

Seattle University

ScholarWorks @ SeattleU

Manuscripts, ca. 1921-ca.1966; n.d., Edwin
Mortimer Standing

Series II: Literary Productions, ca. 1919-1979;
n.d.

July 2022

Box 07, Folder 10 - "Appendix Assisi to Pompeii" (E.M.S.)

Edwin Mortimer Standing

Follow this and additional works at: <https://scholarworks.seattleu.edu/standing-manuscripts>

Recommended Citation

Standing, Edwin Mortimer, "Box 07, Folder 10 - "Appendix Assisi to Pompeii" (E.M.S.)" (2022). *Manuscripts, ca. 1921-ca.1966; n.d., Edwin Mortimer Standing*. 3.

<https://scholarworks.seattleu.edu/standing-manuscripts/3>

This Article is brought to you for free and open access by the Series II: Literary Productions, ca. 1919-1979; n.d. at ScholarWorks @ SeattleU. It has been accepted for inclusion in Manuscripts, ca. 1921-ca.1966; n.d., Edwin Mortimer Standing by an authorized administrator of ScholarWorks @ SeattleU.

Appendix. A Visit to Pompeii

Several years after the above lines were written I had the opportunity of visiting the unearthed city of Pompeii for the first time.

& It does not need much imagination for the visitor to be ~~overwhelmed~~ almost overwhelmed by a rush of new impressions.

It is all so strange, so complete, so human, so like our own times — and yet so utterly different.

It is as though the hand of history had been put back nearly 2000 years; or as though one had stepped into Mr Wells Time machine, and gone back into that other age.

Every thing seems to live again

the most was a ~~dis~~ plate of
walnuts half finished - some
of the nuts cracked & opened but
the kernel still in them & for the
dinner never finished his meal.
It all seemed so homely & so like
ourselves - there is even a dish
of prunes. There is also a
skeleton ^{cast} of a dog with the skeleton
still inside: the poor creature was
found curled up in the agony
of death at the door of his
master's house. All these
things are ^{the} touches of nature
which make the whole more kin.

But there is more in our
civilized life its value it now
than Nature; and that is
just the point we wish to
emphasize. Two thousand years
of Christendom has infused

May 11th

And the Romans did not see
beyond it. No doubt there were
many fine souls in that age who
were waiting for the dawn, ~~and~~
whose Sun had already ~~been~~ risen,
though had not come into their
ken. Yet that dawn was not
of their age; it was to usher in a
new day, by what struggles &
martyrdoms we all know.

As I walked ~~to~~ saw those
empty streets, where the roofs of
the carts in the stone are still visible,
as I looked at those paintings &
statues & saw those signs of the
~~an~~ abomination. The awful thought
impressed itself on me that
Pompeii was already dead before
it died. ~~It was~~.

a certain supernatural element which begets in a thousand subtle ways is intertwined ^{round} into our natural instincts, though we do not realize it. Just like the food of stability in autumn, is entwined } innumerable delicate gossamer filaments; but these cannot be seen unless one sees them in the light of the sun when "all is a silver network of gossamer".

When mankind has only the natural, the result is, as Mr. Chesterton has pointed out he comes to worship the unnatural. And the Gods of the Romans & of the Egyptians - there are also temples to them in Pompeii - were naturally to lift even the

even to cultured Romans out-
of the mire into ~~dark~~ man's
fallen nature.

It is not that in our present-
day civilization we do not find
abundant evidence for the
malignity of man's fallen nature:
there is all too much as we
all know both within us &
without. But the point is
that we are as a civilization
conscious more or less dimly that
there is something wrong with us:
and the mere fact that we hide
our ~~shame~~ shame shows that
we have seen something higher.
"To know a limit is to have
surpassed it" is a dangerous maxim
taken literally: but it is certainly
true that you cannot in morals
go upwards beyond your old limits
unless you see beyond it.

Impressions of Pompeii

The first thing that strikes one about Pompeii is its size. The pictures one sees of Pompeii generally represent one street: what one has to remember that street is ~~only one~~ ~~of a hundred~~ ~~which~~ ~~are~~ ~~just~~ ~~like~~ ~~it~~ & then has to be multiplied by a hundred to represent the part which has already been excavated up to the present. And as yet only half the town has been uncovered. The accompanying aerial photo gives a good impression of the general lie of the town.

It is not the same as reading
about it in books: for as the
fract says "things seen are mightier
than things heard".

And again - and this is just
the point - in Pompeii there are
things seen which are not
in the books we see. And for
a very good reason too. But
in Pompeii these things ~~are~~^{are} open
as the day, and open unashamed.
As they make their tour the official
guides of Pompeii are under
strict orders not to point out
nor mention ~~many of the~~ them
~~with~~ ~~any~~ ~~kind~~ ~~of~~ ~~company~~ if
any ladies are of the party.

When you see the heart of
the houses, the excellence of their
heating, the domestic arrange-
ments, the harmony of

their architecture, their splendid
theatres (one for Trajan & one
for Commodus); when you
examine in the Museum at Naples
the perfection of their jewelry, &
their works of domestic art;
when you admire these marvellous
buildings to commend their dead;
or look at the shops with their
advertisements; when you
visit the Forum & the public
baths; or when in many temples
beautiful still in their imperfection,
you cannot help realizing that
this was a highly civilized &
cultured people; much more
so indeed than you find in
many an Italian village today.

Some of the exhibits are infinitely
touching. I don't know why
but one of the things that moved