpipe, and this was probably supplied from the large cistern behind. Some writers have supposed that this cistern was used for watering the theatre, but it is obviously too low for this purpose and could not have afforded sufficient pressure to throw water on any but the lower seats.

The Temple of Hercules though the least perfect of the ruins of Pompeii is the most ancient, the most massive, and was for centuries the most magnificent building in the city.

Owing perhaps to its proximity to the walls, the temple had evidently become a ruin even in Roman times, and it is certain that they had broken up many of its colossal stones and used them for the structure or repair of their own buildings. To appreciate the magnificent position of this temple it is necessary to mount the five lofty steps which lead up to its rectangular base. From hence the most charming view extends over the plain of Castellammare and the hills of the Sorrentine peninsula; a landscape exceptionally lovely even in this city of beautiful views.

The façade of the temple was supported by six Doric columns of colossal size, and the sides by eleven, (the pillar at the angle being counted twice over). There is not a single column standing, but their ancient positions can be readily recognised. Three altars were found to the North-east of the temple; and just beyond the steps of its eastern frontis a rectangular enclosure like a large dust bin, in which the refuse of the sacrifices was deposited.

Beyond this, but to the left of it, is a pretty little building in the Doric style and of early date, built according to the Oscan inscription, by Numerius Trebius. We do not know why this building is supposed to have been a Bidental; a name given to any spot which had been struck by lightning, because a *bidens* or sheep was sacrificed there. Such enclosures were holy ground and might not be trodden upon. Cicero informs us that the Duumvir Erennius was killed by lightning on a clear day at Pompeii, but the construction of this building is evidently anterior to the institution of Duumvirs at Pompeii, consequently it could not record the death of Erennius. Overbeck asserts most positively that it was merely a well or cistern to provide water for the use of the temple; and though Dyer says that its construction warrants either theory, the less romantic explanation seems so much more probable that we have no hesitation in pronouncing for it. It is strange that the matter has never been cleared up

by further excavation, for it is evident that if there was a cistern or a well there in ancient times, a very little digging would discover it, and set the matter at rest.

On the West of the temple is a semicircular stone seat in admirable preservation, which had a sun-dial upon it, and an inscription recording the names of the Duumvirs who had erected it at their own expense.

The above gives in a few practical words all we can gather from the ruins of the temple, but it is obvious that in the days of its magnificence it was equal to the Pæstum temples, and the problem of its destruction still remains unsolved. And this problem can only be solved by conjecture. Had the building been thrown down by the 63 earthquake, we can easily imagine that the Romans of that day who knew nothing and cared less about art, would have broken up the stones to repair their houses with the fragments; but against this we must set the fact that most of the rebuilding after this disaster was in brick and not in stone, and that the ruins of the buildings themselves would generally provide stone enough for the purpose of filling in between brick coigns and mullions.

That the wall of the Isiac Curiæ was built of stone fragments is obvious enough, but again it must be remembered that it was originally built of stone, and that the present temple of Isis was rebuilt from

its foundations mainly no doubt of the materials on the spot.

Hence we strongly suspect that the destruction of the Temple of Hercules occurred a long time before 63. and a long time before building with bricks was usual at Pompeii. We are inclined to conjecture that the building was a ruin before the siege of Sulla, but how it became a ruin is another matter. Such a building would certainly not fall to pieces of itself, any more than the Temples of Pæstum have fallen, and even if it did, we should expect that some traces of such massive stonework would surely be visible in the buildings repaired with it. It is possible of course that the remains of the temple were used to build the theatre, but one cannot help wondering why the base with the stones hewn ready to hand was not used, instead of the pillars which must have been broken up before they could be adapted to an ordinary building. We must be content to class this problem among the many difficulties which further excavation may some day clear up for us.

The Ludus Gladiatorius or fencing school, is situated at the bottom of a flight of stone steps which leads from the Triangular Forum to the level of the pit of the Greater Theatre.

The inscriptions upon the walls leave no doubt of the use of the building, as they consist of pro-

grammes of the entertainments in the amphitheatre, eulogies of persons who caused them to be held, and a vow by a gladiator to Venus if his arms proved successful. Fiorelli thinks that the Ludus was once merely an open space including the site upon which the theatres now stand; that the gladiators were travelling performers, who went from town to town after the manner of a modern circus; and that when they reached Pompeii they encamped upon this space. Barracks were subsequently erected for them when they became a resident part of the community, and here they were regularly trained for the games of the Amphitheatre.

The barrack square was surrounded by a portico of Doric pillars (afterwards stuccoed and painted) the bases of which were painted red, with the exception of the central pillars which were blue, and were probably intended to divide the area into four equal parts by imaginary lines, for some purpose connected with the training of the men. No traces of this diverse painting are now discernible. There was a very large kitchen in the building, in which the enormous bronze boiler now in the Naples Museum was found. This was probably used to make the *gladiatoria sagina*, a kind of porridge upon which the men were fed. Many skeletons were found in the building which Dyer conjectures to be the remains of gladiators who were wounded, and unable to escape. Here too the stocks (now at Na-

ples) were discovered. In these were the skeletons of two men who were undergoing this particularly unpleasant form of punishment, and who were evidently forgotten at the time of the disaster.

The upper floor consisted of sleeping rooms, but as these have been adapted to modern uses, they do not afford much scope for study. The paintings in the *exedra* or parlour were very fine and represented trophies of gladiatorial arms; and it is here that the splendid bronze helmets, shields, greaves and armour now in the Naples Museum, were found. These arms were evidently not intended for use, and if they were not prizes for successful combatants, they were show arms for wearing in the processions which usually formed the opening spectacle of the combats in the arena.

The fencing schools of Roman times were presided over by a *lanista*, who stood to the gladiators in the same position as a trainer to a modern pugilist. The men were brought into the most perfect bodily training by special food and abundant exercise. Their points and paces were scrutinised by their patrons just as sporting men criticise the form and gallop of a favourite racehorse, and the betting upon the contests ran high when well known combatants were matched together.

The passion for this kind of amusement seems to have risen to a great height in southern Italy, as we find a very large number of amphitheatres

within a short distance of Naples, of which we may instance those of Pozzuoli, Cumæ, and Posilipo only a very few miles from one another, not to mention the celebrated arena of Capua where the Venus Victrix and the Psyche were discovered.

The Theatres of Pompeii adjoin the barracks, and give us a capital idea of the buildings in which the ancients enacted their dramas.

To understand them it is necessary to know a little of the history of the Roman stage and its development.

That the Etruscans were very fond of the drama is certain; that they had stone theatres is by no means equally sure; for modern research has decided that the theatre at Fiesole, and other similar buildings in Italy, long attributed to the Etruscans, were in fact Roman.

Whether or not, it seems certain that the stone theatre was a late introduction into Rome, and that the earliest Roman theatres were built of wood. Pliny describes the wooden theatre of Scaurus at Rome, built in 58. B. C., as a splendid edifice with a stage in three stories, of which the lower one was marble, the second glass, and the upper of gilded woodwork; but the first stone theatre was built by Pompey in 55. B. C. and appears to have been the earliest stone theatre in Italy.

The Roman theatre though different from that of the Greeks seems certainly to have been derived from it, the main variation being that the actors in Roman times were brought much nearer to the audience. The reason for this would probably be that the Greeks depended more upon scenic effect for the success of their dramatic performance, and the Romans more upon the words being distinguishable.

The play of Medea seems to have been a favourite one in Roman times, and may perhaps have been played in a Latin version. We notice it frequently in the frescoes and especially in the vestibule of the House of the Centenary, where the scene seems certainly to have been taken from the stage, and not from the legend. Horace again in his *Ars Poetica* (when he says that the climax of the tragedy must be left to the imagination, and must not be enacted upon the stage) cites the Greek play of Medea and not one of the current Roman dramas. He says « Medea must not slay her boys in the sight of the audience »; and he would not have selected this incident had it not been that the play was well known to his readers; nor would he have given the caution against the perpetration of horrors upon the scene, had this not been a tendency of his time which he thought it in the interests of dramatic art to reprimand sternly.

That dramatic art was in decadence in the Pompeian age is manifest from the contemporary writers, though we can gather nothing on the subject from the theatres themselves.

Assuming that the space occupied by these and by the *Ludi gladiatorii* was once a mere open square, we may fairly gather that wooden theatres were erected upon it before the fashion of stone ones came in, and that when stone theatres were in vogue, the Pompeians took advantage of the slope of the ground at the northern end of the square to erect their theatres (as was the Roman custom) upon the hillside, and facing the South.

The Greater or Tragic Theatre of Pompeii stood with its back to the *curiæ* of the temple of Isis, and its walls were abundantly scribbled upon by the patrons of the drama.

Upon them was an inscription rudely scratched which was appealed to for some time as evidence of Christianity having existed in Pompeii. This supposition was rudely dispelled when the whole inscription was read. It is as follows. « *Methe Cominia the Atellan loves Crestus* ». Thus far perhaps the Christian interpreters were justified in their conjecture; but the conclusion of the document must have been a severe shock to their feelings. It runs, « *May the Venus of Pompeii abide in*

their hearts, and may they ever live happily together ».

The theatre dates from the time of Augustus, and was built by Marcus Artorius at the expense of the brothers Holconius, whose statues undoubtedly stood upon the stage, just as those of the Balbi stood on the stage at Herculaneum. It would appear from the numerous inscriptions relating to the Holconii, that every time they obtained a new political office, a new inscription was placed under their statues, and the old one put on one side, because as these portraits were erected at the public expense, it is not likely that there would have been in a single building as many statues of these brothers as would account for the large number of fragments of inscriptions discovered in the theatre alluding to them, but bearing different titles.

The stage was provided with three exits according to rule, all being placed in the back ; and was decorated with numerous statues, of which only the pedestals remain. Such a stage would be inconveniently narrow to our ideas, but Horace lays down the rule that only three actors should appear on the stage at one time, and that if for any reason a fourth were introduced, he should on no account be allowed to speak. And we think that our modern experience bears out this doctrine, for nothing is more difficult to execute satisfactorily on the

modern stage than a scene in which many performers are on the boards at the same time.

The large trench in front of the stage was for the curtain, which was lowered into it at the commencement of the performance and raised at the conclusion of it; thus reversing the method which our superior mechanical arrangements have enabled us to adopt. Virgil speaks of the curtain as being of purple, but his allusion no doubt is to the principal theatre of Rome, and the fact that he mentions that it was hauled up by the «tattooed Britains» has given additional interest to his well-known line.

The semicircle in front of the curtain would be devoted to the orchestra whose name it bore. The magnates of the city sat upon the lower rows, each upon his *bisellium*, which was no doubt brought down by his slaves when their master intended to witness the performance. A centre seat in a conspicuous position was allotted to the Holconii as founders of the theatre, and an inscription may be seen on the site of it. This was once in bronze letters, but now appears as if cut into the marble, and records their titles and bounty.

The *Auditorium* of the theatre is reckoned to have held about 5000 people, an estimate which allows about thirteen inches to each spectator. It was divided horizontally into twenty-nine tiers, which were arranged in three divisions, the occupants of each division being determined by a statute of Au-

gustus, according to their rank. The seats were further divided vertically into five wedges by the stairways which led up between them. The whole theatre was surrounded by an arched crypt which gave access to the upper galleries by inner staircases. On the inner side of the upper row are large blocks of stone, pierced by square holes. These were the sockets for masts which upheld the awnings to protect the spectators from the sun. These awnings were an invention of the Campanians, and any one who has experienced the extreme difficulty of stretching an awning over a large surface must appreciate their ingenuity. The method used can be seen in the fresco of the Nucerine riot to which we shall allude in our description of the Amphitheatre.

The Smaller or Comic Theatre seems to have been begun about 25. B. C. by the Duumvirs Valgus and Porcius who erected it to order of the Decurions or Town Council. It is a small building and we know that it was roofed in, because the inscription speaks of it as the « covered theatre ». That it was completely roofed in is unlikely, because that would have rendered it inconveniently dark, and that it was artificially lighted and used at night is extremely improbable. We may therefore conclude that the spectators were protected from the sun by a per-

manent penthouse which served the purpose of the more expensive and troublesome awnings which were necessary in the case of the tragic theatre.

The roof appears to have been shattered in the 63. earthquake, and a quantity of new tiles placed by the walls of the greenroom justifies the conclusion that it was being rebuilt at the time of the destruction of the city.

The orchestra was paved with coloured marbles, and an inscription in bronze letters states that Marcus Oculatius Verus the Duumvir, presented it to the town « pro ludis », that is to say instead of giving them public games on his accession to office. The inscription is in the Naples Museum but it has been wrongly restored, the name of Holconius having been substituted for that of Verus. It is notable that the games after the election seem to have been a recognised right of the people, but one cannot help reflecting that the paving of the theatre must have been cheaper than a show in the Amphitheatre, and have pleased the public in a less degree.

The building is much less important than its larger neighbour, and was evidently devoted to low comedy played probably in the Oscan dialect, with the clever fool of Atella as its leading character. As this buffoon is so frequently represented on the later Greek vases, and survives to this day as the central figure of Neapolitan low comedy, we may confidently assume that he has kept his place ever

since in the affection of the Latin race, while the existence of many persons much more useful has been unrecorded, and many institutions apparently much more stable have vanished.

The Temple of Isis and its Curiæ fill up the corner behind the theatre, and concerning them there is no doubt whatever, for they are among the few discoveries of the earlier excavators of which a comprehensive record was kept.

The principal inscription is as follows;

N . POPIDIVS . N . F . CELSINVS
ÆDEM . ISIDIS . TERRÆ . MOTU . CONLAPSAM
A . FVNDAMENTO . P. S. RESTITVIT . HVNC . DECVRIONES
OB . LIBERALITATEM
CVM . ESSET . ANNORUM . SEXS . ORDINE . SUO . GRATIS
ADLEGERVNT

Numerius Popidius Celsinus, the son of Numerius restored from its foundation and at his own cost the house of Isis which had fallen down in an earthquake. The Decurions elected him a member of their body, without fee on account of his liberality, when he was six years of age.

The translation of this inscription has been very much disputed, but there can be little doubt that

the above is correct. Numerius the father was probably a freedman, and consequently not eligible for municipal honours. His son Celsinus being born of free parents was under no disability and the compliment of making the child a Decurion was accordingly paid to the wealthy freedman.

It will be observed that the building is spoken of as « *Ædes* » a house, and not as « *Templum* », and this proves that the worship of Isis, which had been forbidden by the Roman Senate in 57. B. C. was now only tolerated, and not formally allowed even in the provinces. Again, the inscription tells us that the building had been destroyed by the earthquake, and rebuilt from its foundations. Consequently this is the most recent of all the temples of the town, and gives us an excellent idea of the style of the day, although it has been stripped of its ornaments, and has contributed as many important specimens to the Naples Museum as any building in the town.

An altar dedicated to Isis may be seen in the basement of the Museum, near the marble statue of the goddess wearing a gilt necklace with half moon pendant, holding the key with which she regulated the flow of the Nile, and a « *Sistrum* » or bronze rattle, with which her worshippers used to celebrate her rites. This statue was placed in the temple of Isis at the public expense, but was not the main image of the goddess, which is described as having

been of wood, with marble head and hands and cloth drapery. We are not aware that any remains of this statue are extant.

Two columns of Egyptian *breccia* with bronze Ibises upon them (also in the Museum) stood at the foot of the steps of the shrine. Near it was an Isiac tablet of alabastrine stone, representing thirteen figures worshipping Osiris, having beneath them an inscription in hieroglyphics to the divinities of the upper and lower regions.

The beautiful bronze laver inlaid with silver and red mastic also came from this temple, as did the arabesques in the first gallery of the fresco department, and the fine paintings of the legends of Io. But perhaps the most interesting, and certainly the most unique of the trophies are the frescoes representing the Isiac rites, on the compartments XXI and XXII in the Museum, which are thought by some to represent the morning and evening worship.

The whole temple was a glow of bright colours, but as it was excavated more than a hundred years ago, such of its paintings as were not removed to the Museum have perished upon its walls, and are indistinguishable.

The building is a small shrine standing in a pillared court, beneath the cloister of which were several altars for various rites; and such Egyptian subjects as the dog-headed Anubis, and the child-god Harpakhrat, the Egyptian type of perpetual youth

and the rising sun. His festival was held at the winter solstice, and is believed to have been the original cause of our selection of the 25th of December for Christmas day.

The pillars of the shrine were of the Corinthian order, and a brick structure within it is thought by some writers to have been used in connection with oracular trickery, but this seems to us unlikely because there is no attempt at concealment, which we may suppose to have been a necessary accompaniment of mummery of this kind.

The doors of the temple closed on the inside, and the priests had a separate exit on the left.

The main altar stood in the Court at the foot of the steps of the shrine, and behind it is a small building with steps leading down into what may have been a cellar in the basement of the temple.

The square brick building beneath which Fontana's acqueduct now runs, was formerly the place where the remains of the sacrifices used to be thrown, and many burnt fruits and similar objects were found in it. The handsome hall at the back of the shrine served no doubt for initiations, and led to the priests' apartments at the back. The legend which asserts that the skeleton of a priest who was having his dinner, and of another who had cut his way through the wall were found here, is one of the many little romances which have grown up around the ruins.

The Temple of Æsculapius is by far the smallest of the public buildings of Pompeii, but it is not wanting in interest, especially to the architect, on account of the grotesque character of its stonework.

Its dedication to Æsculapius is extremely doubtful, and if it only derived its name from the terra-cotta statue now in the Naples Museum the name is certainly wrong, as the statue represents Jove, and the companion statue Juno. They are we believe the largest ancient terra-cotta statues extant in perfect condition, but there can be little doubt that they do not represent Æsculapius and his daughter Hygeia.* In our description of the Stabian Gate we shall show our reasons for conjecturing that this is the shrine of the Melichian Jove, which is mentioned in the inscription found under that Gate. Fiorelli (p. 18) mentions a shrine of the Melichian Jove built by the Greeks in the purest Doric style, but does not tell us where it is; and we confess

* The legend of Æsculapius is so little known that it may be worth while to mention that he was supposed to be the son of Apollo, who sent him to the Centaur Chiron to be educated. Chiron was the legendary doctor of men and horses, and taught him medicine. Æsculapius after many legendary adventures landed on the *insula Tiberina* (in the Tiber at Rome) in the form of a serpent, which hence became his emblem. A statue of him was found upon this island in a temple dedicated to him. This statue passed into the Farnese collection, and is now in the Naples Museum.

our inability to identify it by this description. Further on (page 29) he speaks of a similar shrine as probably existing near the Stabian Gate and upon the *Via Pompeiana*. As however he calls the little temple we are considering the Temple of Æsculapius, we think he excludes our conjecture that this is the shrine of the Melichian Jove, though it is to be observed that he gives it the name of « Temple of Æsculapius, Hygeia, Jupiter, Juno, and Priapus » in his index, thus admitting a degree of uncertainty as to its dedication.

The Stabian Baths which we take last in this group of public buildings, stand at the corner of the streets of Abundance and of Stabia, and are the best preserved of the numerous Roman baths in Europe. Here we see the building in which the ladies and gentlemen of Pompeii passed the greater part of their day. These baths were the centre of the social life of the town, and though they cannot compete for magnificence either of structure or decoration with the Baths of Caracalla at Rome, their perfect preservation has enabled us to understand a Roman bathing establishment as no other similar ruins have ever done before.

As we have given a very complete description of the Forum Baths in the preceding chapter, we purpose in this instance to treat of the Roman bath

in a more general manner, and to follow the bather through the various processes he underwent in the course of an afternoon visit to this establishment.

Before doing this it will be advisable to enter a little into the history of Roman ablutions, as these were subject to that general law of development which Professor Darwin has taught us rules all mundane affairs.

Seneca tells us that the ancient Romans (by which he means those before the Empire) washed their legs and arms daily, and their bodies occasionally only. This would be accounted for by these members being bare, and exposed to the effects of mingled dust and perspiration. We may presume that their faces shared in the daily ablution, although the philosopher does not include them.

For washing of this kind no public institution was necessary, and we are left in the dark as to the exact period when public baths were introduced. But whenever it was, there can be no doubt that the unwritten law with respect to private baths, exacted great prudery in the matter. A father might not bathe with his son if he were beyond the age of absolute boyhood, and the notion of a public bath open to the male sex indiscriminately, would have been indignantly scouted. Time, and the growing desire of cleanliness and comfort overcame all conventionalities of this kind, and no patrician's villa was complete unless it had what we call a « Turkish

bath belonging to it. But the bath which growing civilisation had made a necessity of that personal cleanliness which always follows in the train of higher culture, soon became a pleasure, and the desire for it spread downwards from the class who could afford it, to the class who could not. This necessitated public baths for the lower orders, and in time it was found that the heating and arrangement of the public baths were far superior to those in private houses. The one could be enjoyed at any time, the other needed long preparation and costly appliances. Englishmen not yet middle-aged can remember the time when in an ordinary English household a hot bath was not procurable without a good deal of notice. How much more then must the Roman middle classes have felt the difficulty with nothing in their houses that we should dignify with the name of a fire? Hence even wealthy men began to use the public baths, and the ladies rapidly followed suit.

That the ladies must have a separate establishment of their own required no argument; that it would save trouble to heat it from the same boilers as that of the gentlemen was also self-evident, so an annexe for ladies was added to the existing baths, and as in most cases these had already filled up all the available space, the ladies' baths were usually crowded up into a corner.

That the ladies resented the fact of their baths being inferior to those of the gentlemen is proved by a curious story told by Aulius Gelius, who says that a lady who was wife to a Consul at Teano insisted on bathing in the more sumptuous side of the edifice, and that the Quæstor in consequence turned the men out to gratify her caprice!

The pleasure of the bath was now enjoyed by both sexes with complete propriety, but in the later Pompeian time the luxury of the bath had begun to declare itself, and though we find the sexes still separated, we cannot help noticing that the separation in the Forum baths was much more absolute than that in the Stabian establishment, and we are led to speculate that the separation contemplated in the incomplete baths of the street of Nola would have been still less discernible.

At any rate Hadrian, who died barely forty years after the destruction of Pompeii, made a law forbidding promiscuous bathing, so that we may be sure that the custom existed in his time.

Originally the baths were open only from sunrise to sunset, but the numerous lamps found in the Pompeian bathing establishments lead us to infer that they at least were kept open after nightfall. Having thus traced the rise and decline of the Roman bath, we can only wonder how it arose that an institution which when properly carried on was so beneficial and so pleasant, should have utterly

vanished from the country. It seems to have lasted in Italy till about 450. A. D. when all trace of it disappears in the Western Empire, although the Romans clearly introduced it into their Eastern Empire, where it still remains one of the great institutions of the country, as any traveller in Turkey will have noticed. From hence it has travelled westward again, so that it may be truly said that Rome is the mother of the modern « Turkish Bath ». Let us now pass on to consider how these gorgeous establishments were used by their customers. Here, first of all we must make allowance for that variety of taste which influenced the people of Pompeii, just as much as it influences those of London. Some no doubt never took a cold bath; others probably never entered a hot one. Some were exhilarated by a good wrestling bout in the palæstra; others were quite content to raise their bodies to the required temperature by following the advice of the Roman medical writer Celsus, who recommends his patients to sit quietly in the *tepidarium*, or warm chamber, *without undressing,* until their perspiration should have commenced.

We think that writers on Roman baths have hardly taken these matters sufficiently into consideration, when they have laid down a general rule as if it were applicable to every variety of case; and have apparently neglected the personal idiosyncrasies of every individual.

If we enter the Stabian Baths by their principal entrance we find ourselves in a large Court or *palæstra*. Now the word palæstra is derived from the Greek, and means a « wrestling ground », and this no doubt is the purpose for which the enclosure was primarily intended. The seats under the southern portico would be for the spectators who would no doubt consist of elderly men (the most unsparing of critics), ladies, and such of the gilded youth of the town as preferred flirting to athletic exercises.

The more muscular youths would be engaged in wrestling: playing « *sphœristerium* », a game which corresponded to our « fives », and more remotely to lawn tennis: swinging the « *corycos* », a sack of sand which was suspended from a pole: or hurling the large stone bowls which were found in the court. The ordinary games with a hand-ball were very favourite with the Romans, and involved a good deal of muscular exercise. Horace says that the blear-eyed and those whose digestion was weak found them unsuitable, and the frescoes of the Roman baths show several varieties of the game. Martial tells us he was playing at ball when the bell announced that the baths were ready, and no doubt he was only conforming to ordinary custom in doing so.

On the left of the spectators were three covered courts, of which one served as the dressing-room

of the swimming-bath, and the other two for games at ball in wet weather, or for those who preferred to be protected from the sun when the weather was fine.

We can readily imagine the muscular youth of the city indulging in a good game in the palæstra, and afterwards enjoying a swim in the fine bath which occupied more than half of its western side. Such as these would care nothing for the enervating luxury of the warm bath, and would never use it except for curative purposes.

But the class we have spoken of as spectators looked upon the matter in quite another light. They had not come to the baths for a little violent exercise (of which they were probably incapable), nor for a dip in cold water the very sight of which was enough for them: they had come to hear the gossip of the town, to pick up such items of news as form the staple of our « society papers » now-a-days: to chat over the last play or the coming gladiatorial show; to while away their time in criticising the decoration of the palæstra, the sports of the bathers, or the latest dinner party; or perhaps to pay their court to some professional beauty who was always to be found at the Stabian baths at a certain hour.

Such is the scene in the palæstra as the shadow from the gnomon of the large public sun-dial of Atinius falls upon the appointed hour (probably 1. P. M.)

at which the hot water will be ready, and the air chambers duly heated. A bell rings loud and long to summon the bathers; Chloë stops her dainty ears with her pearly fingers; Marius shouts to the slave that he has made noise enough; for Marius was at an orgy last night and he is rather nervous this morning. Indeed he has come to the Thermæ in the hopes of leaving his headache behind him, and of « pulling himself together » for the feast of to-night. Is he not to sup with Sallust the epicure, and would it not be an absolute disaster to go to such a house without an appetite?

Besides Chloë is to be there, and his witty tongue must be at its best to entertain her. Is she not the beauty of the city, and is not he her recognised admirer, envied by all the « *Jeunesse dorée* » of Pompeii!.

Let us follow him into the door on the right, now that he has escorted Chloë with her four slave-girls to the door at the upper end of the Court over which the word MULIER (woman) used to stand in bronze letters. We will follow her presently, but for the moment we will enter the other door and see what becomes of the gentleman who has been so devoted to her.

Two slaves await him; the one a swarthy Nubian to whom the hottest chamber is a delight; the other a wiry Briton, a lineal descendant of the troop brought by Julius Cæsar to grace his triumph

more than a hundred years before. His light weight and his hand on a horse had attracted Marius long ago when he was in Rome, and he gave a long price for the man; and had often refused a longer one, for he had found him a trustworthy fellow who could turn his hand to anything.

The Nubian carries a bronze stool and a snow-white sheet which stands out against his dark skin; the Briton bears a ring in his hand upon which are strung a *patera* or shallow saucer with a handle, two bronze strigils, and an alabaster ointment-pot full of the most costly crocus-oil.

They enter the vestibule and pass on into the tepidarium, a long vaulted chamber handsomely decorated with stucco panels. Here Marius languidly casts off his toga and hands it to the Nubian, while the Briton kneels before him and takes off his shoes, substituting a pair of grass sandals for them. His master in the meantime draws off all his rings, for the slaves in the Thermæ are notorious thieves, and the rings of Marius are known and envied all over the city. Does he not wear them upon every joint of each of his fingers, and has he not often boasted (for Marius is a regular snob as well as a fop) that his ten fingers carry the dowry of as many Virgins. These rings together with his master's money, the Nubian secures in the pouch of his belt, and follows Marius into the hot chamber where the latter seats himself, and enters into con-

versation with his friends while he sips a glass of hot spiced wine.

The first chamber is of a moderate temperature, the vacuum beneath the floor is about two feet in depth, and communicates with the heating apparatus as well as with the hollow walls. These are faced with large tiles, kept off the solid part of the wall by nipples two inches long. The heat of the room is pleasant without being enervating, and Marius feels his skin gradually becoming moist, and congratulates himself that the fever of last night's debauch is surely passing away.

He has been here perhaps half an hour, when he makes a sign to his slave to accompany him into the inner room. Here the temperature is a good deal higher, for the hollow bricks lead up outside the walls directly from the furnace beneath, and are not imbedded like those in the first chamber.

This hall moreover, is in close proximity to the principal furnace which also heats the ladies' baths, and, but for his sandals, Marius would not be able to bear his feet upon the scalding pavement. Even the Nubian grins and shows his white teeth as he moves his feet uneasily upon the heated concrete.

« Ye gods! » exclaims Marius, « these slaves of the Thermæ are bent on baking us alive! Come Africanus, and let us get done with this ». The Nubian approaches, and with his soft black hands soon covers his master with a thick lather which

he rubs in with a will. He then takes the strigil which is a concave bronze hook with a convenient handle, and with this he carefully scrapes Marius from head to foot, casting warm water over him from time to time till his skin is as soft as that of a young child. And now while his Master bends his head forward, he pours upon it first warm, then tepid, then cold water till he gasps again, and tells him to desist. They then adjourn to the plunge bath, which is in a circular building near the entrance. How cool and delightful it looks with its domed roof just giving us a peep of the blue sky through the aperture at the top, and its pure white marble bath glistening with the sheen of the greenish water, and surrounded with flowers and shrubs dextrously painted on the walls. Marius draws a long breath and plunges in. He feels as if new life were being poured into his jaded frame as he seats himself under the heavy jet, and allows the falling water to give his aching head a final cooling; and as he recovers himself he begins to think almost lovingly of the evening's banquet.

And now the nimble Briton is drying him; and wrapping himself in a sheet he is under the barbers' hands. The fragrant crocus-oil is applied all over his body; his hair is carefully curled, and our young exquisite saunters into the portico, putting on his rings as he goes, and debating in his mind whether he shall look into the theatre, content him-

self with a stroll in the Forum, or order out some of his slaves to take a row up the Sarnus in his brazen galley.

We will now return to Chloë, who with her four slave-girls entered the cool chamber on the ladies side of the Thermæ some two or more hours ago.

Here she was subjected to much the same treatment as Marius underwent, saving that there being no extremely hot chamber on her side of the Baths she did not run the same risk of being baked alive.

But if the hot chamber for the ladies was many degrees cooler than that used by the sterner sex, it was also much more handsomely decorated, or at all events much more of its decoration has survived to our times. The marble bath at one end and the labrum or fountain at the other, are so perfect that one might turn the water into them and use them again to-morrow, while the mosaic floor has scarcely a cube missing; though enough of the arch has fallen away to let us into the secret of the method in which the Romans constructed their vaults, namely by building amphoræ into them, in order to combine lightness with strength.

But Chloë's toilet is not so simple as that of Marius; her raven tresses require to be combed out, and with all the care of her maidens they have not been able to keep them perfectly dry. She will not therefore show herself again in the palæstra, but sends word without that her litter is to be brought

to the little western door, which leads from the Baths into the small street at the back.

As soon as her litter is announced she passes down the passage where are the private bath rooms, till she reaches the door.

She calls impatiently to the porter, for she does not wish to be seen leaving by this exit. It is out-of-the-way, and odd stories are told of some of the ladies who go in and out by it: so she steps nimbly into her litter and drawing the curtains of it, orders her bearers to carry her home again. Her maidens follow bearing her elegant silver strigils, embossed with the bust of the chaste Diana; her silver mirror adorned with a relief representing the death of Cleopatra, her alabaster jars of costly ointment; her glass vessels of exquisite perfumes, the proudest spoils of the Sabæan caravans; her ivory combs and silver hairpins, her gold bracelets and her coral amulets. And woe indeed to them if anything should be missing on their arrival, for Chloë 's vengeance is swift and sure, and the terrible lash of her savage Greek Majordomo hangs ever ready on the pillars of the peristyle.

CHAPTER VIII.

THE WALLS, GATES, AND AMPHITHEATRE.

Introductory Remarks — The Gate of Stabia — Jupiter Melichius — The Nucerine Gate and Tombs — The Amphitheatre and its Sports — The Gate of Nola — The Gate of Herculaneum — The City walls.

ORIGINALLY the walls of Pompeii were pierced by eight gates, to which Professor Fiorelli has given the following names — The Gate of the Sea — of Stabia — Nuceria — Sarno — Nola — Capua — Vesuvius — and Herculaneum.

Of these only four are at present visible in their entirety, namely those of the Sea, of Stabia, of Nola and of Herculaneum. A small portion of the Gate of Vesuvius is also visible, but the others though once opened up, are now quite covered again.

The walls are traceable all the way from the Amphitheatre to the Gate of Herculaneum, and the circuit of them can be made either on foot or on horseback. If the latter plan is adopted, the high road must be taken as far as the Amphitheatre, as the walls cannot be approached before that point on the outer

side. But the pedestrian will find it interesting to make the entire circuit, within the walls to the Amphitheatre, and without them for the rest of the distance. The excursion will occupy a couple of hours including a visit to the Amphitheatre. The walls are visible only at a few points within the city, but if the outer circuit is made, the site of all the towers can be identified, and numerous places will be observed where important breaches have been made in the defences which have been patched up subsequently by a different and very inferior kind of masonry, stuccoed over so as to look like the original wall. It will be observed that the outer walls of all the towers have been pulled down, and this was no doubt done to disfortify the city. An inspection of these ramparts will be interesting to military men and archæologists, but it involves a long walk, and the expenditure of a good deal of time, and should therefore not be undertaken by those who have not leisure unless they are specially interested in the matter. The original spouting for draining the ramparts will be noticed, and there are a few characters cut upon the stones in divers places. Some of the writers assert that these are Oscan inscriptions; others that they are merely mason's marks, the latter being the more probable solution.

The most interesting portion of the city defences may easily be visited by walking from the Gate of

Herculaneum a few hundred yards to the eastward outside the wall. Here the general character of the defences can be readily studied, and this is certainly the point where the fortification of the town was most elaborate. We shall consider this part of the wall in detail in connection with the Gate of Herculaneum (page 180).

In the careful description already given of the Sea Gate (p. 75) and of the wall adjoining it, we have made it clear that the fortifications of Pompeii were practically destroyed on the whole of the western and a great part of the southern side of the city, and that there was no available carriage exit all the way from the gate of Herculaneum to that of Stabia. The natural fall of the ground and the absence of gates consequently made this the strongest side of the city, and it will be observed that on this side there are no traces of watch-towers, for the reason that such towers would be quite unnecessary, assault being impossible from this direction.

The Gate of Stabia stands at the bottom of a steep hill which forms the end of the Street of Stabia and is near to the theatres and Ludus Gladiatorius, which we considered in the preceding chapter. Here too the wall commences again, the gate being pierced right through it with a barrel vault similar to that of the Sea Gate only much lower. There can

be no doubt that the Stabian Gate, or at any rate the wall adjoining it is very ancient, and the difference in style between it and the Gate of Herculaneum which is probably the most recent of the gates and certainly of the Roman period, is especially remarkable.

On the right as we approach the archway, is a public fountain with a head of Medusa upon it, and on the left, steps leading up to the city wall. This gate bore two inscriptions; one in Oscan in the centre of the vault on the left hand side, the other in Latin outside the Gate on the eastern side. The Oscan inscription was on a block of travertine, which has been removed to the Naples Museum and replaced by a facsimile in white marble put up in the original place.

The Latin inscription appears to be ancient, and certainly if it is an imitation it is a very good one. We will take the Oscan inscription first, adopting the excellent translation published by Dyer.

« *The Ædiles Publius Sittius son of Marcus, and Numerius Pontius son of Publius laid down the limits of this street, and fixed the terminus of it ten feet beyond the Stabian Gate. They also fixed the limits of the Via Pompeiana three feet before the enclosure of Jupiter Melichius. These streets as well as the Jovia and Decumana were constructed by the public slaves of Pompeii under*

the direction of the surveyors of the streets, and the same Ædiles approved of them ».

The Latin inscription states that « Avianus and Spedius the Duumvirs paved the road from the milestone to Gisiarii, which was on the confines of the Pompeian territory at their own expense ».

These inscriptions are both very important, and contain a great deal of topographical information, but to explain them involves a good deal of conjecture. It is clear from the Oscan inscription that the Gate we are considering was called the Stabian Gate, but Fiorelli conjectures that the streets referred to were all outside the town, and that a shrine of Jupiter Melichius stood not far from the Gate and presumably on the outside of it. This of course may quite well be, but we can see no argument to support it, nor can we see any reason why the places referred to in the Oscan inscription may not just as well be inside as outside the Gate.

The words « The Ædiles laid down the limits of this street, and fixed the terminus of it ten feet beyond the Stabian Gate », may surely mean that the Ædiles (who were town officials) agreed to carry their street ten feet beyond the Gate. Again, three other streets are mentioned, namely Pompeiana, Jovia and Decumana, all approved by the Ædiles and all probably within the town. Is there, we may ask, any reason why the shrine of Ju-

piter Melichius should not have been within the town also? Is there any reason why it should not be the little temple known as the Temple of Æsculapius, which every scholar now admits was dedicated to Jove? Again, who was Jupiter Melichius? It was Jove in his benignant and propitious character. Breton points out that Melichius is merely a Latinised form of the Greek word meaning « kind » or « amiable ». Now although Overbeck considers that the terra-cotta statue found in the temple was of very late period, and probably bought ready-made to replace a better one which had been destroyed in the earthquake, anyone who examines it must admit that it has the face of a benignant and not of a stern deity. Indeed it was probably the expression of the face which led the finders of it to call it Æsculapius rather than Jove. If these are not untenable conjectures, this is the « enclosure of Jupiter Melichius », alluded to in the Oscan inscription, and we have the topography of this inscription as clearly as possible. « This Street » namely the Via Stabiana would begin ten feet outside the Stabian Gate and run to within three feet of the temple of Jove. Here it would meet the Via Pompeiana which would run down from the present street of Nola to the shrine of Jove, and the Via Decumana would be the important street (called on our plan *Strada del Tempio d'Iside*) which runs past the temple of Isis and forms the angle at the

so-called Æsculapian shrine; while the fourth street mentioned in the inscription namely the « Via Jovia » would be the street called on our map *Strada del Anfiteatro* which runs into the Strada Stabiana directly opposite the northern corner of the shrine. The fact that the stone was set up with its inscription towards the city seems to point to the inference that whatever the Ædiles did was done within the city, and not without the walls; their business was inside the town, not outside it; their labourers were « public slaves of Pompeii »; and there is a shrine of Jove ready to hand with important crossways meeting at its angle.

Directly in front of the door of this shrine of Jupiter is a stone which once belonged to a fountain; but it was clearly never a fountain in its present position. Hence it may be a mark belonging to the roadways, though it bears no inscription to justify our conjecture.

To turn now to the Latin inscription we find that it is placed outside the wall, and faces the country. It states that whatever was done by the Duumvirs was done « *at their own expense.* ». There is no mention of the « public slaves of Pompeii » here; the road « from the milestone to Gisiarii » was a present to the townspeople by the Duumvirs, just as we noticed in the last chapter that the marble pavement of the covered theatre was the gift of Verus the Duumvir, instead of the games which he ought

to have given on his accession to office. There are so many instances in Pompeii of public works being undertaken by the Duumvirs « *pro ludis* », « instead of games » that we may safely guess that the road to Gisiarii is another case in point, and we may reasonably fix the milestone alluded to as standing near the Gate. It does not appear altogether impossible that the stone upon which the Oscan inscription was written may be the *miliarius* alluded to, although it was not properly speaking a milestone, but only something like one. Be that as it may, there can be no doubt that the Duumvirs made a road outside the town from Pompeii to Gisiarii at the confines of the Pompeian territory, and we may ask in conclusion why they should have done so if the Ædiles had already made four roads at the public expense outside this very Gate ?

The question of the repair of the public streets though a little beside our actual subject is an interesting one, and there are many considerations which lead us to infer with some degree of certainty that each householder was liable to repair the street opposite his door, and was permitted to lay down the footway according to his own taste.

Hence it will be observed that there exists in Pompeii a very great variety in the paving of the sidewalks, and that this variety often, or even usually, appears in front of a single house. The

House of the Faun has the salutation HAVE on the pavement in front of it, certainly put there by the owner of the house, a liberty which a man would hardly have taken without having the right to do so. Many similar instances will be apparent to the observant visitor. With regard to the paving of the carriage-way, the Street of Nola offers a striking proof of our assertion near the street of Vesuvius, where we notice portions of the roadway in excellent order lying between portions that are in the most deplorable condition, showing clearly that some householders did their duty to the public, while others neglected it. Had the Ædiles paved the street, they would surely have done so continuously and not in patches.

To conclude our account of the Gate of Stabia we must add that like the Gate of the Sea it had a niche, in which it is probable that a statue of Minerva was placed, because the word PATRUA was found scratched in large letters at the back of the niche, and this is a well known appellation of the warrior goddess. It will be seen further on, that the Gate of Nola was also dedicated to Minerva, and thus all the ancient gates we have as yet discovered were under her protection. The Gate of Herculaneum had no such dedication, but as we shall see, this was of much more modern construction.

We regret that our space does not permit us to give a full account of some private excavations undertaken in 1885 outside the Stabian Gate. The splendid necklace of pearls and emeralds now in the Naples Museum was found there, and was patriotically sold by the proprietor to the Government at a nominal price. Upwards of two hundred skeletons were also found, showing that many of the inhabitants had endeavoured to escape by this road, and had taken refuge in the buildings outside the walls.

The Gate of Nuceria is no longer visible. It stood in a very poor quarter of the town, near the Amphitheatre, and it is only thanks to the discovery of some tombs outside it in 1886 that we need mention it. These were situated on the highway which is in a shocking state of disrepair, and stand some four feet above its level, the causeways on either side being considerably raised. The tombs are much in the style of the small arbours of suburban tea-gardens; they are built of brick plastered and painted. The inscriptions were mostly painted in red; the busts found were inartistic, the burials were of the cremation period, and the coins of the reign of Tiberius. It thus is quite clear that this was a burial place for the poorer classes, but as it lies outside the ground claimed by the Government as covering Pompeii, there is not much prospect of any further excavation being undertaken

on the spot, as excavation is a costly process and nothing of a remunerative character would be likely to be found to reward the excavator.

The inscriptions on such of these tombs as are still visible were published in the Academia dei Lincei 1887. One of them referred to a strayed horse which might be recovered by its owner on application to the proprietor of the farm by the Sarnus; the memorial inscriptions were in many cases in memory of people who belonged to Nuceria, which leads us to conjecture that the bodies of the victims of the Nucerine riot were cremated on the spot and placed in these sepulchres.

The Amphitheatre of Pompeii is not a very remarkable one, and certainly does not compare favourably with the Coliseum at Rome or the interesting building of the same character at Pozzuoli; but as a feature in the history of the town it deserves careful study.

We have noted already that in Pompeii, as in most towns, the public games were held in the Forum before the Amphitheatres were erected; but as might be expected the dedication of special buildings to these shows added immensely to their magnificence and popularity.

The Romans probably got the idea of their gladiatorial combats from the Etruscans, who held

human sacrifices at the tombs of their friends; and such sacrifices appear to have been the origin of the gladiatorial contests. The step between butchering human beings in cold blood and making them fight till they killed each other, is not a very great one, and no doubt by degrees many spectators would be attracted to see the combats, until eventually these shows became regular pageants held in honour of important personages who often left money by will to pay for them; the idea being that the hero should have someone to wait upon him in the next world; and for the same reason a horse was frequently butchered, so that he might have a steed to carry him if he required one; for the ancients did not disallow a future state to the lower creation. A strange survival of this custom is observable in military funerals at home where the charger follows his master to the grave, and if he has been a favourite, is usually shot afterwards.

The brutality of the contests in the later times was a part of the general degradation of the Romans, who not content with the innocent contests of the Circus which they had derived from the Greeks, seem to have developed the more cruel and degrading sports of the Amphitheatre from their own debased imaginations. It is necessary to mark the distinction which existed between the games of the Greek Pentathlum, which consisted of racing and other athletic exercises, and the shows of the

Amphitheatre, which although they varied in different periods, were always cruel and generally utterly revolting. It is true that before the erection of the Amphitheatres the Romans used to have similar brutal shows in the Circus, but this was putting the Circus to a use entirely unknown to the Greeks, and a use moreover for which its long shape, with a wall running down the middle, especially unfitted it.

At Rome successive amphitheatres were built of wood and it was not till the reign of Vespasian that the Flavian Amphitheatre was commenced, and that was not finished till the reign of Titus. But the Coliseum even in its present ruinous condition, is a building so vast and so imposing that we must banish all recollection of it from our minds, if we desire to grasp the idea of the comparatively small structure at Pompeii. The sports held in both of them were identical, and it will be interesting to investigate these before enquiring into the nature of the building in which they were held.

The gladiators were a class of slaves specially trained for these combats in such schools as those we have already described. The *lanista* or trainer let out his troop on the occasion of a festival being given either by the public officials, who gave them to gain favour with the populace, or by private persons who caused them to be held in honour of their deceased relatives. These shows extended from 264. B. C. to the time of Honorius when they

were finally suppressed, but they seem to have reached the climax of their splendour in the first century of our era.

The Gladiators derived their name from the *gladius* or short sword with which they fought, and were divided into several classes according to the nature of the contests in which they were engaged.

Sometimes they fought in groups sometimes in pairs, sometimes in chariots or on horseback, now in armour now without armour; and it was not uncommon to set men to fight blindfold to amuse the people. They were also frequently armed with the weapons of other nations, as for example those of the Thracians or the Samnites; and one peculiar style of combat was carried out by the use of the lasso, which as a matter of skill must have been an interesting contest, had not the conclusion of it been so gruesome and terrible. We will conclude the list with a mention of the *Retiarii* who fought with a net in which they endeavoured to entangle their enemy, and when so disabled they ran him through with a trident.

There was another use to which some amphitheatres and notably that of Pozzuoli and probably of Cumæ also were put, namely the *Naumachia*, or sea fight, but as the amphitheatre of Pompeii was not adapted to this cruel sport, we need only explain that the arena was flooded with water and that boats filled with armed men rowed in from

either end and their crews hacked each other to pieces till the arena became a lake of blood. The Naumachia was eventually put down on account of the great waste of slaves occasioned by it, and the edict suppressing it was probably anterior to the construction of the Pompeian arena. It is indeed hardly to be believed how so civilised a race as the Romans of the first century could take delight in such horrible scenes, but so it was; and when after a hard fight the vanquished wretch lay prostrate at the feet of the victor, an appeal was made to the spectators who if he had fought well would sometimes let him off, but if he had shown the slightest timidity or cowardice, would turn down their thumbs to indicate that he must be slain. His opponent then ran him through; a hook was attached to his corpse and he was drawn out of the arena. In very many cases the sports were advertised to be held *sine missione*, and then no quarter at all was given.

It is scarcely possible to believe the number of men shown in the arena on great occasions, but Dion Cassius informs us that when the triumph of Trajan over the Daci was celebrated by games, more than ten thousand men were exhibited!

This will be best understood in modern times by stating that the number of men was about equivalent to ten infantry regiments of the line marching past at their full war strength; a number sufficient to

make up a very respectable review in the present day. If these figures are not exaggerated we can hardly imagine the fearful scene that must have occurred as troop after troop entered the fatal arena, and fought for dear life in the centre of an excited throng of blood thirsty spectators.

A gladiator was always looked down upon, nor could he ever attain equestrian rank ; and though Cicero holds up their courage and fearlessness of death to admiration, there can be no doubt that a certain stigma attached itself then, as now, to the pugilistic profession.

In about the middle of the first century, a class of amateurs sprang up who used to appear publicly in the arena and who fought no doubt with blunted or wooden weapons. It is said that Nero who was a great patron of the games appeared personally in the arenā, and this may perhaps be the rudiment from which the medieval tournament sprang, for in the days of chivalry the most noble were not ashamed to gather renown in the lists.

We must now pass on to other purposes for which the Amphitheatres were used. Of these the chief was the *Venatio*, often called *legitima Venatio* in the Pompeian inscriptions, though why « *legitima* » we are not able to decide. This « *Venatio* » which literally means « hunting scene » is particularly interesting in Christian history as having been the origin of Christians being thrown to the

wild beasts; a custom which probably arose from the fact that persons of this persuasion declined to fight as gladiators, which the captives from the more savage races such as the Gauls and the Daci willingly did.

The *Venatio* was a very favourite pastime of the Romans and appears to have been introduced in 251. B. C., when in common with the gladiatorial shows it was held in the Circus. The great *Venatio* of Julius Cæsar is said to have lasted five days, and the animals exhibited included giraffes, then seen in Italy for the first time. We have mention at various periods of elephants, lions, hippopotami, rhinoceri and crocodiles being hunted in the Circus at Rome.

Julius Cæsar introduced bull-fights, and Augustus showed a snake fifty cubits in length. The number of animals slaughtered on great occasions is beyond belief, and included ostriches, bears, deer, boars and wild goats. The paintings at Pompeii frequently represent groups from these scenes, but the most important representation of them is (or rather was) a stucco basrelief on the tomb of Scaurus which has long since perished, though it was fortunately engraved by Mazois in his large work on Pompeii, and copies of it are reproduced in the principal illustrated books on the subject.

In the Imperial *venationes*, the circus was planted with trees stuck into the ground to simulate a forest;

whether this was done in the Pompeian amphitheatre we have no means of judging, but the advertisments of the games at Pompeii make it clear that the *Venatio* was as popular in that city as in other parts of the Empire. The following is a translation of the most important of these advertisments which has survived to us.

Twenty pairs of gladiators paid by Decimus Lucretius Satrius Valens, priest, (*flamen*) in the time of Nero the son of Cæsar Augustus; and ten pairs of gladiators, paid by Decimus Lucretius the son of Decimus Valens will fight at Pompeii on the 10.th 11.th 13.th and 14.th of April.

There will be a proper hunting scene (*legitima Venatio*) and the awnings will be spread. Written by Celer-Emilius Celer writer of inscriptions, wrote this by moonlight.

Turning to the history of the Pompeian Amphitheatre we find the site given to the people by Valgus and Porcius the Duumvirs in the time of Sulla, but the construction of so large and costly a building took a number of years, for we find the games still being held in the Forum in B. C. 19, and we further find a record of a vote of the Decurions in B. C. 6. for proceeding with the construction of the amphitheatre, showing that though it may have been in use it was not yet complete.

The principal entrance to the building was at the northern end of the ellipse, and leads by a sloping

road into the arena below. Here the statues of Pansa father and son, were discovered with inscriptions recording their official positions in the city. These statues are no longer extant, but the inscriptions remain, together with a large number of *graffiti* among which we notice a record of the unanimous election of Paquius Proculus a baker of Pompeii to be Duumvir, and an elegiac couplet congratulating the wall that it had remained standing in spite of the nonsense of so many scribblers.

« Admiror te paries non cecidisse ruinis
Qui tot scriptorum tædia sustineas. »

There was a similar entrance to the Arena on the southern side, and from both of them passages ran to the right and left giving access to the dens beneath the seats.

The twenty *cunei* or wedges into which the ellipse was divided were presented at various periods by different magistrates on their accession to office, and their munificence was recorded by inscriptions which it is unnecessary to reproduce.

The Amphitheatre was divided horizontally into three ranks, and on the top of the lower wall was an iron railing to secure the spectators from any of the wild beasts jumping out of the arena into the audience. This wall was once stuccoed and

painted with appropriate scenes, but these have all vanished.

The small door in the centre of the ellipse was that through which the dead bodies of the combatants were drawn with an iron hook called « *uncus* » to a circular mortuary cell beneath the seats. It was a common form of insult in Roman times to tell a man that he was « fit only for the hook ». Of this slang expression there is an instance on the walls of a house which we shall notice hereafter.

Of the exterior appearance and position of the building we are able to form a very tolerable idea from an interesting fresco now in the Entresol of the Naples Museum, from which it would appear that the southern end upon which the awnings are represented as being spread, stood between two of the towers on the city walls, while a boulevard appears to have been planted on three sides of the building, beneath the trees of which sellers of refreshments erected their stalls and awnings in precisely the fashion of the modern Neapolitan *acquaiolo* *.

The arcades beneath the seats were also used for a similar purpose, and were hired out by the

* The drawing alluded to is so roughly done that it is unsafe to rely upon it as a proof of the relative positions of the Amphitheatre and the city walls. It was evidently drawn from memory, and was intended as a record of the riot, and not as a picture of the Amphitheatre.

Ædiles as we learn from the inscriptions painted up in them of which the following is a specimen

PERMISSV
ÆDILIVM . CN
ANINIVS . FORTV
NATVS . OCCVP .

By permission of the Ædiles, Cneus Aninius Fortunatus has occupied (this arch).

The galleries of the Amphitheatre are accessible from the outside, and it is desirable to mount the steps in order to appreciate the scale of the building, which can be best done from this point by sending one of the party to the centre of the arena.

The fresco to which we have already alluded gives us a rough idea of an historic scene which took place in this Amphitheatre in the year 59. A. D. during the reign of Nero.

It would appear that by the munificence of one Livinius Regulus some sports were to be held at Pompeii, and that the inhabitants of the neighbouring important town of Nuceria attended them in considerable numbers. We do not know how the dispute between the Pompeians and their visitors arose; but at any rate from words, the factions seem to have come to blows; and the fresco represents a free fight taking place upon the seats,

and in the vicinity of the building. Whether the gladiators joined in and added a professional element to the contest we cannot say, but it is certain that the Nucerines were defeated with great slaughter, and that the riot assumed alarming proportions. So much so indeed, that the matter was referred to the Senate at Rome, who brought it before the Emperor: he referred it back to the Senate, and in the result an edict was issued prohibiting games in the Pompeian Amphitheatre for ten years. This edict after being in force throughout the years when the city was deserted on account of the earthquake, would expire in 69. A. D. and consequently the sports had been taken up again only some ten years before the destruction of the town. It is calculated that the building was constructed to hold twenty-thousand people, and it is certain that it was frequently thronged with spectators.

The usual manner of opening the programme for the day was by a procession of the performers who marched round the arena, and saluted the giver of the games who occupied the post of honour by the statue of the Emperor. This with the Curule chair, the ancient emblem of the Kingly power, was placed over the principal entrance, if the monarch were not present in person. The form of salutation was « *Morituri te salutamus* ». « *We who are about to die salute you* » an inexpressibly pathetic form of address which one might have thought sufficient

to recall even a Roman Emperor to a sense of shame.

The proceedings usually began by a sham fight with wooden swords, to get the men's blood up and to excite the spectators. The gladiators were then matched and the bloody business of the day was begun.

And when it was all over and the excited throng made their way homewards discussing the sights they had witnessed, and gloating over the horrors of that awful Arena, the dead were drawn out from the charnel house and burnt, the wounded were conveyed to the *Ludi Gladiatorii*, the *lanista* counted up his gains, and set them against the value of the human beings who had been slain; the giver of the entertainment calculated the cost of the show and how many votes it would secure him at the coming election, as he bowed right and left to the populace who gave him Imperial honours as the great hero of the hour!

The Gate of Nola sometimes miscalled the Gate of Isis, is on the eastern side of the city, in that part of the wall where the defences were the weakest and the town consequently most liable to surprise. On this account the construction of it is different from that of the other gates, and strategically speaking much superior to them. The Gate with

its arch is completely within the walls, and these run out for several yards beyond it, the paved way between them sloping outwards, and the *cul-de-sac* formed by the walls being flanked by two towers and some very solid masonry. The walls moreover form a sharp angle at the outer extremity of the *cul-de-sac*, so that no enemy could approach the gate without being taken in flank. The keystone of the arch on the inner side is adorned with a female head in high relief, which owing to an error in reading the Oscan inscription which was once beside it, was long thought to be Isis, by whose name the Gate has accordingly been called. Overbeck corrects the error made, and sets out the inscription thus; « *V. Popidiis V. med: tut: aamanaffed isidu profatted. Vibius Popidius son of Vibius, Medix tuticus* (equivalent to the Roman Ædile) *allowed this gate to be built and approved it.* »

It will be seen from the above that the words *isidu profatted* in the inscription misled the first discoverers who supposed that it referred to a « prophet of Isis », and made them recognise that goddess in the female head which Overbeck with much greater probability claims as a Minerva. He sees upon the head traces of a helmet, but the upper part of it is now so mutilated that we confess that we cannot follow him here. As the other Gates we have noticed were under the patronage of Minerva, there

is every probability that this one was also dedicated to her.

The Gate of Herculaneum was undoubtedly the most modern and in the later times the most important of the city Gates. It is quite different in character from all the others, and was most probably built in its present form after the siege of Sulla.

It appears likely that when he became master of the position, his first step was to disfortify the city; and it does not seem too much to conjecture that he caused the outer walls of the watchtowers to be pulled down, destroyed the Gate which once stood on the site of the present Gate of Herculaneum, ruined the wall from thence to the Stabian Gate, and felt secure that the defences of the city could give no further trouble.

The walls were never repaired, and remain now as Sulla left them; but the Romans in later times rebuilt the Gate because it had become the chief business entrance to their city, and because it opened upon the Street of the Tombs, which besides being their «Westminster Abbey», was the principal public walk they had outside their walls.

The Gate has three divisions like Temple Bar, one in the centre which formed the carriage-way, and two narrower ones to the right and left of it for foot passengers. These entrances had wooden

doors at the city end of the archway, while on the outer side the central arch was closed by a portcullis, and the side arches with iron doors.

There was no attempt to make the Gate into a fortification. It was merely an ordinary gate-way, and never had any military pretension about it at all, and certainly never could have had any great architectural beauty to recommend it. Nor were any inscriptions found to give us any trace of its history, which is accordingly only to be conjectured from the character of the ruins.

The Walls of Pompeii may be conveniently studied from the eastern side of this Gate, and fortunately this is the most perfect part of them as well as the most accessible. Their construction is admirable although the work of successive ages may readily be traced upon them. The lower part is of huge blocks of travertine so neatly joined together without mortar that some writers have referred them to the Pelasgic period. A comparison with the Pelasgic wall at Scauro near Gaeta, leads us to conclude that this gives them a higher antiquity than they are at all likely to deserve, but they have been subjected to many modifications in the course of their eventful history, and owing to the alteration of the surface of the ground by the great eruption, many problems present themselves to our minds which in the exis-

ting state of our knowledge are not possible, or certainly not easy of solution.

We cannot be sure whether there was a trench outside the wall but in all probability there was, because the walls being double with an earthwork between them it would seem certain that the builders would make a trench if only to obtain the necessary earth for their rampart.

The battlements are of different stone to the lower part of the walls, but both are of remarkably good construction, and the frequency of the towers on the North Side of the city leads us to infer that this part of the fortification required to be of greater strength than the rest, as the nature of the ground at this point did not adapt itself to strategical necessities.

The outer face of the towers has been pulled down so that its nature cannot even be conjectured, but it is clear that they were two stories in height, as this is indicated by the remains of the staircase, while the first tower had a secret way into the town by means of a tunnel within the *agger*, which opens into the ground floor room of the first house on the right as one descends the wall from this tower towards the city. That such a passage could be of much practical use may be reasonably doubted, and we think that on inspection it will be admitted that it was a later addition. There is nothing about the house to make us infer that it was the official

residence of anyone connected with the garrison, and if it was not, it is hardly easy to understand the object with which such a passage was constructed.

There is a legend concerning this passage published in a pamphlet by Ludovico Pepe 1887, which states that the skeletons of a man and his dog were found in this passage, and that the bones of the man had been gnawed by the dog, showing that the man had died first, and that the dog had maintained life for some time upon the corpse of his master. As this passage was discovered just a hundred years ago, we do not place much faith in the story.

CHAPTER IX.

THE STREET OF THE TOMBS.

Burial and Cremation — The Survey of Svedius — Funeral Rites — The Blue Amphora — The Street of the Tombs — The Sepulchres of Restitutus and Mamia — The House of Frugi — The Ustrinum — The Cenotaph of Calventius Quietus — The Bisellium — The Tomb of Nævoleia Tyche — The Triclinium of Saturninus — Garlands — Mourning — The House of Diomede — The Ossuary — Samnite Tombs and traces of Burial period — The Inn — The House of the Mosaic Columns — The Tomb of Terentius.

THROUGHOUT the history of the world, the measure of respect paid to the dead has been an index of the state of civilisation of the living, and the sanctity of the grave has made the tombs of antiquity the treasure-chambers of scientific archæology. We also find that burial and cremation have shared public favour in well-defined cycles; that a period of cremation has succeeded a period of burial and vice versâ throughout history; indeed many people think with some show of reason, that at the present moment the civilised world is entering upon a pe-

riod of cremation, and that burial, now the rule, will in the next century become the exception.

Nearly all the tombs hitherto found at Pompeii are of cremation periods, for, in the first century, the Christians, following the Jewish custom reintroduced burial *, and of Christianity we have as yet discovered no trace at Pompeii.

A few unimportant Samnite tombs, and a few tombs of an ancient burial period have been discovered near this necropolis, and the vases found in them may be seen in the gallery of the Pompeii museum (see Chap. V). These date about 250 B. C., but in our opinion the majority of the Roman tombs of the necropolis, date from the reign of Vespasian.

Our reason for this statement is founded on the following inscription which will be seen on tomb No. 5. on the left hand about twenty yards from the Gate of Herculaneum. It runs as follows;

* Though the question of Christian burials is foreign to our subject the following reflections will be interesting. In the Gospel of St-John XIX 40. we read that « they took the body of Jesus and wound it in linen clothes with the spices as the manner of the Jews is to bury », showing that the Jewish and Gentile modes of burial were diverse. Our Lord, moreover, was buried in a tomb hewn out of the rock, the door of which was vertical and secured by a large stone, which had to be « rolled away » before the sepulchre could be entered. That the Christians adhered to this method of sepulture is abundantly evident from the catacombs both of Rome and Naples; and as far as we know the Christians never adopted cremation.

« *By Authority of Vespasian, Svedius Clemens Tribune having heard the pleadings and made the measurements, restored to the Republic of Pompeii, the public sites which had been encroached upon by private persons* ».

It seems perfectly clear from this, that in the time of Vespasian (69. to 79. A. D.), the Pompeians desired to constitute a public cemetery outside their new Gate, and found that town lands had been usurped by private individuals. They seem to have applied to Vespasian, who sent Svedius Clemens the Tribune, to look into the matter. He surveyed the ground, put up the inscription at the point where his survey commenced, and the grateful citizens erected his bust, and placed it over the inscription.

Again, the tomb next above this inscription is that of Mamia, the public priestess, by whom the so-called temple of Mercury was dedicated. It is confessedly open to doubt whether this is, or is not, the temple to the « genius of Augustus » which we learn from a stray inscription was dedicated by her, but there can be no doubt that she dedicated a temple to the aforesaid genius somewhere or other in Pompeii; and the fact that she had a sepulchre given her by the town, is evident from the inscription on her tomb. Hence we may certainly argue that her's was one of the earliest tombs

erected outside this gate, and most certainly erected after the deification of Augustus. This Emperor died A. D. 14. and Vespasian succeeded to the throne fifty-five years afterwards.

The first tomb outside the gate was that of Cerrinius Restitutus, an Augustal, and was therefore of course of a post-Augustan period; the next was of Veius a military Tribune; the next of Marcus Porcius who was probably the father of Mamia, as the letters P. F. on her tomb seem to stand for « *Porci filia* »; and then we come to that of Mamia, and immediately afterwards we find the inscription of Svedius Clemens.

We think we are accordingly justified in the inference that Svedius Clemens erected his Vespasian inscription at the point where his survey began, and that the encroachments complained of commenced lower down than the tomb of Mamia. The nature of the ground coincides with this hypothesis, for there is a well-paved road to the left which led down towards the sea between the tomb of Mamia and the inscription of Svedius.

To sum up the matter, we think it certain that the Gate of Herculaneum was built after the time of Augustus, and that the first four tombs on the left, were before the time of Vespasian. That after his accession the Pompeians were anxious to extend their cemetery and applied to him to rescue the town lands from the encroachments of private persons;

and that the emperor thereupon appointed Svedius Clemens to inquire into the matter. The result of his inquiry was the establishment of the street as we now find it, and the tombs beyond his inscription are consequently all of a date within ten years of the destruction of the city.

In order to arrive at a correct understanding of this remarkable necropolis it will be advisable to say a few words on the funeral customs of the Romans.

Funerals were of two kinds, public and private; the former being paid for by the State, the latter by the family of the deceased.

It is abundantly evident that the street we are considering was primarily intended for public funerals, and that we have not yet hit upon the necropolis used by the upper class of private citizens. Experimental excavations have disclosed some isolated tombs in other places, but nothing like a regular cemetery has yet been discovered, and it is confidently believed that no more public tombs exist in this street beyond those already excavated. It is true that these public tombs were in fact family vaults in which many persons were buried besides the man they were originally granted to, but there must be a necropolis somewhere else for

wealthy people who were unconnected with political life.

We will now consider the public funerals of the Romans, premising that the private ceremonies would probably differ but little from them; excepting that they would usually be conducted on a smaller scale, and with less pomp and circumstance.

When a man of importance died, a cypress tree was placed at his door in token of mourning, his body was anointed and laid out, he was dressed in his official robes, and lay in state in the vestibule of his house with his feet towards the door. A coin was placed in his mouth, as an earnest of the honesty with which the soul would pay its way across the Styx, and this coin is very valuable to us in indicating the date of the burial.

When the day of the funeral arrived, the Master of the Ceremonies marshalled the procession which assembled at the house of the deceased, and was headed by the lictors, dressed in black, and followed by musicians and paid mourners, male and female who gave vent to the wildest expressions of grief, and chanted a funeral dirge in honour of the deceased. Another class of professionals wearing wax masks preceded the corpse, and were held to represent the shades of the ancestors of the defunct, and after these followed a mimic, who imitated the words and actions which had been characteristic of the departed in his lifetime. Next came the Li-

berti or freedmen whom the deceased had liberated during his life, or who had obtained their liberty under his will. These were sometimes very numerous, as by this means a Roman added pomp to his funeral at no expense to himself; a weakness of human nature which finds its vent in our day in charitable bequests, too frequently given by testators at the expense of their near relations. The bier, which was often of a most costly description, was carried by the relations or by persons of importance, to the Forum, where funeral orations were delivered before proceeding to the cemetery.

On arrival there, the body was placed on a funeral pyre in the *Ustrinum*, an enclosure where the cremation was carried out. Here the body was sprinkled with perfumes and wine, and the chief mourner with averted face set light to the pile, upon which the relatives continued to heap offerings till the corpse was entirely consumed. The ashes were then collected and put in a cinerary urn, which was placed in a niche in the tomb. The site of the tomb was given by the town, but the tomb itself seems to have been erected by the family.

The cinerary urns of antiquity form a most interesting study. In South Italy they may be reckoned as extending (with some intervals) over five hundred years, but in our present work we have only to do with those of the first century of our era. These were of glass, lead, or terra-cotta, the glass

urns being sometimes encased in lead. Specimens of these with human ashes in them are exhibited in the Naples Museum. The most important cinerary vase of Roman period found in Pompeii is the celebrated blue amphora with exquisite designs in white glass fused upon it. It is similar in character to the Portland Vase now in the British Museum though less pure in design. The latter was found in a tomb near Rome and may very probably have been by the same hand as the one found in Pompeii. They are the only two specimens extant of work of this kind adapted to this purpose. The Portland vase represents the meeting of Peleus and Thetis on Mount Ida; the Pompeii vase a vintage scene performed by graceful Cupids. Both are exquisite, and though the former is the more classic, the similarity of the Cupids has led us to conclude that they are by the same artist.

The Street of the Tombs is the only road outside the town which has been cleared to any important extent. It is a wide road with broad footways carefully protected by a curb-stone and lined on both sides with the tombs of important officials. There were besides the tombs, four houses in this street, namely, the houses of Frugi and Diomede on the left, and the house of the Mosaic Columns, and a large building thought to have been a suburban inn on the right. Of these the House of Frugi was excavated long ago, and again filled up,

the House of Diomede is one of the largest and most perfect in the excavations, and the other two are almost devoid of interest.

The most important tombs are on the left or western side of the street, and commence with the tomb of Marcus Cerrinius Restitutus, an Augustal. This would scarcely be worth mentioning, were it not that it was long supposed to be a sentry-box, and the legend of the soldier dying at his post was invented and applied to it. There is in the Naples Museum a helmet much oxydised by lapilli which was long shown with a skull in it, as the helmet worn by the above-named sentry. This fraud gave currency to the story; but the skull has long since been removed from the helmet, and the legend is falling into well-deserved oblivion.

The seat and tomb of Mamia are important features of the street, the former being a stone hemicycle of the usual character with an easily legible inscription cut all round the back of it in unusually large letters.

MAMIÆ . P . F . SACERDOTI . PVBLICÆ . LOCVS .
SEPVLTVR . DATVS . DECVRIONVM . DECRETO .

To Mamia the daughter of Porcus, public priestess, a place for sepulture was given by decree of the Decurions.

The tomb stands behind the seat and is a handsome building surrounded by pillars of the Corinthian order, and having an area all round it. The ashes of Mamia were in a clay urn with a leaden cover, and occupied the niche of honour in the centre of the tomb; round it were ten other niches, and in the area of the tomb as well as in the vacant space behind the hemicycle a great number of people had been buried, showing certainly that Mamia's death must have taken place several years before the destruction of the city; for it is obvious that her's would be the first ashes deposited there; and the fact that among the others we find Istacidius with his son and daughter, three members of the Melissea family, and two of the Bucci, leads us to conclude that the hospitality of Mamia extended to the ashes of her friends for at least a generation. This would make her tomb date about A. D. 40., and justify our former conjecture concerning it.

If Svedius Clemens had left us a plan of his work instead of his portrait, he would have been better entitled to our gratitude and saved us from a good deal of barren conjecture; but it is quite clear that his survey gave general satisfaction, or his portrait would not have occupied so honourable a position.

Immediately below it, was the garden and Villa of Marcus Crassus Frugi, a house we have mentioned as having been excavated in the early days and filled up again afterwards. It was a magnificent

house, complete with shops and upper story, surrounded by trees and terraces, with a large water tank of its own, and a bathing establishment where salt or fresh water baths might be enjoyed at pleasure. The inscription relating to these baths was found built into one of the walls of the garden and evidently not in its original place. It runs thus,

THERMÆ
M . CRASSI . FRVGI
AQVA . MARINA . ET . BALN
AQVA . DULCI . IANVARIUS . L

Baths of M. Crassus Frugi. Salt and fresh water baths. Kept by the freedman Ianuarius.

The house was adorned with the best single figure paintings yet discovered, namely the famous Bacchantes or dancing girls, the Rope-dancers, and the charming groups of Centaurs as well as the famous theatrical mosaics by Dioscorides of Samos, which are, as far as we know, the only signed mosaics of antiquity.

It is much to be regretted that so remarkable a house should no longer be visible, and the more so because it is reputed to have been the Pompeian villa of Cicero, and therefore has a special historical interest. There are two plausible reasons why this should have been Cicero's house; the first,

that he states that if his sight were keen enough he would be able to see Baia from his Pompeian villa, and this observation coincides with no other site as well as it does with this one. The second reason is that it was outside the walls, and he tells us that when he was there during the Civil War, Ninnius Quadratus told him that the Centurions of the cohorts stationed at Pompeii desired him to remain till next day, in order that they might give up themselves and their city to him. He suspected intrigue on their part, and having no confidence in them, left the place before daybreak so that they should not be able to find him. Now it is unlikely that so important a person should have been able to leave the city unobserved had his house been within the walls, whereas from the house of Frugi he could no doubt readily escape without detection.

It is naturally only a matter of fanciful interest which particular house was inhabited by Cicero, but there is a problem arising out of this necropolis which has never been satisfactorily answered, and that is where the cremation ground was. We know that the spot where the bodies were burnt was called « *Ustrinum* » by the Romans, and we know further that some of their tombs were built with a private burning place beside them. No such tomb occurs at Pompeii, and consequently there must have been a public place where the process was carried on. In our days a *crematorium* would

be a closed furnace where the body would be incinerated without smell and without difficulty. Indeed if the electric light supersedes gas, our present gas-works would with very little modification make excellent *crematoria*, but in Roman times there were no such conveniences, and the bodies were simply burned upon a heap of logs, and in the open air. Any one who has enjoyed an evening drive at Bombay knows that the process is not altogether inodorous, and we can hardly suppose that wealthy citizens such as those who inhabited the House of Frugi or the Villa of Diomede would have tolerated a nuisance of the kind at their doors. Hence we must discard the notion that the *Ustrinum* was behind the tomb of Scaurus, and we must read between the lines when Professor Fiorelli places « *Ustrino* » in his index, and we find on turning to the text.

« 35. 36. On the right is a monument either destroyed or unfinished, and an area surrounded by a wall ».

The Professor's silence is eloquent, and means to say that he has not been able to identify the locality of the ustrinum. And for our own part we feel confident that the place of burning is one of the many problems of Pompeii which still await solution.

It is scarcely worth while in a modern work to give the details of tombs when such details are

non-existent. It is most unfortunate that the decorations of some of the tombs being in stucco have perished from the weather, but pictures of their reliefs will be found in the illustrated books, copied from the old but important work of Mazois on Pompeii.

We must not however pass over No. 20 which is the Cenotaph of Calventius Quietus, because cenotaphs represent an interesting phase of the posthumous honours paid to the deceased by the Romans. The word signifies « an empty tomb » and such buildings were habitually erected to people who had passed away without having burial rites. Thus if a man were drowned at sea or killed in battle, a tomb was erected for him at home in the belief that this would give his spirit rest, and a safe transit across the Styx. The idea is pathetic, and is frequently made use of by the poets, sometimes by making the unburied corpse re-appear, sometimes, as in Horace's well-known ode, by making the spirit beg the passing stranger to cast a handful of sand upon its unburied corpse, in token that rites of some kind had been performed upon it, so that the wandering soul migh be laid.

We do not know anything about Calventius Quietus further than the fact that he was not buried in his tomb, and besides this, such of his history as is related by his laconic epitaph which runs as follows. « *To Calventius Quietus Augustal. To him, on account of his liberality, the honour of the*

bisellium was granted by decree of the Decurions and by the consent of the people».

It is necessary that we should here explain what is meant by the « honour of the bisellium » a phrase which occurs on some of the tombs in the street before us. The only classical writer who makes use of the word bisellium is Varro, but there is no doubt that the right of using the seat on public occasions was granted to important persons by the Decurions in provincial towns. A representation of the seat in basrelief with its footstool will be observed on the tomb of Nævoleia No. 22. and two specimens of bisellia, one adorned with the heads of horses, the other with the heads of asses, may be seen in the Naples Museum. The British Museum also has a very elegant one, much lighter than those from Pompeii, the provenance of which is unknown, but it came to the nation with the Temple collection. The word *bisellium* would naturally indicate a seat for two people, but it is obvious from the dimensions of those which are extant, that no two ordinary persons could occupy so small a seat at one time with anything approaching to dignity.

The tomb which to-day will naturally claim most attention as being in the best preservation is that numbered 22, which is the tomb of Nævoleia Tyche and the Munatii. On the southern side is the bisellium we have mentioned, and on the front the portrait of Nævoleia and a funeral procession of

public functionaries and other men and women with offerings, executed in bas-relief upon a marble slab. The inscription beneath states that Nævoleia Tyche while she was alive, erected this monument for herself and for Munatius Faustus, who was an Augustal and a resident in the suburb. The inscription further says that the Decurions with the consent of the people decreed him the bisellium on account of his merits. The northern end of the tomb displays a vessel entering port with the sailors on her yard brailing up her sail. This is spoken of by many writers as an allusion to the commercial pursuits of Munatius, but it appears to us far more likely to be a touching symbol of the close of life, typically expressing the entry of the soul into rest.

Adjoining this tomb is a court containing an open air triclinium of the usual character, occupying a space about equivalent to that taken up by one of the tombs. The inscription found over the door states that the Freedman Callistus dedicated it to Saturninus. It seems most probable that it was used for funeral feasts, and that the effigy of the deceased was placed upon the brick pillar in the centre. Funeral feasts were certainly held by the Romans and a portion was put on one side for the deceased and left on his tomb for him. This portion, when the relatives were out of sight, frequently fell to the share of some vagrant, who,.to say the least of it, wanted it more than the dead man did. There was however

in Roman times no epithet more opprobrious than « *bustiarius* » a term applied to those who obtained surreptitious nourishment from this source, and were free enough from superstition to enjoy the meal.

An emblem we frequently notice on Roman tombs is the « *Serta* » or garlands (the word being always used in the plural). These appear to have been very beautiful, and the making of them was a regular trade in ancient times. They took the form either of crowns or of festoons, and were used for festive decorations as well as for sepulchral adornment. We can trace the leaves, flowers and fruits of which they were made by examining their marble representations, and we can have no doubt that they were woven by skilful hands.

The Romans used mourning much as we do, except that the men wore it only for a few days during which time they did not shave nor did they have their hair cut. The women wore white and left off their ornaments, and in the case of a husband or a parent they continued to wear mourning for twelve months.

Apart from this, the Romans seem to have succeeded in banishing the horrible from their reverence for the dead. It appears by a strange irony to have been reserved to our later Christianity to introduce the ghastly element into our cemeteries. In the Roman times we find neither skulls nor cross-

bones upon the tombs. Mazois gives a picture of a stucco relief from Pompeii representing a woman standing over the skeleton of a child; but it is we believe the only instance on record, and may very likely represent a particular incident, as the child is lying on a heap of stones. The early Christian tombs show the palm of victory, the ship in full sail, or the seven-branch candlestick, pointing beyond the grave to the future life, but they never display the emblems of mortality.

We think that we have now given sufficient general details to enable our readers to master the remaining tombs on the western side of the street at their leisure, and to understand all that they will see in them. We shall therefore proceed at once to notice the interesting villa at the end of the street.

The House of Diomede is the last ancient house in the Street of the Tombs, and is remarkable as being the only house in the city which has a second story, and though this is entirely lost to us, the staircase to it indicates its former existence with sufficient precision. Whether the house actually belonged to Marcus Arrius Diomede or not, we cannot pretend to say. Certain it is that his family were buried in front of it, and certain also that a man of his name was one of the important people belonging to the *Pagus Augustus Felix*, the suburb founded in 7. B.C.,

outside the Gate of Herculaneum. The house was a sumptuous one. On the upper of the two remaining floors was an atrium with fourteen pillars opening on a fine terrace. Here were two well-tops which led into the large cisterns below. Here was the shrine of his household gods among which Minerva reigned paramount; and next to the atrium a miniature bathing establishment containing all the departments of the public baths neatly arranged on a small scale. Abundant water was laid on to the plunge bath, and excellent arrangements were made for heating the hot chamber. There was even a small kitchen range to cook the warm drinks with which the Romans stimulated perspiration. All the fittings spoke of ease, wealth, and luxury. The principal bedroom had an alcove for the bed which was shut off by a curtain, if we are to believe the silent testimony of numerous curtain rings found at the entrance of it. Here too the cosmetic and ointment pots of his wife were found still standing on the table where the hapless woman put them down when she last used them. The upper rooms were the winter quarters of the family; in summer-time they lived in the cool arched rooms below, looking out through the vine-clad cloister upon the beautiful garden. Here was a large fish-pond and a shady bower supported on lofty pillars, and covered no doubt with climbing plants. Round the garden was a cloister, cool in summer, and protected from the weather in

winter. It must have been a charming house, with its picturesque views over sea and land, its large garden and fountains, its spacious terraces, its delightful aspect. And it was close to the town too, for five minutes' walk led one to the Forum, and the front door opened upon the promenade which was frequented in the cool of the day by all the citizens who desired a breath of fresh air.

The family were all at home on the afternoon of the 23rd of November A. D. 79; the days were short and it would soon be dark and cheerless out of doors.

Ye gods! hark to that sound as of rolling thunder! Behold the darkness gather in the sky as the rain of ashes falls thick and fast around! See how the house reels as shock after shock of earthquake assails it! Mark how the beams play in their sockets and crush out the walls of the upper story as the building seems to right itself again!

But Diomede maintains his presence of mind for he well remembers the great earthquake of sixteen years ago, and his wife with her woman's wit calls her children together, for did not their cellar remain safe and intact then, and will it not shelter them now? Yes indeed; the house may fall, but that vaulted cellar which runs quite round beneath the cloister of the garden is as safe as the everlasting hills! She is up on the terrace as she speaks, for it is winter, and the vaulted rooms

below are cold and damp, so she sends the children down to the cellar, and pauses a moment herself to rescue her jewel case, while Diomede, followed by his freedman Felix, runs off to his strong-room to secure such articles of value as he can carry away. His wife has reached the cellar. She is safe! Her voice sounds shrill as she inquires if all her children are present, and the faces around her are ashy pale in the light of the one lantern which the thoughtful porter has brought with him.

« You did well, Janitor, to bring that light, » she says, « is it freshly trimmed? ». « Aye Madam », he replies, for this is our Master's lantern which the freedman Januarius carried before him for so many years, and it is always kept ready in case he should want to go into town at night. Januarius was a slave then, and held my office of Janitor. He is a freedman now, and rich. Did he not make a large fortune by managing the baths of Frugi? ». « Thou too shalt be a freedman for this thy service, but go seek thy master; he only is missing. We are eighteen here: all the household but thy master and Felix. He did but go to fetch some valuables from his strong-room, some gold from his *arca,* where is he? » « Felix was with him » replied the Janitor, reluctantly approaching the cellar door, « Stay I hear my master call! he falls, he struggles! ». « Open the door to him », shrieks his mistress, and

Janitor obeys her command in time to see his master and Felix writhing on the ground; unable to speak, their hands laden with money-bags and treasure, their lamp still flickering in the dust.

A sensation of giddiness seizes him. He turns in time to see his mistress and all the family crouching against the wall gasping for breath. Can he close the door? No! the falling ash has choked hinge and bolt. He falls backwards, and the last earthly sound which reaches the ears of his Master's family is the dull thud of his body as he falls backwards down the cellar stairs, a corpse!

And there they lay for eighteen hundred years; Father and slave without; mother and children within; money and jewels, lantern and keys alone remaining to tell their mute tale of tragic suffering and untimely death. The place where this hapless family cowered against the cellar wall may yet be seen; had the plaster process been known when this house was discovered we should have had casts of their bodies, and have been almost able to say that we knew them by sight. They died clinging to one another; the imprint of their clothes was clearly visible, and it is recorded that they had covered their faces as a last hope of keeping away the stifling ashes, and the mephitic exhalations of that terrible eruption. But nothing remained of them; dust went to dust; ashes to ashes; their jewelry was found, and a large silvered key now

in the Museum, was clenched in their father's right hand, while round him lay the money in gold and silver rescued from that strong-box, which was fated never to be opened again.

The visitor should not fail to go down into this cellar and it is better to enter it by the southern door, (that is the one nearest to the town) taking care to stoop in passing the lintel which is very low on this side; he will then walk completely round and his eyes will become accustomed to the darkness, so that he will see without difficulty the amphoræ against the western wall, and the marks made by the bodies close to the door at the south-eastern end of the rectangle.

Immediately below the House of Diomede is the turnstile, which used to be the entrance to the excavations before the railway was made, and beyond it, in a modern building, is a collection of the human bones found in the city. These are neatly arranged, and anyone desiring to behold a gruesome spectacle can see them through the bars of the door.

As we return towards the city we may notice on our left Nos. 30. to 32. where the road becomes suddenly wider. We should conjecture that the smaller road which bifurcates here, was the original way to the town before the wider street was laid down. It is here that the Samnite tombs were

found. These were identified by the style of vases contained in them, some of which were of Nolan ware, others of coarser material. Two bronze coins were also found, having the head of Apollo on one side, and a human-faced bull on the other. These Samnitic sepulchres would probably date back to 250. B. C. Near them were some tombs made of tiles, belonging to a burial period, and many cinerary urns. It is here no doubt that the more ancient cemetery existed, and we think it most likely that further excavation would discover the *ustrinum* or burning place, as in all probability traditional custom caused the Romans to use the same spot as their predecessors had adopted for a similar purpose.

The long row of arcades on the left is thought to have been the front of a large inn, situated outside the Gate so that the market people might get ready to enter the city by the time the town was open. There is nothing of interest in the building, which is not completely excavated.

A handsome public seat covered with an apse and originally profusely decorated is the next object of interest. It bears no inscription, and seems to have been only put up for the accommodation of the public. Next to it is the tomb No. 8, which is a very fine building constructed of large stones, having its entrance on the side away from the road. It bore no inscription, but contained the blue amphora which we have already described.

The House of the Mosaic Columns contains a very large mosaic fountain and the remains of a few columns; the four perfect columns taken from it are in the Naples Museum. Their construction is very much admired for the technical skill by which the mosaicist obtained so elaborate a pattern on a convex surface.

The Tomb of Terentius will strike our eye as we approach the Gate. The site and two thousand sesterces were granted him by the town, and the tomb was erected by his wife Fabia, who placed his ashes in a triple urn, the inner one being of glass, the middle one of clay, and the outer one of lead.

Experimental excavations made outside the other gates prove that cemeteries exist on the roads leading to the town, notably on the road outside the gate of Stabia. These were probably all the tombs of private persons. Mommsen has published several of the inscriptions belonging to them, and they are in some instances especially interesting, one of them having borne a fine basrelief of a venatio and gladiatorial contest, given no doubt in honour of the deceased, which would show that he was a wealthy person. He seems to have been interred in the reign of Tiberius. Another private inscription, now in the Naples Museum (No. 4680) came from a Pompeian sepulchre, and is an interesting

record of a freedman who was probably an important man in his way.

The inscription runs thus

. CN . POMPEIVS . POMPEIAE . CN .
MAGNI . F . LIB . ISOCHRYSVS . SIBI . ET
POMPEIAE . MAXIMAE . CONLIBERTAE
SVAE . FEMINAE . IVCVNDISSIMAE . EX . QVA
NIHIL . VMQVAM . DOLVI . NISI . CVM . DECESSIT
ET . LIBERTIS . LIBERTABVSQVE . SVIS
H . M . H . N . S

Cnæus Pompeius Isochrysus the freedman of Pompeia daughter of Cneius Magnus, for himself and his fellow freed-woman and most accomplished mate Pompeia Maxima (she never at any time brought grief upon me save when she died) and his freedmen and women. This sepulchre does not go to my heirs.

It will be observed that he speaks of Pompeia as« femina » and not as « uxor » showing that he had not contracted a recognised marriage with her. The letters H. M. H. N. S. at the end of the inscription stand for the words. « Hoc monumentum heredes non sequitur ». « This sepulchre does not go to my heirs ». The old freedman did not wish to be intruded upon after his death, and accord-

ingly specified exactly for whose benefit he had built his vault.

An exhaustive work on the tombs of antiquity would be a great boon to archæology, and we commend the subject to the consideration of such British antiquaries as are competent to compile such a book. It may be taken for certain that the ancient sepulchres hitherto discovered, numerous as they are, and extending as they do over many centuries, are as nothing to those which are still to be found, and if our present knowledge were redeemed from its chaotic condition great assistance would be given to future research.

CHAPTER X.

LITERATURE AND INDUSTRIES.

Nature of Pompeian Literature — Roman System of Chronology — Dated Inscriptions — Soldier's Discharge — Tessera of Turpilin — Dated Winejars.

Literary Curiosities — Amatory Elegiac — The Lady of Puteoli — Sneezing Salutation — To a Pretty Girl — A Warning to Idlers — A Spiteful Gladiator — Felix the Bearbaiter — Campanians and Nucerines — Three Clowns.

Election Placards by Trade Guilds.

Material Traces of Jewellers — Carpenters — Fishermen — Barbers — Tailors — Hatters — Ancient Music — Dyers — Fullers.

Ancient remains of modern industries — Surgery — Writing Materials — Books — Wax Tablets — Usury — Metal Pens — Coachmen and Carters — Bakers — Corn Mills — Ovens — Loaves — The House of the Tanners — Allegorical Mosaic — Shops named by conjecture — Shops not yetfound — Coopers — Blacksmiths — Bootmakers — Sundry Dealers — Fruiterers — Natural History — Glass-blowing.

ALTHOUGH no books have been found at Pompeii, the city contains an abundant and interesting literature of its own. No one can possibly contend that a city of this size with its lawyers and

doctors, its merchants and its temples had no books in it, and we are compelled to the conclusion that the ash which enveloped Pompeii destroyed the scrolls of papyrus, while the mud lava which rolled into Herculaneum preserved them. At the same time we must admit that nothing analogous to the fine library of Calpurnius Piso, the great *littérateur* of Herculaneum has been discovered in the sister city, nor has any room been found there which seems to have been arranged for the purpose of study.

The literature of Pompeii properly so called consists of one scrap of papyrus the characters of which are not susceptible of coherent interpretation. Besides this there are the wax tablets found in the house of Jucundus; and last, but not least, the innumerable inscriptions scattered far and wide upon the walls and engraved upon the various objects found in the excavations. We have already dealt with a great number of these; but there are several others which were discovered in localities whose small importance does not entitle them to a place in this work, and with some of these we now purpose to deal, by treating of them as detached literary curiosities. Many verses from the Æneid of Virgil and the works of Ovid have been found upon the walls of the town. We do not think it necessary to reproduce these, as the chief interest they have is the proof they afford that the Roman poets were extensively read by the

Pompeians, and the particular lines quoted are of no material consequence. We believe we are correct in stating that no quotations occur from the Greek poets, and the Greek inscriptions are not very numerous. The most important of them was an original epigram written beneath the picture of the fight of Pan and Eros, of which we published a metrical translation in Mr. Monaco's handbook to the Museum, but we think we may in our present work be content to pass over the Greek inscriptions altogether and confine ourselves to those which are written in Oscan or in Latin.

We shall not attempt to reproduce the Oscan character because none but students can read it, but we insert the original Latin of the shorter inscriptions together with a translation giving what we believe to be a correct rendering of them. These translations have all been made expressly for this work, but we are well aware that they are not always the only meaning that can be attached to the words, but only such meaning as in our opinion seems most natural and probable.

It will be noticed that the absence of a definite system of dates causes a great deal of trouble in our work at Pompeii, and gives rise to conjecture where in other circumstances we should have certainty. If we could know, for example, when Pansa was Ædile, or Holconius Duumvir, much would be simplified which is now mysterious, much would

be straightforward which is now ambiguous; for the dates of the various Duumvirates would give us the epoch of nearly every important building in the city, for the names of the Duumvirs are found upon almost all of them. We have seen that even the tombs are undated, though the age of the occupants is not unfrequently mentioned in the inscriptions.

If we seek a reason for this, we shall find it in the cumbrous system by which the Romans reckoned their chronology. The only way by which we can ascertain a Roman date is by the names of the Consuls for the year, just as we distinguish the dates on some of the Greek vases by the names of the Archons. Now it is not impossible that in a town so distant from the metropolis the names of the Consuls might sometimes be uncertain, especially as now and then a Consul only held office for part of a year, a « *Consul suffectus* » being appointed in his place. Thus though Tacitus says that « in the second Consulship of Nero and L. Calpurnius Piso few things of importance occurred » thus treating them as having been Consuls for the whole year 57 A. D.; we find on reference to the Pompeian tablets that Nero and Cæsius Martialis are spoken of as being Consuls for the latter half of that year, a statement on the part of the Pompeian writer which is contested by many good classical scholars, although the manuscript leaves no room for doubt that the name of Martialis was

written advisedly. No doubt, however, the leading political people of the city must have known who the Consuls were, just as the leading men of our country-towns know who holds the office of Lord Mayor of London, although that also is an annual office and the name of the occupant of it is probably not generally known by the middle classes of our Provincial towns. Hence although we are not surprised that the names of the Consuls do not appear in ordinary inscriptions, it seems strange that they should not be read on the tombs of official personages, unless it is accounted for by the fact that the ground was given by the town and the tomb erected by the family. Even granting this, one would have expected the names of the Consuls to appear upon the statues erected in the Forum. The fact however remains that of the few dated inscriptions discovered in Pompeii many were certainly not written there, but were engraved upon objects made probably in Rome. Thus we have a steelyard in the Museum No. 74056, gauged in the Capitol at Rome in the eighth Consulate of Vespasian and the sixth of Titus, which corresponds to A. D. 77, or two years before the destruction of Pompeii; there is also a scale of the reign of Claudius, and an important liquid measure of ten pounds, the « *Congius of Vespasian* » spoken of by Pliny. This was dated in the sixth Consulate of Vespasian and the fourth of Titus, that is to say in A. D. 75.

But the most interesting inscription of this kind is in a table-case in the Hall of the Farnese Bull. No. 3706, and is an example of an honourable discharge granted to all the veterans who had fought in the Misenian fleet under Sextus Lucilius. The document gave to them, their children and their heirs, the privileges of citizenship, and the rights of « *connubium* », that is to say of recognised marriage if they had wives, and of contracting recognised marriages if they had not; the condition apparently being that they must have been entitled to twenty-six or more instalments of pay, and must have been among those who served at Pæstum whose names were written below. Domitian and Pedius Cascus are stated to have been the Consuls, which gives us the date of the discharge as 71. A. D. and the name of the recipient of the tablet was Garasenus. It is further stated in the document that the bearer had been described and recognised, and that his name would be found on a bronze inscription fixed on the outer side of the altar of the Julia Gens in the Capitol. This interesting discharge was discovered in a wineshop near the gate of Stabia in 1874, and the locality in which it was found shows perhaps that pensioners in Roman times did not differ materially in their habits from the « old soldier » of to-day. It is obvious that all three of the above inscriptions were written at Rome, and found their way to Pompeii by accident.

A dated inscription of importance may be seen upon a small bone instrument exhibited in the Naples Museum among the checks for theatres. Fiorelli thinks it was a tongue-scraper, and states that it was found in 1878. The original inscription runs thus.

HILARVS . TURPILIN . SP . ID . QVI
C . IUL . P . SER

Hilarus Turpilin, the seventh day before the ides of Quintilis (i. e. the ninth of July) *in the Consulate of Julius Cæsar and Publius Servilius* (i. e. B. C. 48).

There is no internal evidence to show where this inscription was written, but Hilarus Turpilin must have been dead many years before the destruction of Pompeii, since it was dated in that Consulate of Julius Cæsar which corresponds to B. C. 48.

We know from Horace it that was the habit of the Romans to put the name of the Consuls upon the winejars, for he speaks of the wine laid down when « Plancus was Consul » and we search the amphoræ of Pompeii accordingly for dated inscriptions. Six in all have been found, all dating from the various consulships of Vespasian, of which the following is the most interesting.

IMP . VESPASIANO . VII . COS .
IIII . IDUS . NOVEMBR
EX . F . SITTIANO . IMO . QUEM . COLVIT .
ANTONIVS . MARTIALIS . EX . DOTEI.....

« *In the seventh consulship of Vespasian* (76. A. D.) *on the tenth of November, from the lower Sittian farm which Antonius Martialis cultivated. having received it as* (part of his wife's) *dowry* ». The expression « *ex dote* » is a very unusual one, and the above interpretation is suggested by Signor Viola.

So much for the dated inscriptions. We will now turn our attention to some of the literary curiosities furnished by the walls of Pompeii. The following pretty elegiac is from the house of Jucundus, and is one of many original amatory couplets found in the city.

Quis (*quis*) amat valeat, pereat qui nescit amare
Bis tanto pereat quisquis amare vetat.

« *May he who loves have good luck, may he who knows not how to love perish ; but may he doubly perish who forbids love* ».

The following may confidently be inserted among the literary curiosities of the city;

XV. K. NOV. PUTEOLANA PEPERIT MASCUL. III FEMEL I

« *On the 15th of the kalends of November, a woman of Puteoli had three boys and one girl at a birth* ».

Another curious inscription was found on one of the columns of the garden of the House of the Faun

VICTORIA . VA . IIT . VBQVII VIS
SVAVITER . STIIRNU.

« *Victoria, good luck to you, and wherever you go may you sneeze pleasantly.* *

Another salutation to a young lady is worthy of record, but to make it intelligible we must give a Latin version of it as well as the original inscription.

PUPA . QVII . BILLAISTIBI
MIIMISIT . QVITVVS . IIS VAL

* The universality of congratulations to those who sneeze points to the great antiquity of the custom. Xenophon and Homer both mention it, and though the habit of saying « *God bless you* » is comparatively rare in England, all the other nations of Europe continue to use an appropriate salutation. The Germans say « *Gott schutze dir* »; the French, *Dieu vous bénisse* »; the Mahometans, « *Allah be with you* »; and the Italians, *Felicità* ».

Pupa quæ bella es, tibi me misit qui tuus est. Vale.

« *Oh maiden who art pretty, he who is thine sent me to thee. Farewell.* »

At a street-corner opposite to the back door of the House of Siricus the following hexameter is written up above a fine picture of sacred serpents. It was painted neatly in white letters, but unhappily it is fading rapidly.

Otiosis locus hic non est, discede morator.

« *This is no place for idlers, move on, dawdler* ».

The following is a somewhat bloodthirsty inscription written probably by a gladiator

PVTIIOLANIS FIILICITIIR
OMNIBVS NVCHERINIS
FIILICIA . ET . VNCV .
POMPEIANIS . PETECVSANIS

« *Good luck to the Puteolans; happiness to the Nucerines and the hook to the Pompeians and the Ischians* ».

The word « *uncus* » which means « a hook » betrays the gladiator, as the instrument alluded to

was that used to draw the dead bodies out of the arena during the combats, and hence the meaning of the inscription is « death to the Pompeians and Ischians ».

Rude drawings are also found scratched on the plaster in various parts of the town, some of which are reproduced with illustrations by Dyer. The following will not we think be found in his book. It consists of a rough delineation of a hunting scene upon the wall of a room (Reg. VIII. Ins: III. No. 24) beneath which are the words

HEIC . VENATIO . PVGNABIT . V . K . SIIPTIIMBRIS
IIT . FELIX . AD . VRSOS . PVGNABIT .

« *Felix will fight this venatio on the fifth of the kalends of September, and he will also fight against bears* ».

Another important inscription in a house in the Sixth Regio, records the fight in the amphitheatre, and probably also alludes to the stopping of the performances there by the Senate.

CAMPANI . VICTORIA . VNA
CVM . NVCERINIS . PERISTIS.

« *Campanians ye perished in the same victory with the Nucerines* ».

We have spoken of the Pompeians having professional performers to amuse their guests at their banquets. The following inscription from Reg: VIII. Ins: XII. No. 35 is to the point

C. COMINIVS PYRRICHVS . ET
L . NOVIVS PRISCVS . ET . L . CAMPIVS
PRIMIGENIVS . FANATICI TRES
A PVLVINAR SYNETHAEI
HIC FVERVNT CVM MARTIALE
SODALE ACTIANI ANICETIANI
SINCERI SALVIO SODALI FELICITER

C. Cominius Pyrrichus and L. Novius Priscus, and L. Campius Primigenius, three clowns (after performing at) *the feast of Synetheus, were here with their boon-companion Martial. True Actiani Ancetiani. Good Luck to friend Salvius.*

The above inscription was found in a tavern, and means that the three travelling clowns named in it, after performing at the feast of Synetheus met a fellow-countryman by name Martialis Salvius, who like themselves, was an inhabitant of Actianum « of the right sort » and together they enjoyed a carouse out of the money earned by entertaining Synetheus and his friends. That they should have been sober enough to write up the inscription is wonderful;

that they should have left us this interesting scrap of social history is particularly gratifying.

We have already mentioned some of the election placards written up by the trade guilds of Pompeii. As these form an interesting collection of the trades exercised in the town we insert a list of them taken mainly from Overbeck's famous work. They comprise *Offectores* (Dyers) — *Pistores* (Bakers) — *Clibanarii* (Pastry-cooks) — *Aurifices* (Goldsmiths) — *Pomarii* (Fruiterers) — *Lignarii* (Carpenters) — *Plostrarii* (Carters) — *Salinienses* (Saltworkers) — *Piscicapi* (Fishermen) — *Agricolæ* (Peasants) — *Forenses* (Market folk) — *Muliones* (Muleteers) — *Cisarii* (Coachmen) — *Saccarii* (Porters) — *Fullones* (Fullers) — *Lanifricarius* (Wool washer) — *Sagarii* (Tailors) — *Caupones* (Innkeepers) — *Tonsores* (Barbers) — *Unguentarii* (Ointment sellers) — *Perfusor* (Perfumer) — *Vestiarius* (Clothier) — *Fornacator* (Oven-heater) — *Librari* (Booksellers). Besides these we have the Colleges of Isis and Venus which probably include the ministers of the temple; we have also « Phœbus with his customers »; « Valentinus with his pupils »; « Sema with her children ».

Some of the other inscriptions which mention *Pilicrepi* (Ball-players); *Dormientes universi* (Sleepy people of all sorts); *Seribibi* (Those who drink late at night) all seem to have a somewhat jocular or

sarcastic inspiration, and would appear, if translated into our modern idiom, to be rightly interpreted by such sentences as these « Cricketers vote for A », « Sleepy-heads plump for B », « Tipplers support C ».

It is manifest that of all the trades mentioned in these inscriptions we shall only find material traces of a few, and of these in many cases, we find more often the tools of their trade, than the results of their handicraft.

Gold and silver ornaments have been found all over the town, and it is supposed, with slender authority, that the small shops discovered in front of the Augusteum or Macellum in the Greater Forum, were jewellers' establisments.

Carpenters and Fishermen have left us little but the tools of their trade. We have drawn attention to a wardrobe and some doors of which there are casts in the Pompeii Museum; an original wooden box, roughly dovetailed may be seen in the food department of the Naples Museum, and a very complete set of carpenter's tools are exhibited in the first room of the small bronzes. The Fishermen have left us their bronze fish-hooks, an interesting drag for pulling up nightlines, and a small iron boat-anchor; this last, though a unique specimen not being equal in scientific manufacture to the admirable anchor which is depicted in mosaic on the threshold of the house at the south-eastern corner

of the Street of Mercury. Floats for nets, and sundry pieces of rope may be seen in the food department, and occasion surprise that such a material as cork should survive, when so many things apparently much more durable have perished.

Of the Tonsores or Barbers we have no trace excepting two razors mentioned in the official catalogue of objects discovered. The Barbers were probably as important in Rome as Figaro is now in Italy, for a beard seems to have been seldom worn at this period by the Romans if we may judge from the frescoes and the statues. We believe we are correct in stating that Hadrian was the earliest of the Emperors who wore one; and no doubt the Imperial example would count for much in such a matter.

Of the Tailors of Pompeii we have naturally no trace, in fact it is a little surprising that we should find a distinction drawn in the inscriptions between « Sagarii » tailors, and « Vestiarii » who we may conclude to have been sellers of ready-made clothes. The loose garments worn by the Romans would seem to have encouraged the ready-made as against the bespoken trade, for excepting the under garment which was a sort of blouse and often woven *, the clothes of a Roman were not fitted to his body.

* « Now the coat was without seam, woven from the top throughout ». John XIX. 23.

Neither Greeks nor Romans wore trousers, and both despised the nations who did so. The statues wearing trousers in the Naples Museum all represent Dacians.

We find no hatters among the trades mentioned, another proof that the Romans habitually used no covering for their heads, though the soldiers wore helmets exclusively for military reasons; and two men are represented in one of the rough frescoes in the Osteria degli Scheletri in the Street of Mercury with what appear to be conical felt hats on their heads. Had hats been in common use we must most certainly have found them upon the statues and in the frescoes. The fine Farnese statue of a hunter in the Naples Museum is the only Roman statue with a hat, though examples both of Dacians and Phrygians with caps on might be cited from the same collections, and one bronze usually known as Archytas is represented with a turban. The principal instance of a hat in the frescoes is in the picture of Ulysses stealing the Palladium at Troy, but this represents a Greek of the heroic age and not a Roman of the period we are treating of. It is often objected that in this climate a hat is a necessity, and it is often urged, without a show of reason, that Italy was a much hotter climate then than it is now. To this we reply that the Neapolitan women all go with their heads completely uncovered, and

that it is only the male sex who find hats a necessity.

If the frescoes are to be trusted (as no doubt they are) we might easily arrive at the different colours used by the Roman Dyers. The centre of the trade in these days was in Asia Minor, and the Tyrian purple was celebrated. We read in the Acts of the Apostles of a « seller of purple of the city of Thyatira », and though perhaps the finer dyes were imported, no doubt the Romans made a good many of the more ordinary colours for themselves.

There seems to have been no Musical Guild in the city. We should have expected to have found the « *Tibicines* » or « flageolet players » in a corporate capacity, for the tibia was the favourite instrument of Roman times. Ovid has left us an interesting couplet on the universal use of this instrument.

« Cantabat fanis, cantabat tibia ludis ».
« Cantabat mœstis tibia funeribus ».

« *The tibia used to sound in the temples, at the sports, and in the sad funeral processions* ».

That instruments were played in symphony is evident from the frescoes, notably from the beautiful picture of Pan and the Nymphs in the entresol of the Naples Museum, though it seems unlikely that harmony was understood, as it depends so

essentially upon the use of *thirds*, of which we find no trace in any of the Roman writers. Valerius tells us that the Roman Tibicines were incorporated into a college, but this does not seem to have been the case at Pompeii.

We use the word « flageolet » where many writers use the word « flute », because the tibia was certainly sounded by blowing into the mouthpiece at the top of the instrument, and not by applying the lip to a hole in the barrel of it. Of instruments sounded as our flutes are we have no certain trace at Pompeii, but of the tibia both single and double we have many examples. The latter was called by the Greeks « male and female », indicating no doubt that the one was bass and the other treble; the Romans called them simply « right » and « left », but the mention of certain music being played with two « right » instruments (*duobus dextris*) shows that there was a difference in the pitch of the two pipes of the double instrument. We have a mosaic which shows clearly enough how the double tibia was used. It had two mouthpieces, and was tied round the head of the performer. Of the other musical instruments in use at Pompeii we have certain specimens in the case of the « *cornua* » or large trumpets, a doubtful specimen of the « *tuba* » or straight trumpet; a part of some bagpipes; many sistra, tibiæ, and cymbals; and an important fragment which seems to have been a large *syrinx* or Pandian pipe. We know

the forms of many of the string instruments from the frescoes and the bronzes, but no specimens of them have yet been discovered; and this most probably because they would be made of wood, which with the strings would certainly perish.

Of the Fuller's craft we have abundant traces in various establishments scattered about the town in which their business was carried on. One of the most important of these is situated next door to the House of Orpheus in the Street of Vesuvius. Here we see the large pans in which the clothes were washed by men who trod them out with their feet. A picture representing this operation may be seen in the Naples Museum, which was taken from the large fulling establishment in the Street of Mercury. These washermen placed their hands upon the brick partitions between the metal wash-tubs, the edges of which may still be seen to be worn quite smooth by the friction of their hands. The large cisterns for rinsing the clothes are built of brick and covered with cement. These were filled from a leaden pipe which passes up one of the pillars. On the right is a small cupboard or pantry, upon the floor of which the original fuller's soap still lies to the depth of several inches. This soap though eighteen-hundred years old, will still dissolve easily in water. We may suppose that as a general rule the clothes were dried in the open air, but when this was impossible they were spread upon a large cage, and

a brasier was suspended beneath them; a method still in common use for domestic purposes in northern Italy but less adopted in the neighbourhood of Naples, because, owing to the greater warmth of the climate, artificial drying is seldom required. The clothes when sufficiently dry were placed in a press, and flattened with a powerful screw. Of this also we find an illustration in the fresco we have already mentioned. There seems to be no trace of a flat-iron in Pompeii, indeed the use of this common domestic implement does not date back very far in England, for we find that in the reign of Queen Elizabeth smooth stones inscribed with texts of scripture were used for the purpose of smoothing linen, though how such primitive appliances could « get up » an Elizabethan ruffle passes our comprehension.

It is however unsafe to argue that the Pompeians did not have things because we have only recently invented them. The safety-pin, which is quite a modern invention, was in common use in Pompeii. Wire rope which we look upon as a new discovery, was known in those days, and a very fine specimen of it may be seen in the Naples Museum. Martial speaks of sulphur matches, which replaced the old-fashioned tinder-box in our English kitchens scarcely fifty years ago, and the Surgical instruments found in Pompeii were lost to science for centuries and re-invented in our day almost in their original form.

The Romans do not appear to have used quills for writing, but their pens were made from an Egyptian reed, and nibbed much as ours are. It is most probable that their papyrus was manufactured in Egypt where it grew, but no intelligible trace of papyrus has been found in Pompeii, though the mention of OFFICINA LIBRARIA which means « Literary workshop » in an inscription near the gate of Stabia, and an election placard stating that the booksellers (*Librari*) wished Sabinus to be Duumvir found upon the same building, is sufficient proof that the Pompeians must have had books just as much as the inhabitants of Herculaneum. The books of Roman times were made of the stalk of the papyrus rolled out flat. This formed a strip about three inches wide, and these strips were cut in lengths of about six inches and pasted together into a roll usually about six feet in length. The writing was in columns, and the whole book when finished was rolled upon a stick with a boss at either end. In the ordinary way the writing was only on one side, but Juvenal speaks of a very long play as being written on both sides, and when this was the case the manuscript was called « *opisthographon* » or « *written behind* » an expression we find in Rev: v. 1. and also in the book of Ezekiel, who speaks of a book as being « written within and without ». The books were called *volumina* because they were rolled, and

the *Librari* of Pompeii were probably scribes who made a living by copying out manuscripts.

The wax tablets we have already alluded to were discovered in the house of the Auctioneer and Usurer Lucius Cæcilius Jucundus. The use of such tablets dates back to very ancient times. Homer mentions them, and they are frequently alluded to by other classical writers. They were composed of small slabs of deal fitted into a frame and fastened by a hinge. The inner surface was smeared with wax, and the words to be written were traced upon the wax with a pointed instrument called a *stylus*. The two slabs would then be shut up and sealed if necessary, and if the missive was an ordinary note, it would be despatched by a slave to its destination. The receiver having read the contents would draw the broad end of the stylus across the message to efface it, and write the answer upon the same tablet. Those found at Pompeii were all records of commercial transactions carried out by Jucundus, who if we may judge by the malicious expression of his portrait, was a man of more than ordinary astuteness, and less than average commercial morality. His money-lending transactions were by bills payable in thirty days, with interest at the rate of two per cent per month. The amount he charged to renew a bill does not appear, but we may be sure that it was still more exorbitant. A main branch of his business seems to have been

auctioneering, and we find on all the documents relating to it that he was careful to subtract his commission before handing over the proceeds of the sale, but it is to be observed that the documents never mention the amount per cent which he charged. The ingenuity with which Professor De Petra deciphered these tablets is truly marvellous, and they may rightly be cited among the greatest discoveries of antiquity. The originals as well as some of the interpretations may be seen in the department of the papyri at the Naples Museum, but the whole investigation is published in a large quarto pamphlet with facsimile illustrations *.

In the Naples Museum in the second room of the small bronzes among the writing materials, some stone tablets will be seen which are thought to have been used with wax like the wooden ones.

In the same wall-case is a bronze pen nibbed like a modern one, and bearing a strong resemblance to the shape of the well-known « J » pen of to-day. It is we believe the only ancient example of a metal pen. We read of an « iron pen » in Job XIX. 24. but we should judge from the context that the allusion was only a metaphor, and not to

* It will be worth while to mention that a special Pompeian library will be found in the « Scuola Archeologica » at Pompeii. Permission to read there can be obtained at the office in the Naples Museum.

be taken as indicating the actual existence of such an implement at so early a date.

The Coachmen and Carters are represented by the wheels in the local museum, and though the Muleteers have left no material traces behind them, the inscription is interesting as supporting our conjecture about the carriage of the city having been done by mule trains, and further because the nickname « Mulio » was given to Vespasian because he endeavoured to increase his revenues by this kind of trading.

The Bakeries of Pompeii are numerous and interesting. It is probable from references made by Martial that the upper classes used fancy bread made in their own houses, and that the loaves made in the bakeries were of coarse bread for the use of slaves and of the lower orders generally. That the bakers of Pompeii ground their own corn is proved by the mills which exist in all the bakeries, and an inspection of these shows that the wheat was put into the hopper at the top, and that this was turned by a handspike so that the corn became triturated upon the cone of the upstanding stone below. The flour fell between the stones into a trough, from which it was collected to be kneaded into dough. The mills were turned by hand power in most cases. We judge this to have been the case because their close proximity to one another would scarcely allow sufficient room for a mule to go

round, and the fact of a stable adjoining one of the bakeries does not weigh materially in the argument, because pack animals would be required by the bakers to bring the corn to the bakery. The work of turning the mill, though laborious, was no doubt often performed by women. We read in the book of Exodus of the « first-born of the maidservant that is behind the mill » and in the Gospel of St. Matthew of « two women grinding at the mill », and although animals were used for the purpose this was probably the case only in the larger mills, for we find in the New Testament where the expression « it were better for him that a millstone were hanged about his neck » is used, the word in the original is « a millstone such as is turned by an ass », showing that the hand-mill and the larger mill were quite distinct.

The ovens used in Pompeii differ so little from our own and from each other, that it seems hardly worth while to go into technicalities about them. They were generally rectangular in shape, covered with a dome, and closed with an iron door. In one of them (Reg. VII. Ins 1. No. 36.) eighty-one loaves were found, of which several specimens are exhibited in the Naples Museum, one of them bearing the inscription which is rendered by Dyer

SILIGO CRANII
E CICER

who suggests that it may indicate that *cicer* (vetch) was mixed with the grain. The letters of the inscription (which was stamped) are however very indistinct, and the above rendering can in our opinion only rank as a conjecture.

The Officina Corariorum or « House of the Tanners » is situated near the Gate of Stabia, and forms an example of another class of industry. It was a large establishment, probably used for the purpose indicated by its name, but nothing very remarkable was found in it excepting the allegorical mosaic which is now in the Naples Museum. This was found upon the table of an outdoor triclinium, having evidently been moved there from some other place. It represents riches and poverty, life and death, by a series of symbols which may be explained as follows.

At the top is the letter Alpha, the beginning of all things, made to represent a square, with a plumb-line the emblem of rectitude hanging from its apex. It is in fact not an angle of ninety degrees, but much more obtuse. The two ends of the Alpha are supported on one side by a reversed lance with the royal purple to signify wealth; and on the other by a broken staff, wallet, and rags to denote poverty. The large skull in the centre indicates death; the butterfly beneath it, the soul; and the wheel, human life. An ingenious writer in an Italian Masonic periodical endeavoured to prove that this mosaic

was certain evidence of the existence of Freemasonry in Pompeii, and further that the building in which it was found was a Lodge belonging to this ancient and honourable fraternity! As we do not think that his speculations on Roman Freemasonry add materially to the archæology either of Masonry or of the city, we refrain from quoting his arguments.

It appears to us that the locality might just as well have been used for dyeworks as for a tanyard, in which case the garments on each side of the mosaic would represent the dyer's trade, showing the undyed shabby coat on the one side, transformed by the dyer into the purple garment on the other.

There are many houses in Pompeii called by the names of various other trades, and if we do not go into these more fully it is not because we have not bestowed careful attention upon them, but because in our opinion the nomenclature of them is in the main fanciful. The following is a tolerably comprehensive list of them; Armourer's shop, so called because one sword was found in it, and it was decorated with pictures of gladiators; Barber's shop, so called because it is a very small place with a pillar in the centre; Milk-seller because there is a goat upon the doorpost; Colourman, from colours being found there. Besides these we find

Soapmakers, Chemists, and Druggists all named without any special and sufficient reason.

In the same way although we find a house called « The Sculptor's Studio » we cannot allow that it is called so with sufficient reason. It seems certain that if we found a studio in Pompeii we should find a great deal of unfinished work in it; many models and casts, tools and designs; and we can only hope that the day is not far distant when we shall come upon so interesting a discovery; for there can be no doubt that there must be somewhere in the town, a studio where statues or tombs were being made at the time of the catastrophe.

We know indirectly that there were many trades in the city which are not included in the above list. The large cask on wheels (if indeed it be a cask and not a skin) in the well-known fresco in No. 1. in the Street of Mercury must have required a Cooper of considerable skill to put it together, and the same remark applies to the wooden bushel measures, though these certainly may have been made elsewhere, and even stamped at the Capitol as the bronze ones were. Again the blacksmiths must have been numerous, as a great deal of ironwork exists in all the buildings. A very interesting iron candelabrum was found in 1887, but as far as we are aware all the iron found has been wrought, and not cast. No stirrups have been discovered, and as they are never depicted in the paintings or seen

upon the statues, it would seem probable that though the Romans certainly had saddles, the apparently obvious contrivance of a stirrup had not occurred to them. Their horses also seem not to have been shod in Italy, though there are some Roman horseshoes in the British Museum which show that when they got to England they found this precaution necessary. And this quite coincides with our own experience, which is that horses may safely go unshod in a dry climate, but in a damp one the hoof requires a protection of some kind as it becomes much softer from wet, and cannot stand friction and percussion. Many things that we make in iron were in those days made in bronze, for the reason that the latter metal was easily cast, and hence we find hinges, locks and other household furniture made of it in preference to the harder material.

The frequent occurrence of boots and shoes in the frescoes and bronzes points to the existence of bootmakers, and the fine bronze shoe upon a fragment of a statue in the Capitoline Museum at Rome shows that well skilled tradesmen existed in those days. There must have been Sadlers also, for we have very many specimens of buckles, bits, and metal work belonging to harness, and a close observation of some of the specimens at Naples shows the thread which secured the metal to the leather.

The Fruiterers seem to have had a large number of shops near the Forum, and as far as we can judge their wares were pretty much the same as our greengrocers sell to-day; excepting that oranges and lemons had not been introduced into Italy in those days. These came subsequently from Portugal. Of their other fruits they derived peaches from Persia, and figs from Asia Minor. The Roman flora is well represented in the frescoes, and a complete list was published with the scientific names, by Professor Ruggiero in 1879. In the same work an account of the shells of Pompeii will also be found, but we think our readers generally would find these subjects uninteresting so we do not reproduce the schedules. The very large number of snail-shells discovered is interesting as showing that the Romans were as fond of this delicacy (?) as their Neapolitan posterity, and we think it probable that the snail soup simmered on the Pompeian curbstones just as it does throughout the winter months at the street corners of Naples.

There must almost certainly be a glass-blowing establishment in or near the town, though glass-makers and potters may probably have had their workshops without the walls. It is not probable that the glass and pottery came from any great distance, as their brittle nature would be opposed to a long journey in a cart without springs.

We have said enough to show that there is still a great deal to be discovered before we can flatter ourselves that we have found out all there is to know about the trades of Pompeii, or arrived at a certain conclusion as to the methods used by the ancients in the production of the various objects of use and ornament which form so great an attraction in the museums of the Græco-Roman period.

CHAPTER XI.

ITINERARY

The following itinerary is divided into three excursions, of which the *First* includes all that part of the city which lies to the westward of the Greater Forum and of the street of Mercury: the *Second* all that quarter to the South of the Street of Abundance, together with the Amphitheatre and city walls: the *Third*, the centre and eastern side of the city. We have decided to adopt the Italian names when they differ materially from the English ones, so that the reader who has the book in his hand when he visits the town, may be able to consult the Government Guide without difficulty even if he should not be acquainted with the Italian language.

The sequence of the buildings has been very carefully arranged so as to avoid loss of time; indeed by following the book and keeping the map before him, the reader should be able easily to identify the items selected without any other assistance. We shall be careful not to repeat information already given, but merely note the number of the page upon which it may be found, and thus we hope we may

be able to give a comprehensive idea of the whole city, and show clearly the relative dependance of its several parts.

It will be obvious that the following excursions are only sketches to be filled in by personal observation on the spot. A detailed description of the houses alone would fill many pages, and be very dull reading into the bargain. It must be remembered that all the most interesting specimens have been removed to Naples, and it is most unsatisfactory to write details of objects which are no longer in the houses described. We therefore mention such items only when they are of special interest, as our readers will find them all described in the « Complete Handbook to the Naples Museum ». We also pass over the architectural details of the houses because the reader can observe these personally, and the key to them will be found in the general description of a Roman house, pages 55 to 58. If these pages are carefully mastered, we apprehend that no difficulty will be found in understanding the arrangement of the houses we select for the itinerary.

Each excursion is calculated to occupy three hours, and it will be found that this is as much as can be done carefully and intelligently in a single day, as walking in the city is very fatiguing. The best course is to leave Naples by the eight o'clock train (ascertain exact time as the time-bills are often al-

tered), spend three hours in the ruins, lunch at one of the Restaurants outside the Gate, and return by the 1. 36 express to Naples.

FIRST EXCURSION.

THE WESTERN SIDE OF THE CITY.

The Sea Gate — The Museum — The Basilica — The Temple of Apollo — The Corn Hall — The Temple of Jove — The Arch of Nero — The Temple of Fortune — The Forum Baths.

The Houses of the Tragic Poet — of Pansa — The Bakery and House of Sallust — The Compitum or Dogana — The House of the Surgeon — The Gate of Herculaneum — The Street of the Tombs — The House of Diomede — The City walls.

The Street of Mercury — Houses of Adonis — Apollo — Meleager — The Centaur — Castor and Pollux — of the Labyrinth — Osteria degli Scheletri — House of the Anchor — Fullonica Grande — Mosaic fountains.

The Arch of Caligula — The Macellum — Curia Senatorum — Temple of Mercury — Exchange of Eumachia — School of Verna — Courts of First Instance.

Vico dei Soprastanti — Warehouse — Casa del Gallo.

This excursion commences with the buildings described in Chapters V and VI (pages 75 to 113)

where the description of the Forum Baths is concluded. On leaving these we cross the Strada della Fortuna, and enter:

The House of the Tragic Poet (Reg. VI. Ins. VIII. No. 5) which was excavated in 1825 and is one of the finest in the city. A very large number of gold ornaments and a quantity of money were found in it. The vestibule contained on its pavement the celebrated black and white mosaic representing a spirited watchdog with the legend CAVE CANEM, « *Beware of the dog,* » beneath it, and the floor of the tablinum was decorated with the famous mosaic representing the *Choragium* or « green room » of the ancient stage (Naples Museum 9986). The main feature of the house, from which it derived its name, was a large number of paintings taken from the Homeric poems, the most important of which are in the Naples Museum, namely, 9105 Achilles and Briseis, 9108 Briseis embarking for Greece, 9559 The Marriage of Jupiter and Juno, and 9112 The Sacrifice of Iphigenia. All the paintings which were left in the house have perished from exposure.

This is called the « House of Glaucus » in the « Last days of Pompeii ».

The House of Pansa (Reg. VI. Ins. VI. No. 1) is formed of two houses originally thrown into one in the Samnite period, and afterwards enlarged in Roman times by Nigidius Maius its last proprietor, who added a large garden to it. It is one of the

very few houses in Pompeii which had a stable and coach-house belonging to it. These open out into the side street. The arrangement of flower beds in the garden could be clearly seen when the house was first discovered. The whole block was the property of Maius, who let the various shops, as is stated in an inscription long since perished which was as follows,

« *Insula Arriana Polliana the property of Nigidius Maius. To be let from the first of July the shops with their sheds and stables. Apply in the first instance to the Majordomo of Maius* ».

The owner of this house was the man who gave the festivities on the occasion of the opening of the Forum Baths, and it was a relation of his who presented the large brasier and the bronze seats to the same establishment. Some very fine silver vessels, and the large bronze lamp with Bacchus riding the panther, as well as the bronze group of Bacchus and Ampelus were found in this house.

Passing now into the street which leads to the North towards the Gate of Herculaneum, we reach **The House of Sallust** (Reg. VI. Ins. II. No. 4). This house still contains some good paintings of Paris and Helen, Mars and Venus, Europa, Phryxus and Helle, Diana and Actæon, the latter being the most important and representing the moment when Actæon peeped at the bathing goddess. He will be

observed in the background with the antlers already sprouting from his forehead.

Next door but one is a Bakery, see page (234).

On the same side of the way is the **Compitum** (Reg. VI. Ins. I. No. 13). This building is usually miscalled the **Dogana** or Custom House, on the supposition that a number of weights and scales were found in it. The mistake was originally made by Romanelli, and has been copied by most other writers ever since. The building was discovered in May 1788, and one leaden weight was found in it. Hence the idea of its having been a Custom House may be dismissed. Fiorelli thinks that it was devoted to religious purposes, and that the statue of some deity stood on the pedestal in the centre. It was closed with an iron grating, and had a stable behind it, in which the remains of a cart and harness and the skeletons of two horses were discovered.

La Casa del Chirurgo (H. of the Surgeon) (Reg. VI. Ins. 1. No. 10) is probably the most ancient house in the city. We judge this from the construction of its façade which is built of massive stones without mortar. The atrium is in the Tuscan Style, and the impluvium is of Nucerine stone, and not of marble as is the case in the more modern dwellings. It is here that most of the surgical instruments now in the Naples Museum were found, and it is this which gave rise to the supposition

that the house was occupied by a medical man. The most important painting in it was the pretty picture of a lady sketching a term of Bacchus, now at Naples.

We now refer our readers to page 180 for the Gate of Herculaneum, to page 191 for an account of the Street of the Tombs, and when they have visited these, to pages 156 and 181 for the city walls.

These should first be observed from the outside by walking a few yards along the *fosse* to the eastward. The gate should then be entered and the walls ascended by the steps on the left. The first buttress on the right should be climbed to enjoy the view of the ruins, and the visitor should then proceed along the top of the wall to the third tower, by which means he will get a thoroughly good idea of the city walls. As there is no way down into the town at this point he must return to the first tower, and just beyond it he will find a footpath leading down the rampart. In the house on his right he will find the way into the wall mentioned on page 182. He can then follow Vicolo di Modesto till he comes to the first turning on his left, the Vicolo di Mercurio. Following this he will find the Strada di Mercurio to be the second cross street and easily distinguishable on account of its breadth, and by the fact that it has one of the wall-towers at its northern end, and

the Arch of Caligula at the other. This is a very important street and all the houses in it merit attention. We are now standing at the crossway in the centre of it. Turning our face to the city wall we shall take the « **Casa di Adone ferito** (Reg. VI. Ins. VII. No. 18) so called on account of the fine life-size painting representing the scene where

> « . . . Smooth Adonis from his native rock
> Flows purple to the sea »

A Cupid is binding his wound, and Venus is looking on compassionately.

The House of Apollo, (Reg. VI. Ins. VII. No. 23), is also important. It is next to the city walls on the left. The waterworks in the piscina are very peculiar, and the decoration of the small room in the corner of the sunken garden is interesting. There is also a fine mosaic of Achilles seizing the arms from Ulysses in the palace of Lycomedes. This mosaic is on the wall, which is rather unusual.

Returning towards the town we find on our left **The House of Meleager** (Reg. VI. Ins. IX. No. 2) which contains a handsome square room with an inner colonnade decorated in two shades of yellow and brown, which we believe to be unique in Pompeii.

The House of the Centaur (Reg. VI. Ins. IX. No. 5.) and the **House of Castor and Pollux** (No. 6. some-

times called the *H. of the Quæstor*) deserve a visit, though their chief treasures have all been removed.

This will be a good opportunity to visit the **House of the Labyrinth** (Reg. VI. Ins. XI. No. 10), a fine house with a Corinthian atrium. It obtained its name from the rare mosaic of Theseus and the Minotaur surrounded by black lines on a white ground to represent the Cretan Labyrinth, which is still in its original place.

We return to the Strada di Mercurio, and visit the **Osteria degli Scheletri** (Reg. VI. Ins. X. No. 1.), a wine-shop, where are some interesting paintings in the roughest style, representing scenes of tavern life in ancient times. The first on the left represents a drinking scene, the second the filling of the amphoræ from a large cask, or more probably a large wine-skin on four wheels. The truck is equirotal and was drawn by two mules which are tied to it. They were harnessed by yokes to the pole. On the same wall is a girl handing a cup of wine to a waggoner with an ox-goad in his hand. Opposite, is a game of draughts played with dice, and the sausages and other eatables hanging up show how modern Italian tavern life corresponds to that of the Romans.

On the same side of the street is **The House of the Anchor** (Reg. VI. Ins. X. No. 7), so called from the mosaic anchor on the doorstep. This anchor is of very clever construction, and the ring on the crown

of it was no doubt used to bend a buoy-rope to or to trip the anchor in case of a foul. The sunken garden of this house is unique in Pompeii, and when its pedestals were decorated with statues (as no doubt they once were) it must have been very pretty.

Opposite to it is (Reg. VI. Ins. VIII. No. 20.) the **Fullonica Grande**, but this is not as interesting as the similar establishment in the Street of Vesuvius described on page 229.

The adjoining houses Nos. 22 and 23 contain examples of mosaic fountains, which though rather « Cockney » in style deserve a visit. There are some excellent paintings of fish in No. 24, which appears to have been the guest-house of No. 23, and opens into it.

We now reach the Arch of Caligula described on page 113.

The third excursion begins at this point with the House of the Faun. (see page 259).

Returning to the Forum we may visit the Macellum, Curia, Temple of Mercury, Exchange of Eumachia and School of Verna (pages 114 to 119).

We shall now find ourselves at the corner of the Street of Abundance where the *Second Excursion* will begin. If the reader desires to attempt this in the same day, he should break off here. If not, the first excursion may be concluded by crossing to the N. W. end of the Forum, and leaving

the Temple of Jove on the right hand, turn to the left down the **Vico dei Soprastanti**. Here No. 15. on the left is an interesting underground storehouse, with a bakery at the further end of it.

Continuing down the street, a few yards past the sharp corner made by it, we come to a fine marble fountain known as **La Fontana del Gallo**, on account of a basrelief of a fowl upon it. The second door behind the fountain on the left, leads to the **Casa del Gallo** a house with a fine view and an interesting private bath. Proceeding towards the Sea Gate we observe a fine mosaic threshold on our right, and on reaching the Street of the Sea Gate cross the Basilica and turn to the right. Here the reader can explore the interesting part of the city above the Sea Gate, and not yet excavated. A fine marble pillar will be seen there. There is no such other in Pompeii, and how it got into its present position there is no evidence to show.

(*The end of the first Excursion*)

SECOND EXCURSION.

The southern side of the city, amphitheatre and walls.

The Street of Abundance — The House of the Wild Boar — The House of the Spade — The House of the Skeleton — of Holconius — of Giuseppe II.

The Triangular Forum — The Portico of Vinicius — The Temple of Hercules — The Ludus Gladiatorius — The Theatres — The Temple of Isis — The Temple of Æsculapius — The Stabian Baths.

The House of Cornelius Rufus — The House of the Diadumeni — The House of the Sandals — The House of the Citharista — The House of the Tanners — The House of the Grating — The Gate of Stabia.

The Amphitheatre — The Gate of Nola — The City Walls — The Gate of Herculaneum.

This Excursion commences at the point where the Street of Abundance starts from the S. E. corner of the Greater Forum. Proceeding in an easterly direction down the street, we notice **La Casa del Cinghiale** (Regio VIII. Ins. III. No. 2), so called from the mosaic of a boar-hunt on the threshold. The pavement of the Atrium and the adjoining rooms is worth glancing at.

On the same side of the street, a little lower down, is a house recently found and not yet named. The Guides would probably be able to indicate it under the name of « **Casa della Zappa** » (Reg. VIII. Ins. XII. No. 28) which we will venture to give it on speculation. It is especially remarkable because it was in course of repair at the time of the destruction and the mortar-heap with a « *zappa* » or spade fixed in it stands in the centre of the floor just as the bricklayer's labourer left it more than eighteen-hundred years ago.

La Casa dello Scheletro (Reg. VII. Ins. XIV. No. 9) is on the other side of the street, and has nothing remarkable about it except the skeleton of a woman, lying, as found, in the corner of a room which opens upon the garden.

Opposite to this is the **Casa di Olconio** (Reg. VIII. Ins. IV. No. 4) which though inferior to many of the newer discoveries, deserves to rank as one of the show houses of the city on account of its marble statuette and cascade. Holconius was a benefactor to the Greater Theatre, and a man of importance in the city.

La Casa di Giuseppe II (Regio VIII. Ins. II. No. 39) is upon the city walls at the western angle of the Triangular Forum, and though it is a little out of the way it deserves a visit on account of the very unusual character of its construction. It has two floors below the one which we enter from the city

side. The staircase leads to an important terrace on the first basement floor, from which again an inclined plane leads down to the foot of the town walls. Here there was an exit to the country and a well-arranged private bathing establishment, very similar to that in the Casa del Gallo.

The Triangular Forum (p. 122) — Portico of Vinicius (p. 124) — The Temple of Hercules (p. 125) — The Ludus Gladiatorius (p. 128) — The Theatres (p. 131. to 138) — The Temple of Isis (p. 138) — The so-called Temple of Æsculapius (p. 142) and the Stabian Baths (p. 143) make up the second group of public buildings, fully described in Chapter VII.

We may now take **La Casa di Cornelio Rufo** (Reg. VIII. Ins. IV. No. 14) which is directly opposite to the Stabian Baths. Here we see in the Atrium the very fine marble supports of his table. It is strange that the slab of the table should have been wanting, and this can only be accounted for on the supposition that it had been broken (perhaps in the 63. earthquake) and never replaced.

La Casa dei Diadumeni is on the opposite side of the Street of Stabia, No. 20 in the strada dei Diadumeni. The causeway in front of this house is very remarkable, and the Lararium is of unusual form. The inscription beneath it gave the name to the house.

GENIO . M . N . ET
LARIBVS
DVO . DIADVMENI
LIBERTI .

« *The two freedmen Diadumeni to the genius of our Marcus and his household gods* ».

Next door to the House of the Diadumeni is No. 22, a house not yet named, but which we will call **La casa dei Sandali** because a pair of hob-nailed sandals was found on the steps of the Atrium. The rust from the nails has permanently stained the marble. No doubt such shoes would injure the delicate mosaic of the floors and were exchanged for slippers in the house, but the fact that they stood in readiness in the Atrium is a further proof that the destruction of the city took place in the winter. The Lararium of this house is similar in character but different in detail to that of the house next door.

Proceeding now towards the Gate of Stabia we have on our left,

La Casa del Citarista, (Reg. I. Ins. IV. No. 5) called after the charming Archaistic bronze of Apollo in the Naples Museum. This was a very fine house, with its baths and gardens, and spacious apartments beautifully painted. Some of the celebrated

pictures came from hence, namely, Bacchus and Ariadne, and Orestes and Pylades before Thoas, and there is a nice little painting at the further end of the house, where also were some well-executed bronze animals which served for fountains. But the great finds of the house were the two heads of Brutus and Pompey, now in the gallery of the Masterpieces. These were found in a loft over the stable, and it is difficult to assign a reason for their committal to so ignoble a place by a man of such excellent taste in art as Popidius the owner of this house must have possessed, unless indeed he was actuated by political motives, and thought that the great rival of Cæsar and his treacherous assassin had no right to places in the house of a loyal subject. The house is of enormous extent, and had evidently been much added to by its last owner. Some of the rooms are very large, one of them measuring 36 ft by 24 ft, and another 28 ft by 24 ft. The house had its private baths, and an important guest-house which opens into the Strada dei Diadumeni.

The Officina Coriarorum or House of the Tanners (Reg. I. Ins. v.) is near the Gate of Stabia, and though we mentioned it in the last chapter, we may add that it shows signs of having suffered considerable damage in the 63. earthquake, as the pillars of the atrium were rebuilt in the latest Pompeian style, though the remains of the more

ancient tufa pillars are still visible. The owner must have been a wealthy man, and evidently inhabited the house No. 28 directly opposite to the Tannery. This is clear from the bridge made across the street from the one to the other. The dwelling-house has the great peculiarity of an iron grating over the compluvium, showing probably that the owner of the house kept a good deal of money there for the purposes of his business, and that as the situation was a lonely one he deemed it wise to secure himself against burglars. The existing grating is of course modern, and copied from the ancient one.

We may now proceed to the very interesting **Gate of Stabia** (p. 158), and after this, return up the Strada Stabiana as far as the third turn on our right, which will lead us in ten minutes walk across the fields to the **Amphitheatre** (p. 166). Hence the enthusiastic archæologist will visit the Porta Nolana (page 178) and observe the walls and towers of the city all the way round to the Gate of Herculaneum (p. 180). After this point the walls are inaccessible from the outside, but they can be seen from some of the houses on the right of the street which leads to the Gate of Herculaneum, by which we return to the railway station.

(*The end of the Second Excursion*)

THIRD EXCURSION

THE CENTRE OF THE CITY.

Strada della Fortuna — Casa del Fauno (*H. of the Faun*) — della Parete Nera (*H. of the Black Wall*) — dei Capitelli Figurati (*H. of the Carved Capitals*) — di Arianna (*H. of Ariadne*) — della Caccia (*H. of the Chase*).

Strada del Vesuvio — Casa di Orfeo (*H. of Orpheus*) Fullonica (*H. of the Fullers*) — Forno (*Bakery*) Casa di Cecilio Giocondo (*H. of Jucundus*).

Strada di Nola — Bagni Nuovi (*New Baths*) — Casa della Regina Margherita (*H. of Queen Margaret*) del Simposio (*H. of the Symposium*) — del Canile (*H. of the Dog-Kennel*) — del Vomitorio (*H. of the Vomitorium*) — del Centenario (*H. of the Centenary* — Scavi Nuovi 1887 (*New excavations 1887*).

Strada di Stabia — Casa di Lucrezio — (*H. of Lucretius*) — di Paquio Proculo (*H. of Proculus.*).

In the centre of the town — Casa dell' Orso (*H. of the Bear*) — del Balcone Pensile (*H. of the Balcony*) — Fullonica Piccola (*Small Fullers Shop*) Casa di Sirico (*H. of Siricus*) — Casa dello Specchio (*H. of the Mirror*).

This excursion consists entirely of houses and shops, the only public building included in it being the new baths in the Street of Nola, which were in course of construction at the time of the destruction of the city.

Pages 26 to 33 and 54 to 58 should be attentively read before taking this excursion.

In case of the reader desiring to unite this excursion with the first, he should break off after the Arch of Caligula, and go to the Casa del Fauno; if he desires to join it to the second excursion, he should abandon the latter part of the second excursion and go from the House of the Diadumeni, to the Casa dello Specchio, and take the third excursion in the reverse order.

The House of the Faun (Reg. VI. Ins. XII) is always considered the principal house in Pompeii, and must certainly have been the residence of a wealthy citizen. The pavement in front of it bore the salutation « HAVE » in mosaic letters, and the house contained some of the finest art treasures which have been found in the city. Together with its adjoining guest-house, and the large garden at the back it occupies an entire block of the city. It seems probable that the name of its owner was Cassius, and some writers have hazarded the conjecture that he was a wine merchant, because a very large number of amphoræ were found against the wall in the garden. These had been filled with wine the re-

mains of which were analysed by Professor Cali, who states that it was of that years growth, showing that the destruction of the city occurred after the vintage was gathered.

The Ostium of the house has a particoloured marble pavement, and a miniature Corinthian portico about ten feet from the ground. The Atrium was of the Tuscan style with a marble impluvium, in the centre of which stood the Dancing Faun which gave its name to the house. Beyond this was the tablinum with the mosaic of masks and festoons, and the life-size mosaic of fish. The room on the left was paved with the rare mosaic of Bacchus (or rather Acratus) on the panther, the ala on the right had the mosaic of the cat killing a chicken, and the ala on the left still has a pretty mosaic of doves drawing a necklace out of a half-closed dressing-case. The exedra of the peristyle (a room answering to the tablinum of the atrium) had for its threshold the Nile mosaic, and for its pavement the magnificent mosaic of the battle of Issus. Behind this again was the spacious garden surrounded by a cloister with a promenade on the top of it, to which access was obtained from the *lararium* at the end of the garden. Several skeletons were found in this house, amongst them that of a woman upon whose finger was a ring inscribed « Cassia » showing probably that she was the wife of Cassius whose name is found written on one of the columns of

the garden, and who was, as we have already said, probably the owner of the mansion.

A very important inscription was found in Oscan letters on the wall at the corner, outside the house, stating that the inhabitants of this quarter were to garrison that portion of the city wall which lay between the tenth and the eleventh tower, where Titus Fisianus the son of Oppius was in command. Two similar inscriptions relating to that part of the wall which lay between the twelfth tower and the Gate of Sarnus where Marius Adirius the son of Vibius was in command, have also been discovered in other parts of the town. (See Fiorelli pages. 83. 103. and 153), These inscriptions were painted upon the original stonework of the wall, and were covered over by the Roman plaster of the later period. They were all written in the Oscan language, and give us the name of the Gate of Sarnus, and show that it was near the twelfth tower. No doubt if we are fortunate enough to pull down the Roman plaster in the right places, we shall some day find other similar inscriptions which will give us the whole military topography of the city in the Samnite period.

La Casa della Parete Nera (Reg. VII. Ins. IV. No. 59.) is directly opposite the H. of the Faun, and contains some good arabesques on a black ground, some paintings of Cupids, and interesting mosaic floors.

The elaborate capitals of the **Casa dei Capitelli Figurati**, next door but one, No. 57, can be observed without leaving the street.

La Casa del Granduca di Toscana (Reg. VII. Ins. IV. No. 56) has a small mosaic fountain which is often spoken of in the older books, but is of minor importance now that so many better ones have been discovered.

La Casa di Arianna (Reg. VII. Ins. IV. No. 51. *Official reference number, 31. the house having its front entrance in the Strada degli Augustali*) is a very fine house, too seldom visited. We enter from the Strada della Fortuna by its back door and find ourselves in the peristyle, where the brick edging of the flower-bed (unique in Pompeii) may be observed. There is a fine mosaic in the further room on the right of the peristyle. This room is twelve feet square, the one next to it being twenty-four feet square, and the large apartment with an apse opposite to it, is thirty-three feet by eighteen.

La Casa della Caccia (Reg. VII. Ins. IV. No. 48.) forms the corner of the Vico Storto, and contains a large picture of a hunting scene, in a hilly country. A wounded wild boar seized by a dog, a bull ripping up a leopard and chased by a lion, a bear on his back and another dashing upon him; sportsmen, stags, and other accessories fill up the picture.

Proceeding eastwards along the Strada della Fortuna we reach the important cross-way where

the Strada di Stabia, and the Strada del Vesuvio meet those of Fortuna and Nola. Here is a fountain with a basrelief of Silenus upon its cippus.

We now turn to our left, and visit **La Casa di Orfeo** (Reg. VI. Ins. XIV. No. 20) where is a bust of Vesonius Primus, and a fine painting of Orpheus charming the beasts with his lyre. It is in this house that the dog was discovered of which we have noticed the plaster cast in the local Museum (see page 87).

Next door is the **Fullonica** fully described on page 229, and at the present end of the street, on the left, an important **Bakery** with stable attached to it, and the only perfect mill in Pompeii. This has a metal trench about two feet from the ground, to catch the flour as it came from the hopper above.

On our way back to the Strada di Nola we may visit the **House of Cæcilius Jucundus** the Usurer, which is directly opposite the Fullonica and on our present left.

We now cross the Strada di Nola and arrive at the **Terme Nuove** (Reg. IX. Ins. IV) an establishment of baths incomplete at the time of the destruction, but intended to be of far greater magnificence than anything till then attempted at Pompeii.

These baths though seldom visited, deserve careful study. The eastern side of them is in the main complete, and though the furnaces had not yet been

put in, we can quite well see where the architect designed to place them. The palæstra was actually in course of being laid out at the time of the catastrophe, and though part of the decoration of the halls had been put up, and was found among the ruins, there is none of it now to be seen upon the walls.

On entering the baths from the Strada di Nola turn to the left, and enter a small court with five chambers round it. It is customary to write that no conjecture can safely be made as to the use to which these rooms were put, and it would be presumptuous in us to speak when the great authorities are silent. We may suggest, however, that both the other bathing establishments had one room in a similar position, and considering the scale of these baths there would seem nothing extraordinary in their having five. Of these one might well be a **Thermopolium** or refreshment room, one a shop for shaving and hair cutting for gentlemen, while the three on the left, being more shut off, might well have been for the use of ladies, who however much they might bathe in common with the sterner sex would certainly not admit them to a view of the mysteries connected with their personal adornment

Passing through these rooms into the area at the back we may see the outflow of the large bath, and the square vat behind it in which the effluent water was collected before it ran off down the

gutter. As the bath had in all probability a stream of water running constantly through it, perhaps this vat was intended for rinsing out the linen used in the establishment, which would subsequently be hung out in the area to dry in fine weather, or over the furnaces if rain chanced to be falling.

The arrangements actual and prospective of the baths can be readily seen by walking through them, and comparing them with those of the Stabian and Forum Baths (pages 108 and 143).

If the ladies' department was intended to be in the small range of buildings at the southern end of the palæstra they were certainly very badly treated, but as we have stated (page 145) it seems probable that the fashion of promiscuous bathing may have been already prevalent.

Nearly opposite to these baths in the Strada di Nola is **La casa della Regina Margherita** (Reg. v. No. 1) recently excavated before Her Majesty the Queen of Italy. In it will be seen some very fine decoration, and an especially notable picture of Narcissus bathing with nymphs and Cupids. His reflection appears in the water below, but contrary to the tradition of these pictures he is not looking at it.

Next door is the **Casa del Simposio** (Reg. v. No. 2) in the triclinium of which we find three pictures of the greatest possible interest, representing a Roman wine-party. They are in the latest Pompeii style, and do not appear to us to have been part

of the original decoration of the room, but a late addition to it.

At the further end we see a painting of several persons, male and female, reclining upon couches. In front of them is a round tripod with wine-cups upon it, a large vase, and some red blotches on the table intended to represent roses. In the foreground is a small female figure, either nude or covered with a very light veil, who is dancing to amuse the company. The ignorance of the Romans of the science of perspective has made this figure grotesquely small. Two flageolet players are seated on stools in the left corner. The principal figure, no doubt the « *arbiter bibendi* » or « *ruler of the feast* », is clapping his hands in token of his appreciation of the performance. There is a bronze statue on a circular base on the right, and two slaves in the foreground. There are no inscriptions on this painting.

The second painting is opposite to the window, and is in capital preservation. It represents five guests upon couches covered with green cloths. A similar table to the one in the first picture is in the centre, but the « *crater* » or large wine-cup with its « *simpulum* » or dipper are more clearly distinguishable, and roses are strewn on the floor as well as on the table. The dress of the ladies is extremely scanty, and one of them is drinking wine from a rhyton while the man next to her has his

arm round her neck. The ruler of the feast has a red garland round his naked breast. The party are in the act of proposing and drinking toasts. The « arbiter bibendi » gives the sentiment written over his head in white letters

FACITIS VOBIS SVAVITER « *Good luck to you* »

The next figure exclaims

EGO CANTO « *I sing* »

while the corner personage replies,

EST ITA VALEAS « *So be it, may you prosper* »

The last painting represents the guests taking their departure, and the fact that the inscriptions over the figures are not painted but only scratched upon the plaster preparatory to being painted in, makes us think that this picture had not yet received its final touches. On the left as we face the picture is a male figure seated upon the couch and having his boots put on by a slave. Next to him is a man with his hand upon his shoulder engaging him in earnest conversation, and gesticulating with his left hand. Over his head is the word « IO » scratched upon the plaster. Professor Mau reads this word « SCIO », « *I know* », but though

we hesitate to differ from so eminent an authority, we must confess that we have not been able to distinguish the letters « SC », though the others are particularly distinct. Hence we think the word is « IO » which is an exclamation answering to « *Ah !* » in English, and susceptible of conveying the expression of joy, grief, or astonishment according to the tone in which it is uttered.

In the centre is a man with his mantle over his head talking to a figure who sits with his back to the spectator. Traces of letters which are quite undistinguishable may be seen above his head. Next to him is a man with a large cup and the word « BIBO » « *I drink* » over him. He is wrapped in his mantle and is evidently taking his parting glass. In the foreground is one of the guests quite overcome with wine, supported by a slave.

Some pretty flying figures, one of which has a sickle and some ears of corn, to represent autumn, (or rather perhaps summer in this latitude) make up the decoration of this interesting little room.

We now cross the Street of Nola again, and find **La Casa del Canile**, (Reg. IX. Ins. v. No. 2) a house with a dog-kennel in the atrium and a very good painting of Thetis and Vulcan in the *Ala*.

No. 4 is a Bakery, and No. 11 a house known as the **Casa del Vomitorio**, on account of the trench round the out-door triclinium in the garden. This trench was no doubt made to carry off the rain

water which fell upon the couches, but it was thought to be designed for the disgusting Roman practice of vomiting after meals. The small room on the right of the Tablinum is decorated with pictures of the Nine Muses with their attributes.

La Casa del Centenario (Regio IX) was excavated in 1879 on the occasion of the eighteenth centenary of the destruction of the city, and proved to be one of the finest houses recently found. In the centre of the peristyle was a fishpond over which stood a fine bronze statuette of a drunken faun holding a wineskin, now in the Naples Museum. Round the peristyle are some very fine rooms, one of which has black walls with charming designs, another white walls with light and elegant decoration (the picture of dwarfs walking on stilts and gathering grapes is particularly interesting). A guest-house and private bathing arrangements adjoin it, and at the southern end of the peristyle is a large *exedra* painted to represent an aquarium.

The house had been a good deal modified and extended since it was originally built, and is a most interesting house to study. Next to the impluvium is a stairway down to the cellar, the only instance of such a passage leading into the atrium. Little of value was found in this fine mansion, which leads us to infer that the Romans ransacked it in ancient times.

On leaving the Casa del Centenario the visitor should see the 1887 excavations which are to the eastward of it, and this will be a convenient point from which to diverge to the Gate of Nola (page 178) unless it was visited in the second excursion, after seeing the Amphitheatre.

We now proceed to the **Casa di Lucrezio** (Reg. IX. Ins. III. No. 3) in the Street of Stabia, where the marble waterworks are particularly interesting, and in the triclinium is a fine painting of the triumph of Bacchus. This house obtained its name from a picture of a two-fold tablet, a knife, a pen, and a folded letter grouped on the southern wall of the cloister. On the letter was the inscription

M. LVCRIITIO FL AM MARTIS DECVRI
POMPEI ONI

« *To Marcus Lucretius, priest of Mars,* (and) *Decurion, Pompeii* ».

The **Bakery of Paquius Proculus** is opposite to the H. of Lucretius, and is interesting because it was here that the loaves now in the Naples Museum were discovered, and also because we have in the Museum a portrait of Proculus and his wife nearly life size, the only instance of a portrait found on the walls of the city.

We will now pass up the **Strada degli Augustali**, in the centre of the town. Here we find **La Casa del Orso** (Reg. VII. Ins. II. No. 45) with a bear in mosaic on the threshold. Proceeding up the next lane, we reach **La Casa del Balcone Pensile** (Reg. VII. Ins. XII. No. 28) a small house important only for its over-hanging balcony, which has been wonderfully restored at great trouble and expense, and is unique in the town.

Returning down this street we may visit a small **Fullonica** at the corner, which is interesting because it contains the original washtubs, which are no longer to be seen in the larger establishments.

Within a few yards we shall find on our left **La Casa di Sirico** (Reg. VII. Ins. I. No. 47). This is in reality the back door of the house, and on the wall opposite to it is a painting of the sacred serpents, with the warning to idlers which we mentioned in the preceding chapter. It appears that this was the business part of the house, though what the business transacted by Siricus was, we cannot say. On his threshold in mosaic letters are the words.

SALVE LVCRV(*m*) « *Good luck to profits* ».

Many able writers think that the deficiency of the M. at the end of the inscription, a deficiency which occurs elsewhere in the common expression « *Cave*

malum » often written « *Cave malu* » on the Pompeian walls, shows that like the modern Neapolitans, the Romans of South Italy used to clip their words.

In the room on the left are some nice paintings of Hercules drunk and teased by Cupids; Thetis presenting armour to Achilles, and pictures of Neptune and Apollo. Passing through the house we observe a handsome table-support in the atrium, and going out by the front door into the Strada Stabiana, we may take the Via Tertia which leads us past the Casa della Pantera to the **Casa dello Specchio**, where we shall see a piece of dark purple glass let into the wall evidently for the purpose of being used as a mirror. This is particularly remarkable, because silver and not glass was always used in ancient times for reflecting purposes, and we believe this is the only instance in antiquity of a glass mirror.

(*The end of the third Excursion*).

The above three excursions form a fairly exhaustive survey of Pompeii, and include everything of primary importance in the city. Should the reader only have one day at his disposal he will be able by studying the itinerary given above, and comparing it with the map, to mark off for himself as many of the principal items as he can get into a

day 's walk. In such a case the Amphitheatre should not be attempted, and that part of the city lying near the Stabian Gate may also be omitted. The Forum Baths, the unfinished baths, and the houses of minor importance may also be dispensed with, and though the Street of the Tombs and the House of Diomede are among the most interesting things in Pompeii they are a long way off, and when the visit has to be compressed into a single day, a good deal of fatigue may be avoided by excluding them.

Those who have more than three days to devote to the city, will find the subject quite inexhaustible, and we hope that this little book may prove a useful introduction to the study of one of the most wonderful survivals of ancient times.

THE END

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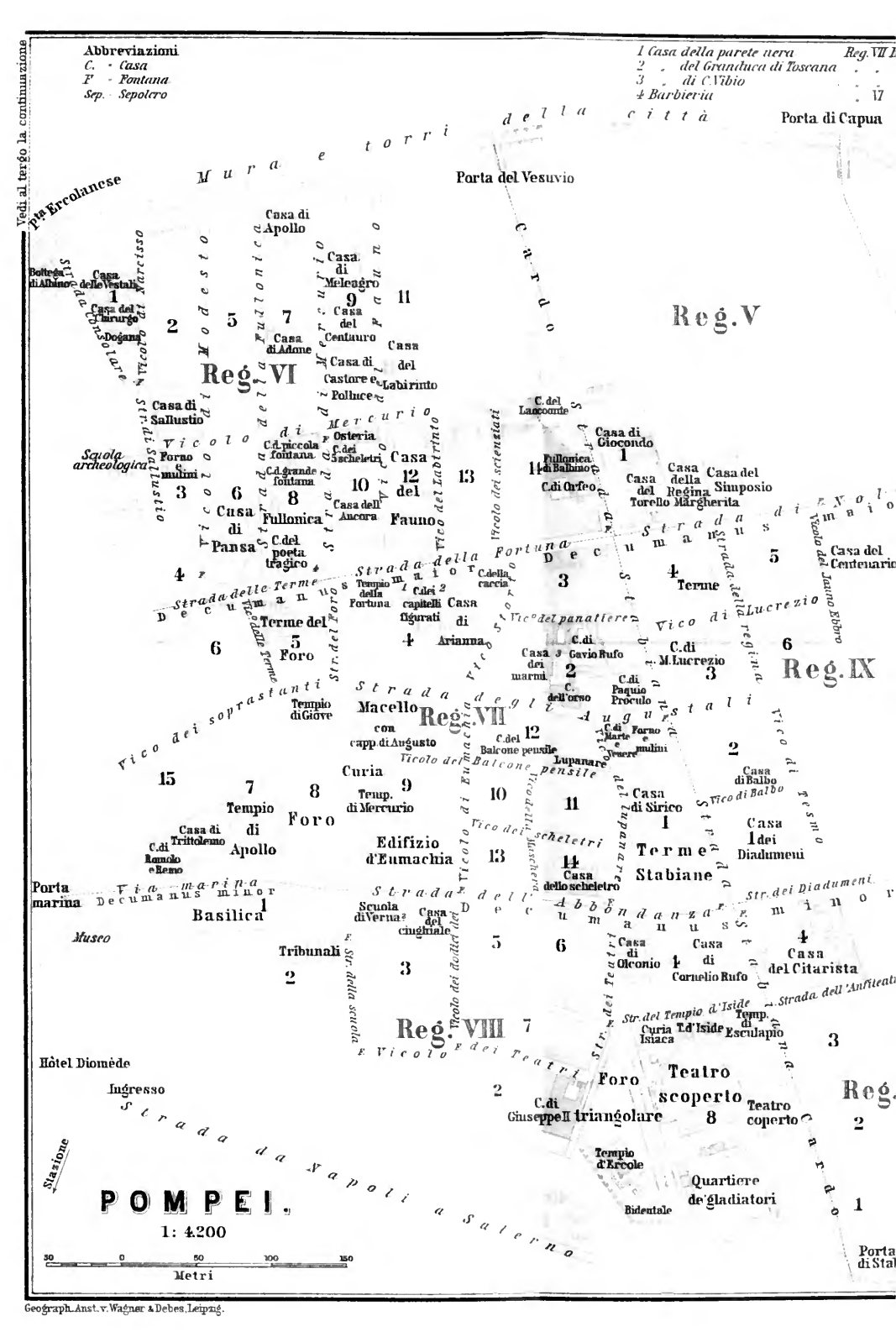
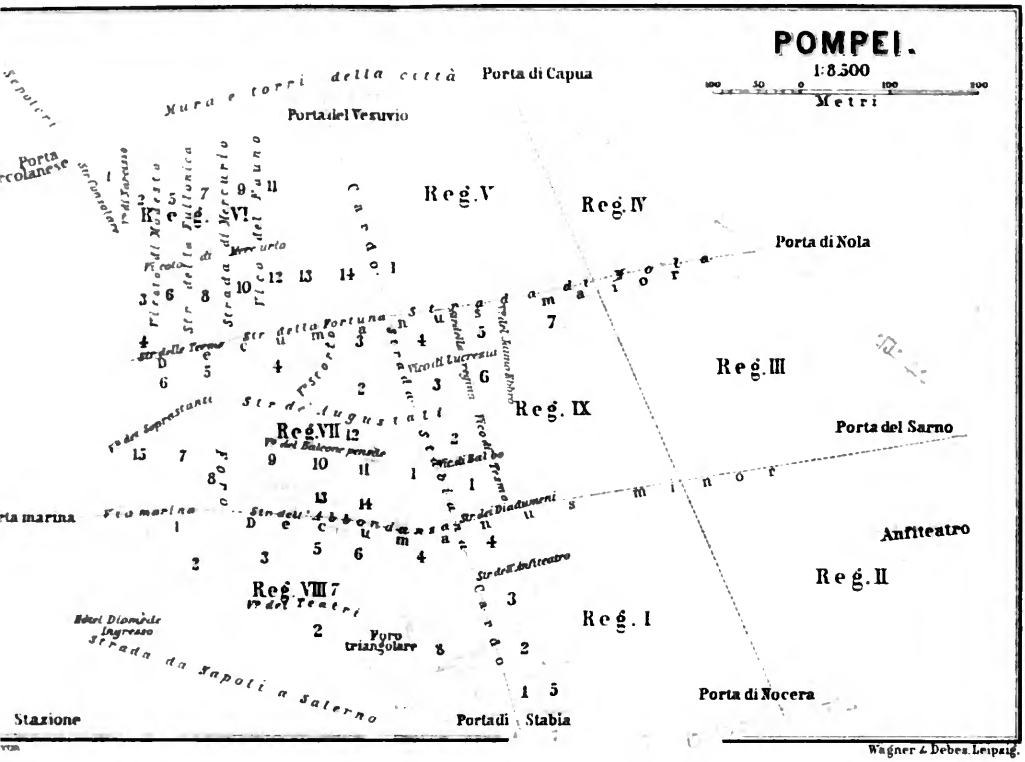


Geograph. Anst. v. Wagner & Debes, Leipzig.


POMPEI.
1:8.500
Metri
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Metri