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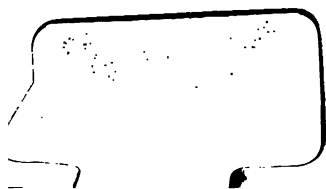
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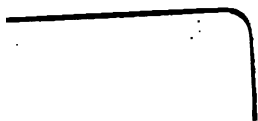
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# **ERRATA.**

**Vol. I.** page 205, line 13, and 207, line 1, for " Room XI. No. 23," *read* " Room VI. No. 22."

250, line 2, for " Room XI. No. 22," *read* " Room XI. No. 23."

321, line 2, for " Room XII." *read* "Room IV.;"  
after line 12, *insert* " Room XII. No. 4."

330, line 26, for " Room IV. No. 11," *read*  
" Room II. No. 11."

**Vol. II.,** page 37, line 4, for " Room III." *read* "Room IV."

204, line 20, page 205, line 1, for " No. 17" *read*  
" No. 47."



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CHAPTER VIII.

HEADS AND BUSTS—(*continued.*)

SOPHOCLES.

Room III. No. 26.



A Bust of Sophocles, the Greek tragedian. It was found about the year 1775, near Gensano, seventeen miles from Rome. It is not executed in a very superior style, but is remarkable for its preservation, as the only part restored is a portion of the nose. The height of this bust is one foot seven inches and three-eighths.

Sophocles was born in the second year of the 71st  
VOL. II\*.

Olympiad<sup>1</sup>, 495 B. C., at Colonos, a small town near Athens, and was contemporary with Æschylus, Euripides, and Pericles. His genius and talents were not confined to poetry: he was associated in command with Pericles and Thucydides, and assisted in reducing the isle of Samos. In his maturer age he exercised the functions of a priest. His tragedies are said to have been a hundred and twenty in number, of which seven only have come down to us. He lived to the age of ninety years<sup>2</sup>, and gained numerous dramatic prizes<sup>3</sup>.

The accounts of the death of Sophocles vary. According to Lucian, he was choked, like Anacreon, with the stone of a grape<sup>4</sup>; but Valerius Maximus, who makes his age greater than Diodorus Siculus, informs us that the last time he obtained the prize, his delight and surprise were so great that he died in a transport of joy<sup>5</sup>.

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<sup>6</sup> See Visconti, Iconographie Grecque, pl. iv. fig. 1, 2.

<sup>7</sup> Bellorii Vet. Illustr. Philos. Poet. &c. Imagines, tab. lxxiv.; Visconti, Iconogr. Grecque, pl. iv. fig. 3.

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PERICLES.

Room III. No. 32.



A terminal Head of Pericles, covered with a helmet, and inscribed with his name in Greek characters,

ΠΕΡΙΚΛΗΣ.

It is one foot eleven inches in height, and was found in 1781, about a mile from Tivoli, in the Pianella del Cassio, together with a repetition of this head in a more finished but less ancient style of sculpture, also helmeted, and bearing the inscription in front ΠΕΡΙΚΛΗΣ. ΞΑΝΘΙΠΠΟΥ. ΑΘΗΝΑΙΟΣ. *Pericles, son of Xanthippus, an Athenian.*

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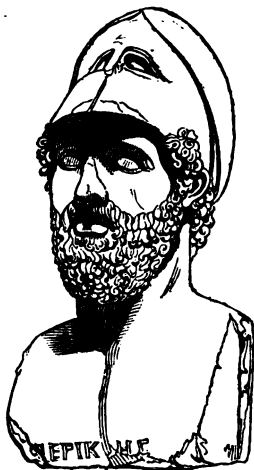
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head, and yet not quite lose so striking a peculiarity, generally covered it with a helmet. He was otherwise of a graceful figure. The Athenian poets, Plutarch adds, found a copious source of wit and raillery in this defect, and called him *σχινοκέφαλος*, the onion-head<sup>8</sup>.

Of the two heads found near Tivoli, that with the lengthened inscription was taken to the Vatican: it is engraved in the "Museo Pio-Clementino," tom. vi. tab. xxix.; that in the British Museum was given to Mr. Gavin Hamilton, in exchange for other antiquities, and passed from him to Mr. Townley.

Of this last head, the greater part of the nose, and some small portions in front of the helmet, are modern restorations.

Pericles was of a noble family, the son of Xanthippus, who commanded at the battle of Mycale, and Agariste, the niece of Clisthenes, who reformed the constitution of Athens. It is generally said that he was born about the year 499 before the Christian era, but this date is probably too early. He is also said to have been deterred for a considerable time from entering into public life, by his strong but unpopular resemblance to Pisistratus<sup>9</sup>, a story which is not very probable, as Pisistratus died at least thirty years before Pericles was born, unless we suppose that there were portraits of the great tyrant of Athens. Plutarch, however, adds that it was the *very old* people who were struck with the resemblance.

As the leading man in Athens for a long period, and during the first two years of the Peloponnesian war, as an orator, a general, and a statesman, his

<sup>8</sup> Οἱ δ' Ἀθηνοὶ ποιηταὶ σχινοκέφαλον αὐτὸν ἰκάλουν· τὴν γὰρ σκύλλαν ἴσταν ὅτι καὶ σχῖνον ὀνομάζουσι. Plutarchi Vitæ Parallelæ, Gr. Lat. ex recens. Aug. Bryan. 4to. Lond. 1729, tom. i. p. 339, in *Pericl.* See again *ibid.*, p. 363.

<sup>9</sup> Plutarch., ut *supr.*, p. 343.

name is immortalized by the history of his countryman, Thucydides. His most durable reputation, however, was founded upon his love and encouragement of the arts. The Elgin collection of marbles presents a specimen of the sculpture which was executed under his auspices.

Plutarch says, that, as for the temples and other public works with which Pericles adorned Athens, all the structures of that kind in Rome put together, to the time of the Cæsars, could not be compared with them either in grandeur of design or excellence of execution<sup>10</sup>. Colonel Leake reckons that the sum of 6,342,500*l.* sterling would nearly represent, in our present currency, the total cost of the buildings of Pericles, including the Propylæa, the Parthenon, a portion of the Erectheium, a portion of the long walls, the flour-portico in the Peiræus, and the mystic Temple of Eleusis<sup>11</sup>.

Pericles died in the year 429 before Christ, and in the third year of the Peloponnesian war, of a chronic malady; being almost the only member of his family who had survived the ravage of the plague.

In Pausanias's time there was a statue of Pericles in the citadel of Athens<sup>12</sup>. Phidias placed his portrait in the shield of Minerva, where he was represented as an Athenian combating with the Amazons. Plutarch calls this portrait *εἰκόνα παγκάλην*, a representation perfectly beautiful; and Visconti conjectures that it was from this representation that the portraits of Pericles were copied<sup>13</sup>.

Pliny speaks of a portrait of Pericles, painted by Aristolaus<sup>14</sup>; and Christodorus mentions a bronze

<sup>10</sup> Plutarch, ut supra.

<sup>11</sup> Topogr. of Athens, p. 418. See also p. 406.

<sup>12</sup> Pausan. Attic. c. 25.

<sup>13</sup> Visconti, Iconographie Grecque, part i. p. 141.

<sup>14</sup> Hist. Nat. lib. xxxv. sec. 40.

statue of him, which remained to the fifth century in the gymnasium of Zeuxippus, at Constantinople<sup>15</sup>.

**HIPPOCRATES.**

Room III. No. 20.



The head of an aged person, bald; believed to represent Hippocrates. It was found near Albano, amongst what are supposed to be the remains of the villa of Marcus Varro, who, according to Pliny, possessed no fewer than seven hundred portraits of illustrious men in his library<sup>16</sup>. The nose and upper part of the left ear are modern, and also the neck and bust. Its height, including the restorations, is one foot six inches and a half.

The reason for assigning this head to Hippocrates is founded upon the resemblance it bears to a head

<sup>15</sup> Christod., *Annal.*, tom. ii. p. 469.

<sup>16</sup> Plin. *Hist. Nat.*, lib. xxxv. c. 2.

of that celebrated physician, which occurs upon a coin struck in honour of him by the people of Cos. This coin was formerly in the collection of Fulvius Ursinus. An engraving of it first appeared in 1606, in a work entitled "*Illustrium Imagines*"<sup>17</sup>; and another engraving of it is prefixed to Dr. Mead's dissertation "*De Nummis quibusdam a Smyrnæis in Medicorum honorem percussis*," published in 1724. The latter is executed from a coin in the collection of the king of France. The great rarity of this coin of Cos has caused it to be suspected, and Eckhel did not hesitate to declare his suspicion of its being a forgery<sup>18</sup>. Visconti, however, in the *Iconographie Grecque*<sup>19</sup>, assures us that its genuineness has been verified by competent judges. It bears the head of Hippocrates, with his name on one side, ΙΙΙΙΟΚΡΑΤΗΣ, and on the other ΚΟΙΩΝ, with the serpent of Æsculapius twined upon a staff. There cannot be the smallest doubt of the genuineness of this coin, which may be considered as established, by another coin of Cos recently purchased for the British Museum. It is smaller in size, and also bears the head of Hippocrates, with only the two letters ΙΙΙ behind it. The device and inscription of the reverse are the same as upon the larger coin. The genuineness of that in the French collection seems to have been suspected only because it was believed to be unique.

<sup>17</sup> "*Illustrium Imagines, ex antiquis Marmoribus nominatibus, et gemmis expressæ, quæ exstant Romæ, major pars apud Fulvium Ursinum. Editio altera, aliquot imaginibus et I. Fabri ad singulas commentario auctor atque illustrior, 4to. Antv. 1606, tab. lxxi.*"

<sup>18</sup> *Dœctrina Num. Vet.*, vol. ii. p. 599. "*Ceterum numum hunc confictum suspicor.*" Again, vol. iv. p. 349, "*Exstat in numo Insulæ Co, sed forte suspecto.*" See also Mionnet, *Description de Médailles Antiques Grecques et Romaines*, tom. iii. 8vo. Par. 1808. p. 407.

<sup>19</sup> Pl. lvii. fig. 2.

The numerous repetitions of the head in marble here given, Mr. Combe observes<sup>20</sup>, show that it is the representation of a person who possessed a considerable share of celebrity. A similar head is in the Capitoline Museum<sup>21</sup>; two others are engraved in the Musée Napoleon<sup>22</sup>, one of which was taken from the Villa Albani. Mr. Combe speaks of a fourth, in the possession of Richard Payne Knight, Esq., which has been since added to the collection in the British Museum<sup>23</sup>. Mr. Knight, however, afterwards assigned this last bust to Diogenes the cynic<sup>24</sup>.

The sculpture of the head of Hippocrates in the Townley collection is excellent, and exhibits a fine specimen of the best style of Grecian art.

Hippocrates, the most distinguished of ancient physicians, and usually called the father of scientific medicine, was born in the island of Cos, in the first year of the 80th Olympiad, about 460 years before Christ. Cos was famed for its temple to Æsculapius. Plato informs us that Hippocrates was of the family of the Asclepiadæ, or descendants of Æsculapius<sup>25</sup>, from whom, according to a later authority, he was himself the seventeenth in succession<sup>26</sup>.

Born under these favourable circumstances, and aided by the collective knowledge of his ancestors, Hippocrates devoted himself zealously to the cultiva-

<sup>20</sup> Descr. of the Anc. Marbles in the Brit. Museum, part ii. 4to. Lond. 1815, pl. xx.

<sup>21</sup> Mus. Capitol., tom. i. p. xlii.

<sup>22</sup> Mus. Nap., tom. ii. pl. 78, 79.

<sup>23</sup> Now standing in Room XI., on the shelf marked 28.

<sup>24</sup> See the present volume, p. 11.

<sup>25</sup> In Protagora, Opera edit. Bipont. vol. iii. p. 88. Ibid, in Phædro, vol. x. p. 371.

<sup>26</sup> Vit. Hippocr. Sorano auctore, tom. ii. p. 951.

tion of the art which he was destined to improve ; and to the empirical practice which had been hereditary in his family he added all the knowledge which he could derive from Herodicus, who had established the gymnastic medicine<sup>27</sup>. In both branches he thought for himself, and was, in fact, the first known physician who combined reasoning with experience.

After he had studied and practised the profession of medicine in his own country, he travelled through Asia Minor, Libya, Scythia, Macedon, Thessaly, and part of Thrace<sup>28</sup>. He spent a considerable time at the court of Perdiccas II., King of Macedon, and died at Larissa in Thessaly, where his monument was still existing when Soranus wrote, who lived under the Emperor Hadrian. Beyond these facts little is known with certainty of Hippocrates.

The different treatises attributed to him are seventy-two in number, but of these a large portion have been considered spurious even from ancient times. His essay "On Air, Waters, and Situations," the first and third books of "Epidemics," his work on "Prognostics," the first and second books of "Predictions," the books of "Aphorisms," and the treatises "On the Diet in Acute Diseases," and "On Wounds on the Head," are considered genuine.

Some of the pieces ascribed to Hippocrates were obviously written after the Christian era, and Galen affirms that several interpolations and alterations were made by Dioscorides and Artemidorus, surnamed Capito, in the time of Hadrian. Polybus, the son-in-law of Hippocrates, who collected his works, is believed to have written some of the treatises ; and Thessalus and Draco, his sons, as well

<sup>27</sup> Hippocratis Vita, apud Fabric. Bibl. Græc. edit. Harles, tom. ii. 4to. Hamb. 1791, p. 510.

<sup>28</sup> Visconti, *Iconographie Grecque*, tom. i. p. 173.

as Hippocrates III. and IV., his grandsons, are supposed to have written others, especially several of the books of epidemics. Again, Hippocrates, the first of the name, and grandfather of the great Hippocrates, is the reputed author of three treatises<sup>29</sup>; while some essays have been ascribed to the physicians of the contemporary Cnidian school.

Hippocrates's age, at the time of his death, is variously stated; whether it was eighty-five, or ninety, or a hundred and four, or a hundred and nine years, is uncertain. The marble to which these remarks refer appears to be the bust of a person considerably advanced in years.

Those who would know more of this great man and his works may consult Harles's edition of Fabricius's "*Bibliotheca Græca*," vol. ii. chap. xxiii., where every thing is brought together relating to him, which the most critical reader can require, by Dr. Jo. Chr. Gottl. Ackermann. A short but masterly analysis of the doctrines of Hippocrates will be found in Rees's *Cyclopædia*, vol. xviii.

#### DIOGENES.

Room XI., on the Shelf marked 28.

A Bust of Diogenes the Cynic. Bequeathed by the late Richard Payne Knight, Esq.

Diogenes was born at Sinope, a city of Pontus, in the third year of the 91st Olympiad, 413 years before the Christian era. His wisdom was practical; and has been preserved to us chiefly in maxims and apophthegms, which have been collected by Orelli. The letters attributed to him are manifestly spurious. He left behind him no system of philosophy. He died in the year 324 B.C. Alexander the Great, of whom it is said, that, had he changed his condition of life,

<sup>29</sup> These are the treatises *Περὶ Ἀγνῶν*, *Περὶ Ἀσθενῶν*, and *Περὶ Τίχνης*.

## DIOGENES.



he would have wished to have been Diogenes, died at Babylon the next year.

This is the head which was at one time ascribed by Mr. Knight to Hippocrates.

Alexander's visit to Diogenes in his tub, forms the subject of a bas-relief in the Albani collection. See Zoega's work, Part ii. tav. xxx. It is also engraved as a vignette at the head of one of the chapters in Winckelmann's *Hist. de l'Art*, lib. iv. c. vii.

## DEMOSTHENES.

Room XI. No. 38.

A Head of Demosthenes, purchased in 1818. Its height is one foot eight inches and a half. There is no memorandum of where it was found.

This great orator and statesman was born at Athens, according to some accounts, in the fourth year of the 98th Olympiad, that is 384 years before Christ; according to others, in the second year of the 101st Olympiad, 370 before Christ. The time of his death is usually assigned to the third year of



## DEMOSTHENES.



the 104th Olympiad, 322 years before Christ. He was the son of Demosthenes, an Athenian, a master cutler and manufacturer of utensils in metal. His mother Cleobule was the daughter of Gylon, an Athenian, by a Scythian woman, whom he married in the Crimea. Thus the greatest of Athenian and of all orators was not of pure Greek stock, a circumstance with which his rival Æschines, in their war of mutual abuse, did not fail to reproach him.

The disadvantages under which Demosthenes set out in life were great; he had an impediment in his speech, a weak voice, and an ungracious manner. But the strict discipline which he imposed upon himself removed these defects; and he became a remarkable instance how far parts and application will go toward perfection in any profession, notwithstanding the impediments of Nature. According to a

story, perhaps not of much authority, (Life of Demosthenes, by Zosimus of Ascalon), he remedied the defect of speech by accustoming himself to declaim with pebbles in his mouth. The mouth in the present bust is represented to a small extent open, as if something was within it.

His master was **Isæus**, also a distinguished orator; and he is said to have profited by the rhetorical writings of Isocrates.

A similar bust of **Demosthenes** is engraved in the Museo Pio-Clementino, tab. **xxvii.** p. 53.

**EPICURUS.**

Room III. No. 34.



A terminal Head of Epicurus, the founder of the Epicurean sect. His doctrines were warmly attacked by the philosophers of other schools, and particularly by the Stoics. Epicurus, a native of Gargettus in Attica, was born in the 109th Olympiad, 342 B.C.<sup>20</sup>, and died at the age of seventy-two, in

<sup>20</sup> See Corsini in fast. Attic. iv. p. 35.

the second year of the 127th Olympiad, 271 years before the Christian era. The name Epicurean, in its present acceptation, does not convey a correct notion of the doctrines of Epicurus, though it may not be quite inapplicable to some of his followers. Epicurus himself is admitted by all writers of antiquity to have been a man of pure and simple habits. His writings, which were very numerous, are all lost. Fragments of his book on Nature have been discovered among the papyri of Herculaneum, and published. The poem of Lucretius is the best extant exposition of his doctrines. Epicurus made happiness to consist in tranquillity of body and mind; and he considered that what is called virtue must be estimated solely by its tendency to produce this state.

Cicero, Pliny, Diogenes Laertius, and Alexander ab Alexandro, all agree that the memory of this philosopher was held in such high veneration, that his admirers not only ornamented their houses with his portrait, but likewise had it engraved on their rings and on their drinking-cups<sup>81</sup>.

It is remarkable, however, says Mr. Combe, that notwithstanding the great number of portraits which the ancients possessed of Epicurus, it was not until nearly the middle of the last century that we were made acquainted with his real portrait. In digging the foundation for a new portico to the Church of Santa Maria Maggiore at Rome, in the year 1742, the heads of Epicurus and his friend Metrodorus were found, joined back to back, and inscribed with their names in Greek characters<sup>82</sup>: these heads were immediately placed in the collection of Pope Benedict XIV. A

<sup>81</sup> Cic. de Fin., lib. v. c. 1; Plin. Hist. Nat., lib. xxxv. c. 2; Alexand. ab Alexand., lib. ii. c. 19.

<sup>82</sup> See the Mus. Capitol. tom. i. tav. v. p. 12; Visconti, *Iconographie Grecque*, pl. xxv. fig. 2, 3, 4.

small bust of Epicurus in bronze, with the name inscribed upon the circular plinth, was afterwards discovered near Herculaneum<sup>83</sup>. It is in consequence of these discoveries that we have been enabled to determine with certainty that the head now before us represents Epicurus, as it bears a perfect similarity to both the heads which are inscribed with his name<sup>84</sup>.

This head probably belonged to a statue; it was found at Rome, in the Villa Casali, near the church above-mentioned, in the year 1775. The nose and the lobe of the left ear are modern; as are likewise the term and a portion of the cloak. Height, one foot six inches seven-eighths.

#### ARATUS.

##### Room XII. No. 3.

A Head of Aratus, who was born at Soli in Cilicia. It was found in 1770 at Murena, among the ruins of the villa of Marcus Varro. Aratus wrote a Greek poem, commonly entitled "The Phenomena" (consisting of two parts, the Phenomena, and the Prognostics), which was much esteemed by the ancients, and, from its subject describing the appearances and motions of the stars, gave him some doubtful title to be considered as an astronomer. St. Paul, who was a native of Tarsus in Cilicia, refers to it in the Acts of the Apostles, xvii. 28. Aratus lived about the 127th Olympiad, 270 years before Christ, while Ptolemy Philadelphus reigned in Egypt. Cicero translated the "Phenomena" into Latin verse in his earlier years. A very ancient manuscript of Cicero's translation of this poem was edited in 1835

<sup>83</sup> Bronzi di Ercolano, tom. i. tav. xxi. xxii; Visconti, *Iconographie Grecque*, pl. xxv. fig. 1.

<sup>84</sup> Combe's *Descr. of the Anc. Marbles in the British Museum*, part ii. pl. xxxiv.

## ARATUS.

Room XII. No. 3.



by the late William Young Ottley, Esq., in the *Archæologia* of the Society of Antiquaries.

Ovid, *Amor. lib. i.* 15, 16, says,

*"Cum sole et lunâ semper Aratus erit."*

This bust is placed upon a small modern pedestal of yellow marble, upon which some former possessor has inscribed the name of ERACLITE.

Room VI. No. 47.

An animated Head, larger than life, considerably inclined to the right, and looking upwards. The countenance expresses a mixture of earnestness and



anguish. The hair of the head is arranged in bold and distinct masses ; the beard short, and almost close to the face. It formerly received the appellation of a Titan. Mr. Combe speaks of it as a head of one of the Homeric heroes<sup>85</sup>. It is impossible to ascertain the particular person whom it is intended to represent. The writer of a short notice of this head in the second *Dilettanti* volume upon sculpture conjectures that it was intended for Diomed ; as a specimen of sculpture, he places it among the finest monuments of the Macedonian age.

It was found in 1771 by Mr. Gavin Hamilton, in his great and successful excavations made in that part of Hadrian's villa now called the *Pantinella*. Some fragments were found with it, but whether of the statue or of a group to which it belonged was

<sup>85</sup> Description of the Anc. Marbles in the Brit. Museum, part ii. pl. xxiil.

uncertain. A similar head, found in the same excavation, but of inferior workmanship, is in the Vatican Museum.

The height of this marble is one foot nine inches and a half. The nose, a small portion of each lip, part of the lobe of the left ear, and a tuft of hair on the crown of the head, with the bust on which the head is placed are modern restorations.

HEAD OF A YOUTH, CONSIDERED BY MR. TOWNLEY AS ONE OF THE DIOSCURI.

Room XII. No. 13.

The character of this beautiful Head, says the writer of the first volume of the "Dilettanti Specimens of Sculpture," is manifestly ideal; but for what personage of poetical mythology it was meant there are no circumstances that will warrant any reasonable conjecture. Mr. Townley, whose learning and sagacity in explaining the works of ancient art were equal to his taste and judgment in selecting them, held it to be one of the Dioscuri; but Mr. Knight observed that he had never seen any representations of those deified heroes without the egg cap of one parent, or the characteristic locks of hair of the other; and not many without both<sup>36</sup>.

This head, which appears, like many others in this collection, to be the fragment of a statue, is in a state of great preservation, and in a soft and mellow style of sculpture. It was found near Rome, by Mr. Gavin Hamilton.

ATYS.

Room VI. No. 41.

A Head of Atys, or it may be of Adonis, or Paris, bearing the cap or Phrygian mitra. It was found at Rome, in the Villa Palombara, and, in purity of taste and finished skill, has few rivals as a specimen

<sup>36</sup> See Specimens of Ancient Sculpture, vol. i. pl. lxi.

ATTYS.



of sculpture. It belongs to the school of Praxiteles, and is supposed to have been part of a statue<sup>37</sup>.

Atys, or Attis, had a shrine at Dyme in Achaia, where he was associated with Dindymene. Pausanias, lib. vii. 17, gives the strange fables told of his birth and life in two wild versions, one of which was current among the Greeks, and the other among the Galatians of Pessinus in Phrygia.

Room XII. No. 12.

A Bust of an unknown Female, rather larger than life, seemingly placed upon the petals of a flower. It has been called a Grecian lady, and also Isis resting upon the flower of the *nymphæa lotus*; Mr. Town-

<sup>37</sup> See Specimens of Ancient Sculpture, published by the Dilettanti Society, vol. ii. fol. 1835, p. 33.





ley called it Clytie rising from the sunflower<sup>22</sup>: and D'Hancarville surmised, in the mystic manner of some of the antiquaries of his day, that it was sepulchral, designating both the individual represented and her apotheosis.

The hair, which is strongly parted above the forehead, is thrown back, and falls in small ringlets on the neck. A thin drapery, fastened by studs, covers

<sup>22</sup> Unfortunately, the *Heliotropium* which the petals of the sculpture resemble, was unknown before the discovery of America. That this bust, however, is connected with some classical fable admits of no doubt. It has recently been suggested that it may possibly be Daphne, enveloped in the laurel.

the right shoulder and a part of the bosom, leaving the rest, with the left shoulder, entirely bare.

This singularly beautiful bust was purchased at Naples from the Laurenzano family, in 1772, in whose possession it had been for many years.

The fable of Clytie transformed into a sunflower is in Ovid's "*Metamorphoses*," lib. iv. 264.

*Tantum spectabat euntis*

*Ora Dei: vultusque suos flectebat ad illum.*

*Membra ferunt hæsisse solo: partemque coloris*

*Luridus exsangues pallor convertit in herbas.*

*Est in parte rubor: violæque simillimus ora*

*Flos tegit. Illa suum, quamvis radice tenetur,*

*Vertitur ad Solem: mutataque servat amorem.*

*She turn'd about, but rose not from the ground,*

*Turn'd to the Sun, still as he roll'd his round:*

*On his bright face hung her desiring eyes,*

*Till fix'd to earth, she strove in vain to rise.*

*Her looks their paleness in a flower retain'd,*

*But here and there some purple streaks they gain'd.*

*Still the lov'd object the fond leaves pursue,*

*Still move their root, the moving Sun to view,*

*And in the Heliotrope the Nymph is true.*

The value which Mr. Townley placed upon this bust has been already noticed in the chapter on his life.

Augustus.

Room XI., on Shelf 51.

A Head of Augustus, two feet in height including its pedestal. It was purchased in 1812 at the sale of the Right Honourable Edmund Burke's marbles.

Augustus was not a family name, but a title of honour bestowed upon the first emperor of Rome, and adopted by his successors; and though the title was afterwards used to designate the Roman emperors who for the time held the supreme power (while the title of Cæsar was given to the presumptive successor), the name Augustus is peculiarly applied to the first who held it, and is almost looked upon as his proper appellation.

## AUGUSTUS.



Octavius was the family name of the emperor whose bust is here represented. He was the son of Caius Octavius and Atia, and was born while Cicero was consul, in the sixty-third year before Christ. Atia was the daughter of M. Atius Balbus by Julia, sister of Caius Julius Cæsar, who, in his will, named Octavius as his heir. He was also adopted into the Julian family, and took the name of Caius Julius Octavianus Cæsar.

It was not till twenty-seven years before Christ, four years after the battle of Actium, that Octavius received, from the flattery of the senate, the title of Augustus.

Having adopted Tiberius as his successor, he died at Nola in Campania, A.D. 14.

The head of Augustus is known from his coins. Two other heads of him in marble, one crowned with ears of wheat, as *Frater Arvalis*, the other in more advanced life, occur in the *Museo Pio-Clementino*, tom. v., tav. xxxix. xl. p. 55, 56. See another head, in bronze, ascribed to him, pl. xlvi. of the second volume of *Specimens* published by the *Dilettanti Society*.

Suetonius, cap. 79, says that Augustus was graceful in person through every period of his life<sup>99</sup>.

MARCELLUS.

Room VI. No. 53.



<sup>99</sup> "Forma eximia, et per omnes ætatis gradus venustissima."

A Bust of the young Marcellus, dressed in the Roman toga, erected to his memory by the body of the Decemvirs, as is indicated by the following inscription engraved upon the plinth :

DECENVIRI. STLTIBVS. IVDICANDIS.

The word *stltibus* is a well-known archaism for *LITIBUS*<sup>40</sup>.

This bust, which is much corroded on the surface, was brought to light in an excavation near Rome. in 1776 ; the exact site where it was found was concealed, and is now unknown. Its height, including that of the plinth, is two feet eight inches. The plinth takes up seven inches five-eighths. Mr. Townley procured this bust through the agency of Mr. Gavin Hamilton.

Marcellus was the nephew of Augustus, and the son of his sister Octavia. His merit procured him a place in the senate, among those of prætorian rank, when he was not above sixteen years of age. Augustus made him pontiff and ædile, adopted him his successor in the empire, and gave him his daughter Julia in marriage. He survived, however, but a short time. The disorder which carried him off was a hectic fever, not without suspicion that Livia, the wife of Augustus, had had a hand in his death, to make room for Tiberius and Drusus, her children<sup>41</sup> by a former husband, Tiberius

<sup>40</sup> Aldus Manutius de Veterum Notarum Explanatione, 12mo. Ven. 1566, p. 150.

"STL. IVD. vel STLTIB. IVD.

*Stltibus judicandis* quod inventum est apud Ferentum in Civitate Histomo.

"STLTIBVS. ἀντὶ τῶν. Litibus. sic et STLATVM ; pro *Latum*."

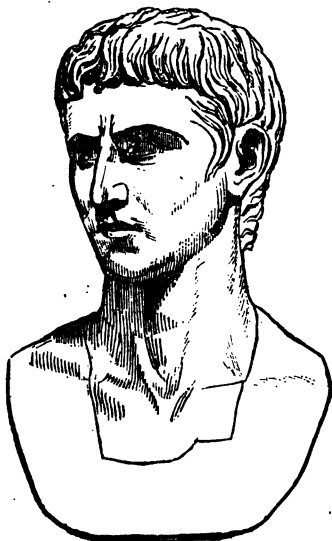
So Steph. And. Morcelli de Stilo Inscript. Latinar. 4to. Patav. 1819, lib. i. c. ii. p. 111 ; "Decemviros l. tibus judicandis (*stltibus* dicebant veteres), apud quos Tullius adolescentulus causas egit, constitutos dicit Pomponius," &c. See Gruter, *passim*.

<sup>41</sup> See Dion. lib. liii. 517, 519 ; Velleius Paterculus, lib. ii. c. 93.

Claudius Nero. He died when little more than eighteen years of age, in the year of Rome 731, and the twenty-third before the Christian era. His funeral obsequies were performed in the Campus Martius. Augustus, his nearest relative, himself pronounced his funeral oration, and paid distinguished honours to his memory. But the flattery of Virgil has done more to preserve the name of Marcellus than any events of his short life.

## TIBERIUS.

Room XI., on Shelf 51.



A Head of Tiberius; purchased in 1812, at the sale of the marbles of the Right Honourable Edmund Burke. The portrait is identified by a coin, in  
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middle brass, struck by the Senate, A.D. 23, an impression of which is preserved in the cabinets of the British Museum: it bears the legend on the obverse

TI. CAESAR. DIVI. AVG. F. AVGVST. IMP. VIII.,  
and, on the opposite side, S.C. in the centre, and round it,  
PONTIF. MAXIM. TRIBVN. POTEST. XXIII<sup>43</sup>.

Height of this bust, two feet three inches.

Tiberius was the son of Tiberius Nero, by the paternal and maternal line of the house of Claudius, though his mother passed by adoption into the Livian, and afterwards into the Julian family<sup>44</sup>. He was born in the year 42 B.C.; was adopted by Augustus, in the year 12 of the Christian era; and became emperor A.D. 14. He died, after a reign of three-and-twenty years, A.D. 37.

Tacitus says his manners, like his fortune, had their distinctive periods. While a private man, and in the highest employments under Augustus, he was virtuous and honoured. During the lives of Drusus and Germanicus, he played an artificial character, concealing his vices, and assuming the exterior of virtue. After their decease, and while his mother lived, good and evil were equally blended in his conduct. Detested for his cruelty, he had the art, while he loved or feared Sejanus, to throw a veil over his most depraved and vicious appetites. All restraint being at length removed, he broke out without fear or shame, and, during the remainder of his life, hurried away by his own unbridled passions, made his reign one scene of lust, cruelty, and horror<sup>45</sup>.

It was in the year 27 that Tiberius, weary of all that he saw upon the continent, passed over to Capreæ (now Capri), a small island in the bay of Naples, where he fitted up no fewer than twelve villas, and

<sup>43</sup> This coin is engraved in *Mogges*, pl. xxii. fig. 5.

<sup>44</sup> *Tacit. Annal. lib. vi. sec. 51.*

<sup>45</sup> *Ibid.*

where, for the remainder of his reign, he hid himself, his vices, and his sensualities from public view.

A puteal found among the ruins of one of these villas, exhibiting five groups of fauns and bacchanalian nymphs, was purchased by Mr. Townley from the Columbrano Palace, at Naples, belonging to the Duke Caraffa, where it had stood for many years. This puteal is not exhibited with the rest of the Townley collection.

## MESSALINA.

Room VI. No. 65.



The *Synopsis* of the British Museum, since the first of the two editions printed in 1814, has described this as a bust of Domitia. Previous to that time, Mr. Townley's own catalogue, followed by seven editions of the *Synopsis*, had assigned it to Messalina, the fifth



wife of the Emperor Claudius<sup>45</sup>. It is two feet in height. A bust of Messalina, similar in every minute particular to this of the Townley collection, is engraved in the Museum Capitolinum<sup>46</sup>. We have, therefore, restored the Townley bust in these volumes to its old designation. It was found in the Villa Cassali, upon the Equiline Hill, in 1775.

Valeria Messalina, daughter of Valerius Messala and Domitia Lepida, has perpetuated her name by her unparalleled excesses. Juvenal gives her the appellation of "Meretrix Augusta"<sup>47</sup>. While Claudius was at Ostia, she had the boldness openly to celebrate her nuptials with her paramour Silius. On the emperor's return to the city, she was put to death, by his orders, in the year of Rome 801, A.D. 48<sup>48</sup>.

Tacitus informs us, that, to blot the name of Messalina altogether from Claudius's memory, all representations of her, whether in public or private possession, were ordered by the senate to be destroyed<sup>49</sup>.

Mongez has engraved a medal in bronze, struck in honour of Messalina, at Nicæa in Bithynia, bearing on one side her portrait, with the legend ΜΕΣΣΑΛΕΙΝΑ ΣΕΒΑΣΤΗ ΝΕΑ ΗΡΑ, *Messalina Augusta, the new Juno*; on the reverse, a portico, circumscribed Γ ΚΑΔΙΟΣ ΡΟΥΦΟΣ ΑΝΘΥΠΑΤΟΣ, *Caius Cadius Rufus, pro-consul*; in the exergue ΝΕΙΚΑΕΩΝ, a coin of the *Nicæans*<sup>50</sup>. A sardonix in the French collection, in which Messalina is represented with her children, Britannicus and Octavia, also identifies her portrait<sup>51</sup>.

<sup>45</sup> See the enumeration of his wives, Sueton. in Claud. c. 26.

<sup>46</sup> Tom. ii. tab. 14.

<sup>47</sup> Sat. vi. v. 118.

<sup>48</sup> Compare Tacit. Annal. lib. xi. c. 26, and Sueton. ut supr.

<sup>49</sup> "Juvitque oblivionem ejus Senatus, censendo nomen et effigies privatis ac publicis locis demovendas." Tacit. Annal., lib. xi. c. 38.

<sup>50</sup> See Mongez, Iconographie Romaine, tom. ii. 4to. Par. 1821, p. 196, pl. xxviii. fig. 4. Vaillant calls this coin "*nummus stupendæ raritatis*." Numism. Imp. Græca, p. 14. <sup>51</sup> Ibid.

There is a statue of Messalina bearing Britannicus upon her arm in the gallery of the Louvre. It was brought from Rome to France in the seventeenth century<sup>52</sup>.

NERO.

Room VI. No. 44.



A Head of Nero, larger than life. It was brought from Athens by Dr. Askew in 1740. Its height is one foot ten inches and a half, including the pedestal; without the pedestal, one foot four inches.

Lucius Domitius Nero, the sixth Roman emperor, was the son of Cneius Domitius Ænobarbus, by Agrippina, the daughter of Germanicus and Agrippina. The first Agrippina was the daughter of Agrippa, by Julia, the daughter of Augustus.

Nero was born in the year of Rome 790, in the thirty-sixth year of the Christian era. Till his mother

<sup>52</sup> Description du Musée Royale des Antiques du Louvre, par M. le Cte. de Clarac, 12mo. Par. 1830, p. 84, num. 183.

became the wife of Claudius, in the year 48, he was called simply Domitius; but, by the adoption of Claudius, he passed into the Claudian family, and took the name of Nero.

The Scholiast on Juvenal (Sat. v. 109) says that Seneca, when he returned from exile, intended to go to Athens, but that Agrippina called him to Rome to direct the education of her son. Seneca saw immediately the ferocious and cruel character of his pupil, and tried to soften it; but he was accustomed to say to his private friends, "When this lion has once slaked his thirst with human blood, his natural ferocity will know no bounds." Nero began his reign in the year 54, under circumstances which for a time gave the promise of a virtuous prince. His enormities afterwards accomplished Seneca's prediction; and have transmitted his name to the execration of posterity:

"Quid Nerone pejus<sup>53</sup>?"

After a reign of rather more than thirteen years; and after having become a burthen to himself as well as others, he was condemned to die by a decree of the senate, A.D. 68. But he escaped a public execution. The suicide, which he himself but half performed, was completed for him by his secretary.

The family of the Dictator, Cæsar, ended with Nero, who was descended from the Dictator's sister, Julia; J. Cæsar had only a daughter, who left no children. Nero was thus the last and perhaps the worst of that illustrious house. Suetonius tells us there were not wanting persons who for several years dressed his tomb with spring and summer flowers<sup>54</sup>; a story, which, if it be true, shows that there were some at least who cherished his memory. Nero appears to

<sup>53</sup> Martial, lib. vii. ep. 34.

<sup>54</sup> "Non defuerunt qui per longum tempus vernis æstivisqua floribus tumulum ejus ornarent." Sueton. in Neronem, sec. 57.

have had some taste for the arts, and an unbounded passion for magnificent profusion.

## VITELLIUS,

Room XII., in the Case No. 13.



A small Bust of Vitellius, clothed in the imperial paludamentum. The head is of yellow marble; the drapery dark. It is ten inches seven-eighths in height, including the pedestal; and seven inches and a half without. It was presented, in 1757, by Thomas Hollis, Esq. In the Synopsis of the Contents of the British Museum, this head has hitherto been described as an unknown bust; but his coins identify the portrait of the emperor.

Vitellius was born in the year 15 of the Christian era. He was the son of Lucius Vitellius; and in early life the favourite of Tiberius. He advanced himself to honours by practising the most obsequious

arts under Caligula, Claudius, and Nero<sup>88</sup>, and became emperor in the year 69.

Gibbon calls him the beastly Vitellius. He is said to have consumed, in mere eating, at least six millions of our money in the short space of seven months; but this story must be taken with abatement. Tacitus compares him to a hog; but not even a hog could contrive to eat at the rate of 28,570*l.* per diem.

Mongez, *Iconogr. Romaine*, tom. ii. p. 280, says, "Son caractère, bas et vil, sembloit se peindre dans toute sa personne; il avoit un embonpoint énorme; son visage étoit enflammé; son ventre très gros; et il boitoit légèrement."

TRAJAN.  
Room IV. No. 1.



<sup>88</sup> Suetonius in Vitel., sec. 4.

A Bust of the Emperor Trajan. This prince was born at Italica, in Spain <sup>56</sup>, now Santiponce, in Andalusia, on the Guadalquivir, not far from Seville. He succeeded to the Roman empire on the death of Nerva, in the year 98, being at that time in the forty-second year of his age <sup>57</sup>.

He subdued Dacia, Armenia, Mesopotamia, Arabia, and Parthia, and in all his enterprises commanded in person. Nor was he neglectful of the arts of peace <sup>58</sup>. He embellished Rome with many noble buildings, and his name appeared on so many edifices which he had either built or repaired, that Constantine the Great is said jocosely to have designated him as the "wall-flower <sup>59</sup>." Trajan's veneration for the religion of the empire, or perhaps motives of policy, led him to persecute the Christians. He died, according to Eutropius, at Seleucia in Isauria <sup>60</sup>—Dion Cassius says, at Selinus in Cilicia <sup>61</sup>—in the year 117.

The senate gave Trajan the title of OPTIMUS. Eutropius, who lived in the fourth century, says, that even in his time, when the senators received a new emperor, among their acclamations they uttered aloud the wish that he might be more fortunate than Augustus, and *better than TRAJAN* <sup>62</sup>.

The bust of Trajan here represented is of the size of large life: its height, including the pedestal, two feet five inches and three-eighths. The breast is uncovered, and the head is not crowned with laurel. The want of elevation over the forehead, which is remarkable in this head, may be observed in all the ancient portraits of Trajan, whether on

<sup>56</sup> Eutropius, lib. viii. sec. 2. <sup>57</sup> Dion. Cass. lib. lxxviii. c. 4.

<sup>58</sup> Aurel. Victor de Cæsar. c. xiii.

<sup>59</sup> Ammianus Marcellinus, lib. xxvii. c. 3.

<sup>60</sup> Eutrop., lib. viii. sec. 5. <sup>61</sup> Dion. Cass., lib. lxxviii, c. 33.

<sup>62</sup> Eutrop., lib. viii. c. 5.

medals or in marble. The only restorations which this bust has received are the tip of the nose, one nostril, and a portion of the outer edge of the right ear. It was found in an excavation made in the Campagna di Roma, by Mr. Gavin Hamilton, in 1776.

Room IV. No. 4.



An unknown Head, larger than life: it has a considerable quantity of hair on the head, but has no beard, except on the upper lip<sup>62</sup>. It was found in Trajan's Forum, and has evidently belonged to the statue of some barbarian chief; perhaps to a figure

<sup>62</sup> The Britons, according to the description of Caesar, appear to have adopted the same fashion of wearing their beard only on the upper lip. "*Capilloque sunt promisso, atque omni parte corporis rusa, præter caput, et labrum superius.*" *Cæsar de Bello Gallico*, lib. v. c. 14. It is probable that this custom was common also to the Germans and Gauls, at the time when Caesar wrote his Commentaries: how long the practice continued with these nations is uncertain; but we know that in later times the Germans wore their beards on the chin as well as on the upper lip.

that had formed one of the ornaments of a triumphal arch.

Such is Mr. Combe's description of this valuable fragment. He adds,

"This head has generally been supposed to represent Decebalus, the formidable leader of the Dacians, who, after he had baffled the power of the Romans under Domitian and Nerva, was finally subdued by Trajan, and forced to submit to the galling conditions of peace imposed upon him by that emperor. The feelings of rage, disappointment, and revenge, which may be conceived to have agitated Decebalus at the moment of his submission, are strongly marked in the expression of this head; yet we are nevertheless of opinion that it was never intended to represent Decebalus. The only undoubted portraits of this spirited prince are to be seen in the basso-relievos that adorn the Trajan Column; and in all these portraits Decebalus is invariably represented with a beard<sup>64</sup>; and indeed the custom of wearing the beard appears to have been general among the Dacians in his time. The precise age of Decebalus, at the period of his overthrow, is not known; but when we consider that he had been engaged in hostilities against the Romans for a term of nineteen years, it is highly probable that he was considerably more advanced in age than the person whose portrait is here preserved. We may remark, also, that the excellence of the sculpture, and the bold style in which the head is executed, evince an era in the art anterior to the time of Trajan.

"If we were inclined to hazard a conjecture with respect to this marble, we should think it more probable that the head was intended to represent Arminius, the German chieftain, who was conquered

<sup>64</sup> Colonna Trajana, da Pietro Santi Bartoli, tav. civ. cix.



by Germanicus. We at least know that for this victory Germanicus obtained the honours of a triumph, and that his conquest was commemorated at Rome by the erection of a triumphal arch<sup>65</sup>. The importance which the Romans attached to the success of their arms against Arminius may be inferred from the high terms in which Tacitus speaks of his military talents, when he calls him the defender of the liberties of his country, and the only German who had contended with the Romans in the plenitude of their power<sup>66</sup>. The strongly-marked expression in the features of this head agrees with the description which Velleius Paterculus has given of the countenance of Arminius<sup>67</sup>; and the period of life indicated in the marble also perfectly coincides with that of Arminius, who was about thirty-four years of age at the time of his defeat<sup>68</sup>."

The writer of a short account of this head, in the second volume of the "Dilettanti Specimens of Ancient Sculpture," considers it to be a portrait of Caractacus<sup>69</sup>. It is unquestionably the head of some.

<sup>65</sup> "Fine anni (u.c. 770), Arcus propter ædem Saturni, ob recepta signa cum Varo amissa, ductu Germanici, auspiciis Tiberii," &c. Tacit. Annal. lib. ii. c. 41.

<sup>66</sup> "Liberator haud dubie Germaniæ, et qui non primordia populi Romani, sicut alii reges ducesque, sed florentissimum imperium lacessierit: præliis ambiguus, bello non victus: septem et triginta annos vitæ, duodecim potentiæ explevit: caniturque adhuc barbaras apud gentes; Græcorum annalibus ignotus, qui sua tantum mirantur; Romanis haud perinde celebris, dum vetera extollimus, recentium incuriosi." Tacit. Annal., lib. ii. c. 88.

<sup>67</sup> "Tum juvenis genere nobilis, manu fortis, sensu celer, ultra barbarum promptus ingenio, nomine Arminius, Sigimeri principis gentis ejus filius, ardorem animi vultu oculisque præferens." Paterc., lib. ii. c. 118.

<sup>68</sup> See the Descript. of the Ancient Marbles in the British Museum, part iii. 4to. Lond. 1812, pl. vi.

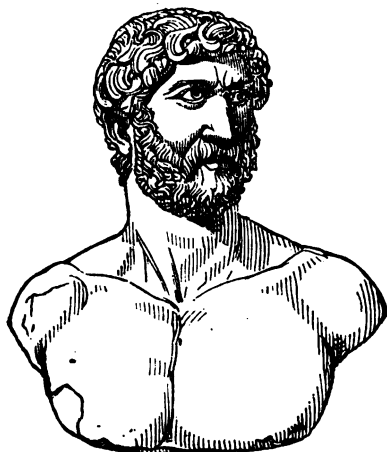
<sup>69</sup> Tacitus has attested the high esteem in which the character of Caractacus was held by the Romans: "Ne Romæ

barbarian chieftain or king, who was a captive at Rome.

This head was brought to England by Mr. Lyde Browne, and formed a part of his collection <sup>70</sup>. Its height is one foot six inches and a quarter.

ÆLIVS HADRIANVS.

Room III. No. 12.



A Bust of Hadrian, larger than life, with the breast naked; formerly in the Villa Montalto, belonging

quidem ignobile Caractaci nomen erat, et Cæsar, dum suum decus extollit, addidit gloriam victo." Tacit. Annal. lib. xii. c. 36.

<sup>70</sup> It is thus described in Mr. Browne's Catalogue, 8vo. Lond. 1769: "Barbari caput, humani capitis magnitudinem superans, vultu dejecto, capillis, et in superiore labro barba, promissis et squalidis. Provinciam (si modo Provinciam, sub virili formâ representari fas sit) Barbarorum subjectam non ineptè referre videtur," p. 9.

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to Pope Sixtus V. Visconti, in the "Museo Pio-Clementino," tom. vi. p. 61, in speaking of the five most valuable busts known of this emperor, says, "con tutto il petto nudo e di stile grande e sublime era quello (busto) della Villa Montalto."

Hadrian was the first of the Roman emperors who wore a beard; and he is said to have adopted the custom, in order to hide the blotches with which his face was disfigured<sup>71</sup>. The practice was continued by his successors, without having the same reason for it.

The height of this bust is two feet. The preservation of the marble is remarkably good: the extreme edge of the right ear, and a very small piece in the right breast, are the only parts which have been restored<sup>72</sup>.

#### Room VI. No. 27.

A Bust of Hadrian, of no common character as a specimen of art, draped with the paludamentum over the military cuirass: it was found in the grounds of Cavaliero Lolli, which joined to those of the Conte Fedc, and occupied a part of that emperor's villa near Tivoli<sup>73</sup>. It was purchased by Mr. Townley in 1768. Height, two feet seven inches and a half.

<sup>71</sup> "Promissa barba, ut vulnera quæ in facie naturalia erant, tegeret." Spartian. in vita Hadriani, c. 27.

<sup>72</sup> See Combe's Descr. of the Ancient Marbles in the British Museum, part iii. pl. xv.

<sup>73</sup> The villas of the old Romans, says Lumisden, were only country-houses, contrived for the conveniency of private life. But when riches, the effects of their conquests, grew upon them, their villas rather resembled cities than the seats of particular persons, and in which nothing breathed but luxury and pleasure. The taste increased greatly under the emperors, each endeavouring to outdo his predecessor in grandeur.

Hadrian, endowed with an excellent genius for the fine arts, as has been already observed, having visited all the empire, brought home with him whatever he found most curious to adorn his villa, of which he himself was the architect. And indeed, whether we consider its extent, being about three

## SABINA.

Room VI. No. 58.



A Bust of Julia Sabina, daughter of Matidia, whose mother was Marciana the sister of Trajan. Its height is two feet three inches.

miles long, and a mile broad, or the greatness and variety of the buildings, temples, theatres, circuses, baths, porticoes, &c., or the exquisite works of sculpture and painting that ornamented it, this villa must have been one of the finest of antiquity.

Spartian writes that the emperor gave the names of the most remarkable buildings of the world to these he erected in it: the Lyceum of Aristotle, the Academia of Plato, the Prytaneum of Athens, the Canopus of Egypt, the Pœcile of the Stoics, the Tempé of Thessaly, the Elysian Fields, and the Infernal Regions, were to be seen here.

Pirro Ligorio, a better architect than accurate antiquary,

Sabina was married to Hadrian before he was emperor, in the year 100 of the Christian era, and died in the year 137. Rumour attributed her death to poison given by her husband<sup>74</sup>, who seems, about the close of his life, to have gone nearly mad, apparently from the effects of the mortal disease under which he was suffering. Sabina accompanied Hadrian in many of his progresses through the empire; and her name is still legible on one of the great colossi in the plain of Thebes, in Egypt.

The elaborate and intricate style of dressing the hair in this bust, as well as the tiara, exactly resemble those on Sabina's medals<sup>75</sup>.

A head of Sabina, found near Civita Lavinia, the old Lanuvium, by Gavin Hamilton, is engraved in the "Museo Pio-Clementino," vol. vi. tav. xlvii.

#### Room XII. No. 18.

A colossal Head of Antinous (the favourite of Hadrian) deified, in the character of Bacchus, being crowned with a wreath of ivy. This head, with several parts of the statue to which it belonged, was found, in 1770, in small pieces, made use of as stones

has given a plan and description of this villa, and which has been since revised by Contini (*Pinuta della Villa Tiburtini di Adriano Cesare, da Pirro Ligorio, &c. fol. Roma, 1751*), but in which there are still many mistakes. Barbarous hands, joined to all-devouring time, have indeed so defaced it, that it is now very difficult, almost impossible, to trace out these different buildings. And it must become daily more so, as the persons who have got possession of it throw down the remains, either in the hopes of finding statues and other valuable things, or to plant vineyards. See Lumisden's *Remarks on the Antiquities of Rome*, 4to. Lond. 1812, pp. 411, 412.

<sup>74</sup> "Etiam Sabina uxor, non sine fabula veneni dati ab Hadriano, defuncta est." Spartianus.

<sup>75</sup> See Vaillant, *Numism. Ærea Impm.*, Par. 1693. p. 162. Mongez, *Iconographie Romaine*, pl. 38. In Filippo Buonarrotti's *Osservazione sopra alcuni Medaglioni Antichi*, Roma, 1698, p. 24, is a head of Sabina with a tiara, from an agate.

## ANTINOUS.

Room XII. No. 18.



in a wall, erected during the barbarous ages, in the grounds called La Tenuta della Tedesca, near the Villa Pamfile<sup>76</sup>. It is one foot ten inches in height, exclusive of the plinth, which stands eight inches high.

A fragment of a bas-relief, representing a head of Antinous, not unlike the present bust, will be

<sup>76</sup> See Dallaway, *Anecd. of the Arts*, 8vo. Lond. 1800, pp. 320, 321. The two most noted busts of Antinous, for preservation and workmanship, though not superior to this, are, one in the Museum Capitolinum, with the chlamys on the left shoulder, and another in the Villa Albani, also with the breast naked.

seen, Room XII., in the Case No. 8. From the collection of Sir William Hamilton.

Captain Smyth, in his descriptive Catalogue of his cabinet of large brass Roman medals, observes that the fine obelisk on Monte Pincio at Rome was dedicated to the memory of Antinous, in the *joint names* of Hadrian and Sabina, as appears from the hieroglyphic inscription.

ÆLIUS CÆSAR.

Room XI., on the Shelf marked 43.

A Bust of Ælius Cæsar, whom Hadrian, in the latter part of life, intended to make his successor. It is two feet two inches and a half in height, exclusive of six inches of plinth. Spartianus speaks of him as "quondam forma commendatum Hadriano"<sup>77</sup>.

He was the son of Cejonius Commodus, a man of consular rank and of Etrurian descent, and had originally the name of Lucius Aurelius Cejonius Commodus Verus; but when he was adopted by Hadrian, in A.D. 135, he passed into the Ælian family, and, dropping every other name, assumed that of Ælius Verus Cæsar.

The title of *Cæsar*, which appears upon the coins of Ælius, is said to have been now first used as an adjunct to the presumptive successor to the empire.

He was elected consul in the year 136, created Prætor, and sent to govern Pannonia; whence, in declining health, he returned to Rome at the end of the year 137, and died upon the day when he was to have delivered an eulogium on Hadrian's generosity.

Hadrian had celebrated the adoption of Ælius with magnificent games and great largesses. Spartianus has preserved the terms in which he expressed his grief and disappointment at the loss of his adopted

<sup>77</sup> Spartianus, in vit. Hadr. c. 23.

hair: "In caducum parietem," he said, "nos inclinavimus, et perdidimus quater millies H. S. quod populo et militibus pro adoptione Commodi dedimus." Alluding to the approaching apotheosis of the dying Cæsar, he exclaimed, "Ego Divum adoptavi, non filium."

Hadrian survived Ælius Cæsar scarcely a year.

The curled hair and beard of this bust bear a strong resemblance to the coins of Ælius. A similar head of Ælius Cæsar, bought out of the Villa Mattei is preserved in the Blundell Museum at Ince.

ANTONINUS PIUS.

Room XII. No. 11.



A small Bust of Antoninus Pius; the head only is antique. It affords a good specimen of the minute



and highly-finished state of sculpture in the time of the Antonines. It was formerly in the Barberini Palace at Rome, in the apartments of the princess. Height, sixteen inches seven-eighths.

Antoninus Pius was born in the year 86, and was for a time pro-consul in Asia. He was adopted by Hadrian, and took the title of Cæsar upon the death of Ælius. He succeeded Hadrian in the empire in 138. He was said to be "nulli acerbus, cunctis benignus." Under his paternal rule the Roman world enjoyed general peace and prosperity for more than twenty-two years. He died at Lorium, in Etruria, A.D. 161.

MARCUS AURELIUS.

Room IV. No. 6.



A Head of Marcus Aurelius, surnamed the Philosopher. He succeeded Antoninus Pius as sole

emperor of Rome, in the year 161; but took Lucius Verus as his associate and partner in governing the state. Marcus Aurelius died in 180, at the age of fifty-eight. He was the son of Annius Verus, of an ancient and illustrious family, which claimed descent from Numa. Marcus Aurelius is here represented as one of the *Fratres Arvales*, being veiled with the *prætexta*, or sacerdotal robe, and crowned with a wreath of corn, and with the sacred *infulæ*, or fillets, which were appropriate marks of distinction worn by that order of priests, who are said to have been instituted by Romulus<sup>78</sup>: it was their office, at particular seasons, to go into the fields in solemn procession, and to offer up prayers for the fertility of the earth. Julius Cæsar is frequently represented on his coins in the character of *Frater Arvalis*, that is to say, veiled, and crowned with a wreath of corn. The collection of ancient sculptures at Paris contains busts of Antoninus Pius and Lucius Verus, both of whom are represented, in like manner, as *Fratres Arvales*<sup>79</sup>; and in the Vatican is a head of Augustus in the same character<sup>80</sup>; not veiled, but simply crowned with a wreath of corn<sup>81</sup>.

The Emperor Aurelius was the most remarkable man of all who ever possessed the sovereign power of Rome. He was a soldier and a philosopher, a man of business and of letters, whose general conduct in life was a practical exemplification of the stoical principles which he professed. His "Meditations," in twelve books, written in Greek, entitle him to honourable mention as an author. This

<sup>78</sup> See Plin. *Hist. Nat.*, edit. Harduini, lib. xviii. c. 2.

<sup>79</sup> See the *Musée Napoléon*, tom. iii. pl. 50, 57.

<sup>80</sup> Engraved in the *Museo Pio-Clementino*, tom. vi. tav. xxxix.

<sup>81</sup> Combe's *Descr. of the Ancient Marbles in the Brit. Museum*, part iii. pl. ix.

work, which consists of maxims, opinions, and remarks, apparently put down as they suggested themselves, may be considered one of the best codes of moral discipline that yet exist.

The present head of Marcus Aurelius was formerly in the Mattei Collection, and is engraved in the "*Vetera Monumenta Matthæiorum*, vol. ii. tab. xxii. fig. 1. It was obtained thence in 1773; and is two feet three inches high<sup>82</sup>.

A work of great erudition, on the subject of the *Fratres Arvales*, was published a few years ago at Rome, entitled "*Gli Atti e Monumenti de' Fratelli Arvali*," par Gaetano Marini, 2 tom. 4to. Rom. 1795.

THE YOUNGER FAUSTINA.

Room VI. No. 32.



<sup>82</sup> Statues and busts of Marcus Aurelius were probably numerous in ancient times. Capitolinus, in his life of him,

A Head of Annia Faustina, the daughter of the Emperor Antoninus Pius, and wife of Marcus Aurelius. It was purchased in a private house at Pozzuolo, in 1777. Height, one foot ten inches and a quarter.

Faustina, having accompanied her husband into the east, died suddenly at Halale, a village at the foot of Mount Taurus, A.D. 175. In profligacy of life she is said to have exceeded her mother, Annia Galeria Faustina, the wife of Antoninus Pius. But the emperor (Meditat. i. 17) extols the obedience, affection, and simplicity of his wife: a testimony which may be set off against the evidence of Capitolinus and Dion Cassius, on the other side. Upon one of her medals she is termed MATER CASTRORUM<sup>83</sup>. She was the first empress who assumed this title.

#### LUCIUS VERUS.

#### Room. IV. No. 7.

A colossal Bust of Lucius Verus, clothed in the imperial paludamentum. It was formerly in the Mattei collection, and, in general air, answers to the description of his countenance left to us by Julius Capitolinus<sup>84</sup>. The face has dignity, but the beard is long, and the hair upon the head thick and curled.

c. l. says, "Sacrilegus judicatus est, qui ejus imaginem in sua domo non habuit, qui per fortunam vel potuit habere vel debuit."

<sup>83</sup> This coin is in the collection of the British Museum. It is engraved in Mongez, *Iconographie Romaine*, tom. iii. p. 97, who says "Si on l'eût surnommée *la femme des soldats*, ou *Messalina*, on eût peint d'un seul mot les débauches effrénées qui seules lui ont fait accorder une place dans l'histoire, et dont sa mère, Faustina, lui avoit donné le honteux exemple."

<sup>84</sup> Fuit decorus corpore, vultu gemmatus, barba prope barbarice demissa, procerus, et fronte in supercilia adductiore venerabilis. *Hist. Augustæ Script.* vi. 8vo. Lugd. Bat. 1661; *Julii Capitolini Verus Imperator*, tom. i. p. 435, sq.

## LUCIUS VERUS.



Capitolinus says that Lucius Verus was vain of the beauty of his hair, and took great pains in its adjustment<sup>65</sup>.

The height of this bust, including the pedestal (both formed of one block of marble), is three feet one inch. It is engraved in the "*Monumenta Matthæiorum*," by Venuti, vol. ii. tab. xxiv. fig. 1.

Upon the death of Antoninus Pius, in the year 161, Marcus Aurelius, his adopted son, was left sole successor; but he chose to invest Lucius Verus, to whom he also gave his daughter Lucilla in mar-

<sup>65</sup> Dicitur sane tantam habuisse curam flaventium capilorum, ut capiti auri ramenta respergeret, quo magis coma *luminata* flavesceret. Hist. Aug. Script. tom. i. p. 436.

riage, with an equal share in the imperial dignity; and Rome, for the first time, saw itself governed by two sovereigns of equal power, but of very different merit and pretensions. Marcus Aurelius was distinguished for his virtues and accomplishments; Lucius Verus by his ungovernable passions and debauchery<sup>86</sup>. Verus died of apoplexy at Altinum, in returning from Germany, A.D. 169. According to Capitolinus he was forty-two years of age<sup>87</sup>. He was buried in the tomb of Hadrian.

The present bust has great merit as a work of art; but is not considered so fine as the Lucius Verus, in the Borghese collection, found at Roma Vecchia. There is another highly-estimated bust of the same personage in the Barberini collection; and a fourth, found at Hadrian's Villa, and purchased by Mr. Jenkins, was sold by Mr. Lyde Browne, about 1787, to the Empress of Russia<sup>88</sup>.

A statue of Lucius Verus, the head like the Museum bust, is engraved in the "Museo Pio-Clementino," tom. ii. tav. l.; and another, a perfect statue, in early life, found at Palestrina, in the ruins of the ancient forum, is also given in the same work, tom. iii. tav. ix.

#### SEVERUS.

Room VI. No. 29.

A Bust of Lucius Septimius Severus, in height, including the pedestal, two feet seven inches, found in 1776, on the Palatine Hill, in the part of the Palace of the Cæsars afterwards occupied by the Villa Magnani. The breast is draped with the imperial paludamentum.

<sup>86</sup> *Alexæ cupidissimus, vitæ semper luxuriosæ, atque in pluribus Nero, præter crudelitatem et ludibria.* Ibid. p. 437.

<sup>87</sup> *Vixit annis quadraginta duobus.* Ibid.

<sup>88</sup> See *Dallaway's Anecd. of the Arts*, pp. 355, 370, 389.



Severus was born at Leptis, now called Tripoli, in Africa, in the year 146. He became emperor in 195, and died at York, in Britain<sup>88</sup>, in 211. His remains were carried to Rome, and deposited in the Mausoleum of Hadrian. His character has been ably drawn by Gibbon.

The portraits of Severus are numerous. The likeness is known by his medals, and by their conformity to the description of his person by Spartianus<sup>89</sup>.

A bust of him, found at Otricoli, in countenance

<sup>88</sup> "Periit Eboraci in Britannia: subactis gentibus quæ Britannia videbantur infestæ, anno imperii decimo octavo, morbo gravissimo extinctus jam senex." *Ælii Spartiani Severus, Hist. Augustæ Script.* tom. i. 8vo. Lugd. Bat. 1671, p. 629.

<sup>89</sup> "Ipse decorus, ipse ingens, promissa barba, cano capite et crispo, vultu reverendus." *Ibid.*, p. 632.

not unlike the present, is engraved in the "Museo Pio-Clementino, tom. v. tab. liii. Another bust, in the imperial paludamentum, found at Roma Vecchia, occurs in the same work, tom. vi. tav. li.

The present bust is two feet two inches high without the pedestal.

CARACALLA.

Room VI. No. 51.



A Bust of Caracalla, two feet in height, found, in 1776, in the Garden of the Nuns at the Quattro Fontane on the Esquiline Hill. The excavation had been made to the depth of forty Roman palms when this head was discovered. The breast is modern.



Caracalla, the eldest son of Severus, was born, according to Spartianus, in the year 174. His name was Marcus Aurelius Antoninus Bassianus. He received the appellation of Caracalla from the long mantle of that name used in Gaul, which he had caused the Roman soldiers to adopt. The name he himself used upon his coins was Marcus Aurelius Antoninus. He succeeded his father in the empire, jointly with his half-brother Geta, A.D. 211; whom he murdered in 212; and, happily for mankind, he was himself assassinated by a soldier in 217. Macrinus, who planned the conspiracy against him, was his successor. Caracalla, after his father's death, and after the murder of Geta, married Julia Geta's mother, who was the second wife of Severus<sup>91</sup>.

The busts of Caracalla usually represent him with the head a little inclined to the left, in imitation of Alexander the Great, of whom he was a great admirer<sup>92</sup>.

There are several busts of Caracalla, all exhibiting this peculiarity of the head inclined, in the Louvre Gallery at Paris, Numbers 68, 160, and 327.

Room VI. No. 39.

A Head of Plautilla, the wife of the Emperor Caracalla; the features and head-dress exactly correspond in likeness to the medals of that empress, particularly to those in silver. It was purchased by Mr. Townley from Cavaceppi, the sculptor, at Rome, and is one foot seven inches and a half in height.

<sup>91</sup> Spartianus, Geta, c. 7; Antoninus Caracallus, c. 7, 10; Severus, c. 20.

<sup>92</sup> "Corpore Alexandri Macedonis conspecto, Magnum atque Alexandrum se jussit appellari, adstantium fallaciis perductus, ut truci fronte, et ad lævum humerum conversa cervice, quod in ore Alexandri notaverat, incedens, fidem vultus suavissimi persuaderet sibi." Sexti Aurelii Victoris Epitome, c. vii. ed. Amstænenio, 4to. Amst. 1733.

## PLAUTILLA.



Plautilla was the daughter of Plautianus, the favourite minister of Severus. The date of her marriage with Caracalla is fixed by Eckhel to the year 202. She was exiled to the island of Lipari, in the year 203, and was murdered by order of Caracalla in 212<sup>23</sup>.

The union of the eyebrows (which is not represented in the cut) immediately above the nose is a marked feature both upon the coins and in the busts of Plautilla<sup>24</sup>.

<sup>23</sup> See Dion. Hist. Rom., lib. lxxvi. edit. S. Reimari, fol. Hamb. 1752, pp. 1276, 1287.

<sup>24</sup> See not only the present bust, but that engraved by Mongez in his *Iconographie Romaine*, pl. xlix. fig. 7. *W*

## Room VI. No. 55.

A Bust of Gordianus Africanus the elder. It is draped with the toga, and ornamented with the *latus clavus*. The hair is marked by scratches, corresponding with the style of that emperor's time. It is two feet five inches and a half in height. A fine bust of Commodus, purchased by Cardinal Alexander Albani, was found along with this bust of Gordianus.

## Room XII., on the Shelf No. 13.

The Head of a Muse, crowned with a wreath of laurel, and the head-dress corresponding with the figures of the Muses upon the medals of the Pomponia family. It was found by Mr. Gavin Hamilton, near Frascati. Height, fourteen inches, including the pedestal.

## Room VI. No. 18.

A Female Head, resembling, in the disposition of the hair, and in the character of the face, the head of a muse. The attitude of this head being somewhat similar to that of a statue of Apollo, engraved in the "*Museum Capitolinum*," tom. iii. tab. xv., induced Mr. Townley to consider it as the head of a statue of Apollo Musagetes, or leader of the Muses. The neck, however, decides it to be female. This head was brought from Rome by Mr. Lyde Browne. It is two feet in height.

## Room VI. No. 42.

A beautiful Head of an unknown Female, smaller than life; the hair elegantly bound with broad fillets, which cross each other; a tuft of hair rises upon

common in Turkey to see the eyebrows joining over the nose, where the women encourage them to meet by various arts; Augustus's eyebrows naturally joined, but the sculptors corrected this superfluity in his statues and busts.

## Room VI. No. 42.



the summit of the head. It seems to be the fragment of a statue, and was found, about the year 1784, in an excavation made by the then Duke of St. Alban's and Mr. Brand, in grounds belonging to the Cesarini family, near Genzano. It is one foot five inches in height.

Mr. Townley, as well as the author of the letter-press to the first volume of the "*Specimens of Ancient Sculpture*," published by the Dilettanti Society, considered, for what reason it is impossible to discover, that this head was intended to represent an androgynous personage, in which the charms of both sexes were blended in the freshness of youth. Mr. Townley, in illustration, added, that this character of head, exactly thus ornamented, is often seen on *Etruscan vases* upon the body of the animating

spirit with wings. See *Antiq. Etrusc. Grec. et Rom.* by D'Hancarville, tom. ii. tav. 91.

Room XI., on the Shelf No. 34.

A Bust, the second upon the shelf, supposed to be intended for Achilles. Such is its description in the "Museum Synopsis." In the *Gymnasia* the Greeks wrestled naked. Images of such persons were called *Achilleæ*<sup>95</sup>. It is two feet three inches in height without the pedestal.

Room XI. No. 34. Art. 3.



A Bust of a Faun. It was bequeathed to the Museum in 1824, by Richard Payne Knight, Esq. Height, twenty-one inches and a half.

Room XII., on No. 8. Art. 2.

A Head of a Laughing Faun, which seems to have belonged to a statue of exquisite workmanship.

<sup>95</sup> See *Plin. Hist. Nat.*, lib. xxxiv. c. 5, edit. Hardouin, tom. ii. p. 642.

The countenance is animated by a momentary expression excited by the appearance of something ludicrous<sup>96</sup>. It was found in 1772, in the Tenuta di Tor de Sapienza, about four miles from the Porta Maggiore of Rome. The statue to which this head belonged lay near it, under the foundation of a house belonging to the Prince Borghese, but could not be at the same time obtained. Height, seventeen inches.

Room XII., in the Case No. 8.

A small Female Head in white marble, the hair of which is formed of a distinct and darker marble, and is fitted to the head in the manner of a wig. It is marked 26.

A small Head of a young Man, covered with a helmet which is ornamented with the horns of a ram. From the collection of Sir William Hamilton. Marked 27.

Room XI. No. 11. Art. 1.



<sup>96</sup> Flaxman, in his *Lectures on Sculpture*, p. 152, says, "The Fauns are youthful, sprightly, and tendonous; their faces round, expressive of merriment, not without an occasional mixture of mischief."

An unknown Bust, the head perfectly bald. Bequeathed by the late Richard Payne Knight, Esq.

Room XI. No. 28. Art 2.

An unknown Bust of a Female. Height, including the pedestal, two feet. Also bequeathed by the late Mr. Knight.

Room XI. No. 39.

An unknown Head, somewhat resembling that of the statue called Cicero at Oxford. Height, including the pedestal, seventeen inches and a half.

Room XI. No. 51.



The draped Bust of a Female in a rich head-

dress; two feet two inches in height. It stands upon a plinth, upon which, and immediately beneath the bust, is an inscription, implying that it was dedicated to the memory of Olympia by Epithymetus her freedman:

MEMORIAE.  
CL. TI. P. OLYMPIADIS.  
EPITHYMETVS. LIB.  
PATRONAE. PIENTISSIMAE.

It was purchased in the year 1812 at the sale of the marbles of the Right Honourable Edmund Burke.

Room VI. No. 61.

A Bust of a middle-aged Man; two feet three inches high. The hair of the head and beard is short and bushy. The right shoulder and most of the breast is naked, and the left shoulder bears part of the chlamys, fastened with a round button, under which was the ancient fibula. Round the base on which this bust rests is the following inscription, signifying that L. Æmilius Fortunatus dedicates this bust to his friend:

L. AEMILIVS. FORTVNATVS  
AMICO. OPTIMO. S.P.F.

The letters S. P. F. stand for "Sua pecunia fecit." The pedestal is of a different marble from the bust: it seems doubtful whether the two originally belonged to each other.

This bust was found amongst extensive ruins in the grounds belonging to the Cesarini family, near Genzano, in 1776.



Room XII. Shelf 2. Art. 1.



An unknown Female Head; one foot three inches in height. The sockets of the eyes are hollow, and have been originally filled with coloured stones or some other material.

Room XII. Shelf 2. Art. 3.

This Head of an unknown Female, with a broad fillet across the forehead, stands the last head upon the shelf. It is sixteen inches in height.

Room XII. Shelf 2. Art. 3.



Room XII. No. 8.



A Head of a Female Bacchante, surrounded by a broad fillet diadem, but which is not seen at the point whence the present view of it was taken. It is one foot six inches in height. The hair is disposed in large irregular tresses, and tied before and behind in knots in a fantastic manner. It was found in 1776, in the vineyard of the villa of the Chevalier Giraude, opposite to the Villa Pamphili, about half a mile from the Porta San Pancrazio at Rome.

Room XII., in the Case No. 13.

A small unknown Male Head, the neck modern ; a chlamys fastened on the left shoulder. From the collection of Sir William Hamilton.

Room XII., in the Case No. 13, the 2d article upon the Shelf.

A small unknown Female Head, the hair of which is tied in a knot behind. From the collection of Sir William Hamilton.

Room VI., on No. 28.

The Head of a Child. Height, eleven inches seven-eighths. It is undoubtedly a portrait. From a hanging curl of hair, placed on the right side of the head, Mr. Townley was induced to suppose it represented a child who was dedicated to or put under the protection of Osiris ; that being the usual symbolic decoration of the heads of Osiris.

Room XII., on Shelf No. 11.

A Bust of a Child ; sixteen inches in height ; the breast naked. It was purchased from Albacini, the sculptor, at Rome, in 1772.

Room XI., on Shelf No. 11.

A Bust of a Sleeping Child in alto-relievo ; six inches and a half in height.

## Room XI., on the Shelf No. 43.

A small unknown Bust of a Boy. Bequeathed by R. P. Knight, Esq. Height, including the pedestal, fifteen inches five-eighths.

An unknown Bust, twenty inches and one-eighth in height; also bequeathed by the late R. P. Knight, Esq.

## Room VI. No. 54. Art. 2.



A Head of a Female Child, eleven inches seven-eighths in height. The hair is divided into plaits, which are twisted into a knot on the back part of the head. Some of the red paint, with which the hair was originally coloured, is still visible. It was brought from Rome in 1785, and is probably a portrait.

## Room XII. Shelf 19.

A Head, apparently of a Trumpeter. Height, one foot one inch.

## Room XII. Shelf 19.



## FRAGMENTS AND PARTS OF STATUES.

Room VI., under No. 30,

A colossal foot of Apollo, two feet eleven inches in length. It was presented to the British Museum in 1784, by Sir William Hamilton.

Room VI., under No. 57.

Two colossal feet, with sandals, in coarse marble; one, sixteen inches in length, by eleven inches in height of instep; the other, fifteen inches in length, by ten inches and a half in height of instep. Round each foot, which terminates a little above the ankle, is twined a serpent, whose crested head rests upon the summit. They were brought from Rome, many years ago, by the Duke of St. Alban's.

Mr. Townley thought that these feet were dedicated to, or were symbols of, Pluto, Jupiter Serapis, or

Jupiter Catachthonius, the foot being the well-known representation of those deities.

Bonanni has engraved a naked foot in marble, with a serpent coiled three times round the ankle, and raising its head in a similar manner above it, in the Museum Kircherianum, fol. Rom. 1709, classis ii. tab. xxiii.: he has (p. 61) no doubt that it was a votive offering to Æsculapius, for a cure. This seems to have been most probably the purpose for which the present feet were designed. The history of such dedicatory offerings has been already detailed in the sixth chapter of the account of the Elgin and Phigaleian Marbles. Representations of those parts of the human body which had been afflicted with maladies, or had been healed, formed the third class of *Anathemata*, or offerings to the gods.

Room VI., also beneath No. 57.

A fragment of a colossal toe, eight inches in length, by nine inches in width.

A fragment of a colossal foot, six inches and a half in length, by six inches in width.

A colossal hand, six inches in length, by six in width.

A left foot covered with a sandal. It is numbered 75.

The right foot of a child.

Room XII., in the Case No. 13.

The right hand of a female holding a musical pipe.

The left hand and lower part of the arm of a female, probably Psyche, holding a butterfly.

The left hand of a female, stretched out upon a fragment of something unknown. It is marked 72.

The right hand of a youth, holding, apparently, a fragment of a bow. Mr. Combe thought it might have been part of a statue of Cupid bending his bow.

The right hand of a child holding the head of a ram. Marked 74.

A left foot, covered apparently with linen, round which bandages are fastened.

The left hand of a child holding a fragment.

Room XII. Case 13.

A hand of a Female, holding a lock of hair. This fragment is conjectured to have belonged to a statue of Venus, in which she was represented in the act of wringing the water from her hair. From the collection of Sir William Hamilton.

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CHAPTER IX.

ANCIENT MASKS.

Room III. Nos. 23\*, 24\*, 25\*.



No. 23\*.



No. 25\*.



No. 24\*.

THE Bas-reliefs and the detached Mask here represented are specimens of the three more common



classes of masks in use among the Greeks and Romans. The Tragic and Comic Masks; the Female Mask; and the Bacchic Masks.

In the first of these, Room III. No. 23\*, the Masks of Tragedy and Comedy are represented, each with the mouth open; the latter crowned with a wreath composed of the flower of the ferula, or fennel-giant, a plant which was sacred to Bacchus<sup>1</sup>. One of the lower corners of this marble, including the chin of the Tragic Mask, is modern. Its dimensions are nine inches and a half, by eight and three-eighths.

The second is a Female Mask, in crisped curls, and is a detached sculpture let into a slab of wood. It is very similar in form to one engraved in Ficoroni's Treatise<sup>2</sup>, pl. xlviii. It is seven inches high, and is numbered 25\*.

The lower bas-relief represents four Bacchic Masks. Its dimensions are twenty inches by eighteen, and it is numbered 24\*. This last sculpture was purchased at a sale of Egyptian antiquities in 1818.

In the old Greek comedy it was the fashion to represent as accurately as possible, by masks, (*προσωπεῖα*, literally "faces,") the persons who were introduced into the piece, so that each character was known as soon as he came on the stage<sup>3</sup>.

Theatrical masks, such as are represented in the two upper sculptures, are supposed to have come into use about the 70th Olympiad, or somewhat earlier.

<sup>1</sup> Venit et agresti capitis Sylvanus honore,  
Florentes ferulas, et grandia lilia quassans.

Virg. Ecl. x. v. 25.

<sup>2</sup> Dissertatio de Larvis scenicis et Figuris comicis, 4to. Rom. 1754.

<sup>3</sup> Julii Pollucis, Onomast., lib. iv. c. 19, edit. Hemsterhus. fol. Amst. 1706, § 143, p. 435. See also Suidas, in voce *ἑξωνάρμυρος*, edit. Kusteri, fol. 1705, tom. i. p. 770.

They were head-pieces, which covered the whole head<sup>4</sup>, and represented not only the features of the face, but the beard, ears, hair, and even the ornaments of a woman's head-dress.

Suidas observes that some writers give the credit of the invention to the poet Chærillos<sup>5</sup>, contemporary with Thespis, about the 64th Olympiad. Horace gives it to Æschylus:

Post hunc personæ pallæque repertor honestæ  
Æschylus<sup>6</sup>:

whilst Aristotle tells us, in the fifth chapter of his Poetics, that it was unknown in his time to whom the credit of the invention was due<sup>7</sup>.

The names of one or two persons, however, are preserved to us, who introduced particular kinds of masks upon the stage. Suidas says the poet Phrynichus, who gained the prize in the 67th Olympiad,

<sup>4</sup> See the *Noctes Atticæ* of Aulus Gellius, lib. v. c. 7, where Gellius comments on Caius Bassus's derivation of the Latin word *persona*, signifying a mask, a *personando*, from sounding through: the head and countenance being on all sides protected by the covering of the mask, and one only aperture left for the emission of the voice: whence we learn too that these masks were also used for strengthening and extending the voice of the actors. How defective these masks must have been in scenic representations cannot but strike every one. It is obvious, says Lumisden (*Remarks on the Antiq. of Rome*, p. 292), that the sudden changes of the countenance, and the fine expression either of the strong or gentle passions, which give such pleasure to the spectators, and distinguish our great actors, could never be so well imitated by masks, which could only express in all parts the same cast of countenance; and the voice alone left imperfectly to notify the changes of passion which the audience were to hear represented, as the mask was always the same, utterly incapable of variation.

<sup>5</sup> Χοιρίλλος, Ἀθηναῖος, τραγικός, ἔδ' Ὀλυμπιάδι καθεὶς εἰς ἀγῶνας. καὶ ἰδὶδαξί μιν δράματα πινθήκοντα καὶ ε'. ἐνίκησε δὲ, 17'. οὗτος κατὰ τινὰς τοῖς προσωπίοις καὶ τῇ σκηνῇ τῶν στολῶν ἐπιχειρήσει. Suidas, edit. Kusteri, fol., 1705, tom. iii. p. 695.

<sup>6</sup> De Arte Poetica, l. 278.

<sup>7</sup> ——— τίς δὲ πρόσωπα ἀπιδάκνιν—ἠγγόνται. Aristot. de de Poet. edit. Harles, 8vo. Lips. 1780, p. 37.

first brought the female mask upon the stage<sup>8</sup>; and Neophron of Sicyon introduced that which was used by the kind of domestic among the ancients who was charged with the care of their children, and from whom our present appellation of *pedagogue* is derived<sup>9</sup>.

Athenæus says it was an actor of Megara, named Maison, who invented the comic masks for a valet and a cook<sup>10</sup>.

Pausanias speaks of Æschylus, not as the inventor, but as the introducer of hideous masks in his Eumenides; and says that Euripides first added serpents to the hair of the Furies<sup>11</sup>.

Men always acted the parts of women in the Greek and Roman theatres; whence the propriety, at least, if not the necessity, of using female masks. Aulus Gellius expressly mentions a tragic actor of the name of Polus, who performed the part of Electra<sup>12</sup>, who bore the ashes of his own sons, lately dead, in the urn supposed to contain those of Orestes.

Diomedes says<sup>13</sup> it was one Roscius Gallus who first appeared with a mask upon the theatre at Rome, to hide an ugly cast with his eyes; but he does not say at what period this Roscius lived.

We have Virgil's authority that some of the early masks were made of the bark of trees:

Oraque corticibus sumunt horrenda cavatis<sup>14</sup>.

Leather lined with linen was afterwards used, but such masks were easily spoiled; and Hesychius tells us that at last they were made entirely of wood<sup>15</sup>.

<sup>8</sup> Suidas, edit. Kuster, ut supr., tom. iii. p. 636. v. *Φρόνιχος*.

<sup>9</sup> Ibid. tom. ii. p. 610. v. *Νεοφρών*.

<sup>10</sup> Athenæi Deipnosoph. edit. Casaub. p. 659.

<sup>11</sup> Attica, c. xxviii.

<sup>12</sup> Noct. Attic. lib. vii. c. 5.

<sup>13</sup> Lib. iii.

<sup>14</sup> Virg. Georg. lib. ii. v. 387.

<sup>15</sup> *Τὰς πάντας προσωπίδας ξύλιναις ἐποίησεν.*

Various ancient masks, beside those here engraved, occur in the Townley Gallery, derived from other collectors.

In Room XII., in the case No. 8 (marked 28), is a small mask of Silenus, from the collection of Sir William Hamilton. In Room XII., in the case No. 13, a Funeral Mask, used to cover the face of a female corpse, also from Sir William Hamilton's collection; and under the same number are, a votive mask of a Bearded Faun, presented in 1765 by Thomas Hollis, Esq., and a small bas-relief representing also the mask of a Faun.

A Mask of a different kind is represented below, Room XII. No. 6, cut from the cover of a sarcophagus:



this was formerly also in Sir William Hamilton's collection.

One of the most curious of all, however, is a detached mask of Bacchus, an *oscillum* or countenance of marble, the pupils of the eyes and the mouth of which are perforated; a loop of metal remains upon

the crown, by which it appears to have been anciently suspended. It is in Room VI., beneath No. 57.

Whether this mask was ever actually suspended in the manner which will presently be described, or only made in imitation of those of terracotta, the bark of trees, or some lighter material, which were more generally used, seems doubtful.



Masks or faces of Bacchus, of this latter kind, were unquestionably hung on trees, in order to produce fertility to vineyards. Several are seen suspended in this manner upon a gem engraved in Spence's *Polymetis*, pl. xx. fig. 2, as it is there said, from the original in the collection of the Grand Duke. No such gem, however, is engraved in the *Museum Florentinum*; though it occurs in Rossi's "*Gemme Antiche*"<sup>16</sup>. The original was in the collection of Signor Marc Antonio Sabbatini. The late Lord Colchester had an ancient gem, found in

<sup>16</sup> "*Gemme Antiche date in luce da Domenico de' Rossi colle sposizioni di Paolo Alessandro Maffei.*" 4to. Rom. 1708, part iii. tav. 64, where the gem in question occurs, representing a tree bearing four Bacchic masks upon its boughs, a pedum against the tree on one side, and a pan-pipe on the other: the title given to it is "*Givochi Liberali, in corniola dal Museo del Signor Marcantonio Sabbatini.*"

Sussex, on niccolo (a species of sardonyx) on which a double oscillum was represented suspended from a branch, the two faces ornamented with grapes.

Virgil alludes to this practice in his *Georgics*, ii. v. 392 :

“ Et te, Bacche, vocant per carmina læta, tibi que  
*OSCILLA ex altis suspendunt* *MOLLIA* <sup>17</sup> pinu.  
 Hinc omnis largo pubescit vinea fœtu :  
 Complentur vallesque cavæ, saltusque profundi ;  
 Et quocumque deus circum caput egit honestum.”

Virgil says there is plenty wherever the god turns his gracious countenance. It is remarkable that Dryden, Lauderdale, Pitt, and Warton, and even Sotheby, in translating the passage of Virgil just quoted, all consider *Oscilla* to mean figures or images of Bacchus: thus Sotheby—

“ And Bacchus! Bacchus! rings around the land:  
 While on the lofty pine *his figure* hung,  
 Floats to and fro the breezy boughs among.  
 Where'er the God his gracious front inclines,  
 There plenty gushes from the loaded vines <sup>18</sup>.”

Room XI. No. 1, presents a fragment of a marble Mask of Bacchus, of a similar kind to that before the reader, but without the loop, fixed in a pannel.

Two tragic masks in marble, from the Villa Negroni, three feet in height, one with a wreath of flowers on the head in form of a festoon, and another marble mask of the same size from the Altieri Villa, are preserved in the Blundell Museum at Ince in Lancashire. Masks of such extreme size are of very rare occurrence.

<sup>17</sup> The “*Senatusconsulti de Bacchanalibus Explicatio*,” by Matthæus Ægyptius, fol. Neap. 1729, p. 36, says, “*Cur mollis? non igitur fictilia tantum, sed lintea, bombycina, aut ex alia molli materia, præter lanam, quam in sacris adhibere nefas fuit.*”

<sup>18</sup> Sotheby, *Georgica* P. V. Maronis *Hexaglotta*, fol. Lond. 1827, p. 233.

## CHAPTER X.

## DOMESTIC FOUNTAINS.

## Room II. No. 10.

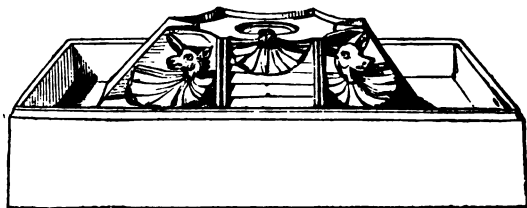
A DOMESTIC Fountain, in the form of a pillar enriched with foliage. It is divided into three parts, and stands upon a base enlarged by inverted leaves of the vine. The first or lower division of the stem of this pillar is ornamented with branches of the olive-tree; the second or middle with ivy; the third or upper division with the leaves and flowers of some unknown plant. Twined round the second division is a serpent, in whose mouth are the remains of the leaden pipe through which the water was distributed. In its original state, this pillar probably stood in the centre of a basin or reservoir of water. It was found in 1776, by Nicolo la Picola, near the road between Tivoli and Præneste. Its height, including the pedestal, is five feet ten inches and six-eighths. Its diameter in the thickest part is six inches and a half.

## Room XI. No. 50.

A small domestic Fountain, used for sacred purposes. It is decorated with four flights of steps, and four figures of Satyrs and Fauns in bas-relief.

Room XII., beneath the Shelf marked No. 19.

Another small domestic Fountain, of a square form, which was used for sacred purposes :



the raised part, in the centre, is ornamented alternately with shells and the heads of animals. It is two feet five inches in length, by two feet in width.

Both these last fountains were presented to the British Museum by Mr. Charles Townley, the founder of this collection, in 1786.

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## CHAPTER XI.

## CANDELABRA.

CANDELABRA were among the richest ornaments of the temples and houses of the Greeks and Romans. They were made of the precious metals, iron, bronze, marble, wood, and in terracotta; and in some instances the meaner material was overlaid with silver.

They greatly varied in shape, and many of them present models of pure taste in form, ornament, and execution. They consisted, generally, of a column let into a triangular base resting upon three feet, and surmounted by a broad but shallow plateau or bason. The top varied in size or depth, accordingly as it was used for a lamp-stand, or designed for a brazier, on which incense was offered or odoriferous woods occasionally burnt. If the candelabrum was made to hold more than one lamp, branches diverged from the top or from the sides of the stem, according to the additional number of lamps required to be suspended. The stem or shaft was sometimes formed of several pieces, each portion terminating with a flat top. When thus constructed they were made of marble, and used in their taller or their shorter form, as suited the purposes of convenience or ornament.

Sometimes statues of youths, probably always of metal, were used as candelabra; the lamp or light was placed in the hands of such figures :

*Si non aurea sunt juvenum simulacra per ædeis,  
Lampadas igniferas manibus retinentia dextris,  
Lumina nocturnis epulis ut suppeditentur.*

Lucret. ii. 24.

Candelabra have been sometimes found deposited in tombs, where their appropriate place appears to have been at the head of the deceased. They appear on the types of many medals<sup>1</sup>; and were sometimes sculptured in bas-relief on the outsides of temples, where they were introduced to show that the building was consecrated to the gods.

In the opinion of Visconti, the earliest trace of the existence of candelabra is found among the Egyptians, and hence they have sometimes been considered the inventors of them.

Of the ancient use of them among the Jews we have unquestionable record in the scriptures, where we have the directions for fashioning the great candelabrum which was placed first in the Tabernacle, and afterwards in the Temple at Jerusalem<sup>2</sup>; and removed thence by Titus, upon whose triumphal arch it is still represented among the spoils which were carried from Jerusalem to Rome.

The excavations at Herculaneum and Pompeii have brought to light a large number of candelabra and lamps of bronze and terracotta, in a great variety of forms.

Tarentum and Ægina were considered by the Romans as the best manufactories of candelabra. The shafts were chiefly executed at Tarentum<sup>3</sup>. Pliny records it to the reproach of Gegania, an opulent Roman lady, that she had bought a candelabrum for 50,000 sesterces.

In Cicero<sup>4</sup> we have an account of a candelabrum designed for the Temple of Jupiter Capitolinus at Rome, which was of very large dimensions, exe-

<sup>1</sup> See Rasche's *Lexicon Rei nummarie*, p. Candelabra.

<sup>2</sup> Exod., ch. xxv. v. 31-37.

<sup>3</sup> "Privatim Ægina candelabrorum superficiem dumtaxat elaboravit, sicut Tarentum scapos. In his ergo juncta commendatio officinarum est." Plin. *Hist. Nat. lib. xxxiv. § 6.*

<sup>4</sup> Cicero in *Verrem, lib. iv. § 28. edit. Varior. p. 233.*

cuted by the most skilful artists, and profusely adorned with the most brilliant gems. Cicero asserts that there was not a house in Sicily without these utensils made in silver.

None, it is probable, now remain in the precious metals. Their intrinsic value alone must have proved a temptation to destroy them. The want of that value in the meaner materials of bronze and marble has preserved to us the specimens which we possess.

Two marble candelabra of considerable height and excellent workmanship, found in the ruins of Hadrian's villa at Tivoli, were given to the University of Oxford by Sir Roger Newdigate, Bart., where they are preserved in the Radcliffe Library.

#### Room II. No. 5.

The late Mr. Taylor Combe took such pains to illustrate this marble, that we cannot do better than copy his description of it. It is a candelabrum considerably restored. Those parts which are antique, are the upper half of the stem, the three figures inserted in the sides of the triangular pedestal, and one of the ram's heads, together with a portion of the pedestal attached to it. The upper part of the candelabrum was found in the ruins of the villa of Antoninus Pius; the three figures in the pedestal have belonged to a candelabrum of a similar kind. One of these figures appears to have been part of a group, which represented Victory pouring out a libation to Apollo Musagetes, a subject which has been explained in the description of the terracottas<sup>5</sup>. Of the remaining figures which are not shown in the wood-cut one represents an old Faun carrying an *uter* or goat's skin, filled with wine, on his shoulder, and making use of a pedum, as a walking-stick, in

<sup>5</sup> Room I. No. 18. See vol. i. p. 98.



right hand; the other represents a female Bac-  
ante, who is distinguished by the wildness of her  
hair: her head is thrown back, her hair is  
welled, she holds a human head in one hand

and brandishes a sword in the other hand. There can be little doubt but that this figure represents Agave, the priestess of Bacchus, with the head of her son Pentheus<sup>6</sup>, king of Thebes. Pentheus, having forbade his subjects to celebrate the festivals of Bacchus, was for this act of impiety torn in pieces by his mother and her two sisters, when, with other Theban women, they were assembled to perform the orgies of the god on Mount Cithæron. Agave, whose sense of vision was deluded by the influence of Bacchus, mistook her son for a lion<sup>7</sup>, and it was not till her return to the palace that she perceived her unhappy mistake, and that the head which she held by the hair was not that of a wild beast, but of her own son<sup>8</sup>. Agave is represented in

<sup>6</sup> *Φερόμενος ἥκεις*—*ἰν χερσὶ μητρὸς*. Eurip. Bacch., v. 968.

*πρῶτα δ' ἄθλιον*

*Ὅστιρ λαβοῦσα τυγχάνει μήτηρ χιραῖν*

*Πήξας ἰπ' ἄκρον θύρον*. Ibid., v. 1139.

Quid, caput abscissum demens cum portat Agave  
Gnati infelici, sibi tum furiosa videtur.

Horat. Serm., lib. ii. 3, 303.

*visis ululavit Agave,*

Collaque jactavit, movitque per aera crinem,

Avulsumque caput digitis complexa cruentis

Clamat, Io, &c.

Ovid. Met. lib. iii. 725.

Felix Agave facinus horrendum manu,

Qua fecerat, gestavit: et spoliū tulit

Cruenta nati Mænas in partes dati.

Senecæ Phœniss. v. 363.

<sup>7</sup> The form in which Pentheus appeared to his mother was that of a wild boar, according to Ovid (Met. lib. iii. 714), and of a bull; according to Oppian. Cyneg. lib. iv. 307.

<sup>8</sup> *Κάδ. Τίτος πρόσωπον δῆτ' ἐν ἀγνάλῃς ἔχῃς;*

*Ἀγ. Λίοντος, ὡς γ' ἔφασκεν αἱ θνητῶμιναι.*

*Κάδ. Σπίψαι νυν ἐρῶς, βραχὺς ἢ μύχθος ἱσιδιῦν.*

*Ἀγ. Ἐα, τί λίσσω; τί φέρομαι τόδ' ἐν χερσὶν;*

*Κάδ. Ἀδρῆσεν αὐτὸ, καὶ σαφίστατον μάδι.*

*Ἀγ. Ὅρῶ μίγμιστον ἄλγος ἢ τάλαν' ἰγῶ.*

*Κάδ. Μῶν σοι λίοντι φαίνεται προσικίναί;*

*Ἀγ. Οὐκ, ἀλλὰ Πινθίως ἢ τάλαν' ἔχω κάρη.*

Eurip. Bacchæ, v. 1278.

a similar manner on a funeral urn published by Spon<sup>9</sup>. The story of Pentheus suffering for his crime in not acknowledging the divinity of Bacchus is engraved in a bas-relief in the Giustiniani Palace<sup>10</sup>; and the same subject, according to Pausanias, was painted on the walls of the Temple of Bacchus which stood near the theatre at Athens<sup>11</sup>.

The height of this candelabrum is four feet one inch and an eighth.

#### Room II. No. 6.

The triangular base of a Candelabrum, two feet eight inches high, the lower angles of which are ornamented with the fronts of sphinxes, and the upper with rams' heads. On the sides, three little figures are represented carrying the armour of Mars; one his helmet, a second his sword, and a third his shield. The helmet carried upon the shoulder of the second figure is marked in front with the head of a ram, which designates it as the armour of Mars, to whom as well as to Mercury, that animal was consecrated. The Latin word *aries*, which signifies a ram, is deduced by Isidorus, absurdly enough, from the Greek name of Mars<sup>12</sup>; but it is possible that some notion of this kind may have governed the sculptor in his application of the ram's head to the helmet of Mars. The work is of the Roman period. Arabesque ornaments fill the borders below the figures. The place in which the stem of the candelabrum was inserted is visible on the top of the base.

<sup>9</sup> *Miscellanea Eruditæ Antiquitatis*, p. 29.

<sup>10</sup> *Galleria Giustiniana*, part ii. tav. civ.

<sup>11</sup> Ταῦτα δὲ γυγχαμμένα ἐστὶ, καὶ Πενθεὺς καὶ Λυκοῦργος αἱ Διό-  
νυσον ὑβρίσαν διδόντες δίκας. Pausan. Att. c. xx.

<sup>12</sup> "Aries vel ἐκ τοῦ Ἄριος, i. e. a Marte vocatus." Isidori  
Orig. lib. xii. c. 1.

Mr. Combe mentions three other pedestals similar to the present, with the exception of some slight va-



riation in the arabesque ornaments, extant in different collections; one in the Gallery at Florence, another in the Picchino Palace at Rome, and the third, when he wrote, in the Louvre at Paris<sup>13</sup>; which last was removed from the library of St. Mark at Venice<sup>14</sup>.

The only restorations which this marble has received are two of the heads of the sphinxes, and the lower part of each of the faces of the rams. It was found among some ruins near the church which was dedicated to Pope Sixtus II., in the Appian way<sup>15</sup>.

Room VI. No. 38.

The lower part of a Candelabrum, ornamented on three sides with the attributes of Apollo, namely, a raven, a tripod with its bason to hold the fire, and a griffin. It is supported by three legs of a lion, accompanied by a foliage ornament; and has also a central support in a plain pillar. It was purchased out of a palace in the Strada de' Condotti at Rome. It is two feet eight inches high, including the plinth. Breadth in the centre fourteen inches.

Room VI. No. 33. Art. 2.

A triangular base of a small Candelabrum, its sides ornamented with flowers, and festoons of fruits. In the centre of one of the sides is represented a ewer of elegant form; on another a stork pecking at a flower.

<sup>13</sup> *Mon. Ant. du Musée Napol.* tom. iv. pl. 15.

<sup>14</sup> *Antiche Statue della Libreria di San Marco di Venezia*, part ii. tav. 33.

<sup>15</sup> See the *Museum Kircherianum*, fol. Rom. 1709, p. 7, and tab. i., where it is engraved.



## Room VI. No. 56.



A winged Sphinx, three feet in height. It anciently formed part of the base of a superb Candelabrum. It was found by Mr. Gavin Hamilton, in the ruins of the villa of Antoninus Pius, near the ancient Lanuvium. The support for the higher part of the candelabrum is concealed between the wings.

## Room XII. in the Case No. 8.

A small cylindrical piece of marble, which appears to have been part of the stem of a Candelabrum. It is ornamented, in bas-relief, with four griffins and two candelabra.

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## CHAPTER XII.

## BRACKETS, AND SUPPORTS OF TRIPOD TABLES.

## Room II. No. 15.

A BRACKET or Support of marble, rather more than three feet in height, formed by a double volute, the scrolls of which turn in different directions, and the lower of which serves as a pedestal to a small winged figure of Victory holding a wreath. The Synopsis of the British Museum calls it the keystone of a triumphal arch. The figure of Victory has been so elaborately hollowed out between the two volutes, as, with the exception of the feet and wings, to stand perfectly detached. The head and the left fore-arm of the figure are restorations.

This marble was found, with many other similar fragments, in the neighbourhood of Frascati, twelve miles from Rome.

## Room II. No. 3.

One of the Feet or Supports of an ancient tripod table, composed of a Lion's Head, surrounded by the foliage of the Lotus, which is joined upon the leg of the same animal. It is two feet eight inches high. The pedestal in which it is inserted is modern.

These supports of tables were called *Τραπεζοφόρα* (*Trapezophora*)<sup>1</sup>.

<sup>1</sup> See Cicero, Ep. Fam. lib. vii. 23. The *Trapezophoron* mentioned by him in the 27th letter of the Seventh Book of Familiar Epistles, was probably a statue, or figure, made in a form to support singly a table.

## Room II. No. 13.

A fragment of a Pedestal, or, more properly, of one of the Supports of a tripod bason or table. The central part is composed of the head and neck of a Lion, rising from the stem of a plant, the leaves of which are expanded like the lotus. On the forehead are the horns of a goat. When perfect, this sculpture probably terminated in the leg of a lion, in the manner similar to another support which has been just described.

Our artist has represented this fragment as it stands in the Museum collection, upon the capital or upper division of a votive cippus, with which it has no connection, and which will be separately described in another part of the present volume.

Mr. Combe was of opinion <sup>1</sup> that the animal really intended in the fragment here described was a griffin; and quoted in confirmation of it two figures of griffins guarding a lyre, twice repeated on the frieze of the Temple of Apollo Didymæus at Miletus, engraved in the *Ionian Antiquities*, part i. chap. iii. pl. x., as well as two similar figures represented with the same characteristics of the head of a lion with the horns of a goat, on a marble vase in the collection of M. Van-Hoorn, engraved in *Millin's Monumens Antiques Inédits*, tom. i. pl. xxxi. xxxii.

The fragment which forms the subject of the present description was found in the year 1769, by Mr. Gavin Hamilton, in the Pantanella, within the grounds of Hadrian's Villa, near Tivoli.

The foliage beneath the head, the alæ of the nose, and both the horns, with the exception of a small portion towards the base, have been restored. The height of this fragment is one foot three inches and a quarter.

<sup>1</sup> *Descr. of the Ancient Marbles in the British Museum*, part i. plate xiii.



1. The first part of the paper is devoted to the

2. The second part of the paper is devoted to the

3. The third part of the paper is devoted to the

4.

5.

Room II. No. 13.





Room XI. No. 55, supporting the Bronze Apollo: and  
Room XI. No. 24, Art. 2, supporting the Bronze of Hercules.



Of the two Feet or Supports of tripod tables here represented, the plainer and larger one is of porphyry. It represents the head and leg of a panther. The eyes have now hollow sockets; the eyes and teeth of the animal, whose mouth is open, were formerly composed of some other material in imitation of Nature. It stands two feet eight inches high. The porphyry has been broken into three pieces. The upper part, including the head, was discovered at the depth of about twenty-five feet in the excavation made in the Forum under the Palatine Hill, in 1772, and was purchased with other fragments by Vinelli, a mason at Rome, who soon

recollected that near thirty years before, among another parcel of fragments he had then bought, there was a piece of a panther's leg, with its foot, in porphyry. It was at last found among his rubbish, and when it was applied to the upper part which he had recently obtained, the fractures exactly fitted, so that the junction was almost imperceptible, and it was evident that the two parts belonged to each other.

The support here engraved upon the right of the page, is only two feet two inches and a quarter in height, and made of what the Italians call Pavonazzo marble. This also represents the head and leg of a panther, but with intervening foliage. No record has been preserved of the place where it was found.

Mr. Combe observes of these feet or trippodal supports, that the ancients, in designing them, seldom, if ever, suffered the table to rest directly upon the head of the animal: the weight was generally thrown upon an intermediate part, which projected from the back of the neck. This is particularly seen in the porphyry support. By this contrivance, the head was rendered more prominent, and appeared perfectly free from incumbrance<sup>2</sup>.

Room XII., in the Case No. 13,  
are two Lion's Feet, which have probably been portions of a tripod table.

<sup>2</sup> See Combe's Descr. of the Ancient Marbles in the British Museum, part iii. plate viii.

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## CHAPTER XIII.

## VOTIVE AND BACCHANALIAN BAS-RELIEFS.

**BAS-RELIEF** is a term commonly applied to any work of sculpture connected with a plane surface behind it, in which the subjects represented are usually embedded two-thirds of their depth or thickness, though sometimes they are given in a flattened relief, and sometimes rise to what the Italians term *mezzorilievo*.

The Greek sculptors appear to have considered high relief as best adapted for the open light, as in the Phigaleian frieze, where the projection of the sculpture is bold; but, where a temple was less perfectly lighted, or where a secondary light only was afforded, the very situation prescribed a flatter sculpture, as we see in the frieze of the Parthenon, which, receiving all its light from between the outer columns of the temple, and by reflection from the pavement below, could never be reached by the direct rays of the sun.

These seem to be the reasons which induced the ancient sculptors to vary the style of their works in bas-relief; the higher relief in some situations producing shadows unfavourable to a clear view of the composition.

In the reliefs of the Greek friezes the area is usually filled; the figures are represented as if fixed against a wall, and there is no attempt either at depth as in a picture, or imitation of space. In some of the tablets of the Elgin frieze, the figure which is standing is as tall as the figure which is seated upon a horse. It was the custom of the Greek sculptor of a bas-relief to fill his area.

In the tablets of the Roman time we have less simplicity; an unfilled space often occurs above the composition; objects are introduced behind the figures; and the effects of perspective are attempted to be expressed. Thus the principles of painting were united with those of sculpture, which the Greeks had evidently considered as connected with architecture only.

The chronological order of the Bas-reliefs which are represented here, and in the two succeeding chapters, cannot be given with direct precision. The most ancient in the Townley Gallery is, beyond a doubt, that of Hercules securing the Mænaliam Stag<sup>1</sup>; followed, but at a considerable distance of time, by Castor managing a Horse<sup>2</sup>, a sculpture which partakes strongly of the character of the Elgin frieze. The sculpture of Xanthippus<sup>3</sup> probably comes next in point of date, followed by the small bas-relief of the female Bacchante<sup>4</sup>. The large Bacchanalian bas-relief<sup>5</sup> is of early and fine workmanship; as are, the smaller bas-relief of Castor and Pollux<sup>6</sup>; the Nymph and Faun<sup>7</sup>; the Cow drinking<sup>8</sup>; and Victory pouring a libation to Apollo<sup>9</sup>: the crisped drapery of Apollo's figure is a characteristic of its early date. Nessus and Deianira<sup>10</sup> is a relief of fine work, but a little lower in its age.

The Apotheosis of Homer having been found in the ruins of Claudius's palace, and that emperor being known for his devoted attachment to the poet's compositions, it may not be too much to ascribe the marble to the time of that emperor. The name of a Greek artist is upon it.

<sup>1</sup> Room III. No. 7.

<sup>2</sup> Room VI. No. 23.

<sup>3</sup> Room III. No. 12.

<sup>7</sup> Room III. No. 1.

<sup>9</sup> Room III. No. 13.

<sup>2</sup> Room III. No. 6.

<sup>4</sup> Room VI. No. 23.

<sup>6</sup> Room III. No. 11.

<sup>8</sup> Room III. No. 16.

<sup>10</sup> Room III. No. 15.

Instances of the perspective which has been alluded to in the Bas-reliefs of the Roman period will be found among the terracottas already described, in the representation of Minerva assisting the Argonauts<sup>11</sup>; in that of the two persons navigating the Nile<sup>12</sup>; and in the chariot-race, where fore-shortening is introduced in the figure of the horseman who has turned the Metæ<sup>13</sup>. It will be seen also in the fragment of a frieze representing two Cupids starting from the carceres of a circus<sup>14</sup>; but, above all, in that magnificent bas-relief which relates the story of Bacchus's reception by Icarius<sup>15</sup>.

Compositions in bas-relief, of the middle period, and of considerable size, are less common in galleries of ancient sculpture than those of either a very early or a very late date.

The fronts and ends and fragments of Sarcophagi form the great assemblage of Bas-reliefs of the later time; these, however, were not made large enough to be employed as receptacles for the dead till the practice of burning had ceased. From that time, through several centuries, to the close of the Empire, they were of universal use. All the approaches to Rome became streets of tombs decorated with bas-reliefs; and from these repositories the galleries through Europe have been in great part furnished.

The British Museum possesses numerous specimens of bas-relief, in the Townley Gallery, of various degrees of excellence, through the whole of the period just mentioned; and some which might seem unworthy of their place, if they did not instruct us in the state of Roman art when at its lowest ebb, and thus form that link with the early Italian style which connects the history of ancient with the history of modern sculpture.

<sup>11</sup> Room I. No. 16.

<sup>12</sup> Room I. No. 36.

<sup>13</sup> Room I. No. 60.

<sup>14</sup> Room XI. No. 10.

<sup>15</sup> Room III. No. 4.



HERCULES AND THE MERVALLIAN STAG.  
Room III. No. 7.



## Room III. No. 7.

A Bas-relief, representing Hercules securing the Stag of Mount Mænalus in Arcadia. This stag had golden horns and brazen feet, and was famous for its extraordinary fleetness. Eurystheus, king of Argos and Mycenæ, having sufficiently tried the strength and courage of Hercules, commanded him, as a proof of his agility, to bring him this animal alive. Hercules pursued the stag for a whole year, and at length overtook it as it was crossing the river Ladon. Hercules is here represented at the moment when he is securing his prize: he is holding the animal by both its horns, and forcing its body to the ground by the pressure of his left knee. This marble has been already mentioned as in the earliest style of bas-relief preserved in the Townley collection.

The hair of Hercules is in small curls, similar to those on the ancient colossal head already described, which was found at the Pantinella in Hadrian's Villa<sup>16</sup>: his beard is formal, stiff, and pointed, or rather wedge-formed, as it is frequently seen in the earliest specimens of Greek sculpture. This subject is represented, with very little variation, on an altar in the Capitoline Museum<sup>17</sup>; on a marble vase in the Villa Albani<sup>18</sup>; and on a frieze found at Præneste<sup>19</sup>. We find it also frequently repeated on Greek coins struck under the Roman emperors<sup>20</sup>.

<sup>16</sup> See vol. i. p. 329.

<sup>17</sup> Spence's *Polymetis*. pl. xviii. fig. 4.

<sup>18</sup> Winckelmann, *Monumenti Antichi Inediti*, tav. lxiv.

<sup>19</sup> *Museo Pio-Clementino*, tom. iv. tav. xl.

<sup>20</sup> It occurs on a coin of Nicæa, in Bithynia, struck in the reign of Severus (*Vaillant*, *Num. Imp. Gr.* p. 85); also on a coin of Perinthus in Thrace, struck in the time of Caracalla (*Cim. Vind.* tom. ii. p. 61); and on a coin of Germe in Mysia, struck in the reign of Elagabalus (*Vaillant*, *Num. Imp. Gr.*, s. 126). *Passerius*, tom. iii. tab. xciv. has engraved Hercules



In the "Anthologia Græca" is an epigram remarkably descriptive of the figures on this marble<sup>21</sup>. It describes Hercules as [precisely in the same attitude, and the stag as exhibiting the same marks of excessive fatigue.

The order in which the labours of Hercules succeeded each other does not appear to have been generally decided. In the description which Euripides has given of them the present is enumerated as the third labour<sup>22</sup>; in the "Anthologia" it is spoken of as the fourth<sup>23</sup>; and by Callimachus<sup>24</sup> it is said to be the last<sup>25</sup>.

This bas-relief is surrounded by a narrow moulding. Its dimensions are one foot eleven inches and a quarter, by eleven inches and three quarters.

Room III. No. 6.

A very beautiful Bas-relief, three feet four inches in length, by two feet five inches and a half in height, in the flat early style of Greek sculpture, similar in character to that of the Elgin frieze. It represents Castor managing a Horse. He appears to hold the rein of the animal (which was formerly of metal, as the holes for its insertion indicate) with his right hand, and has the left up-lifted, holding a stick, as if to strike. A short cloak, fastened round his neck, is blown backwards by the wind; and a fillet or diadem encircles his head. He is followed by a dog. Mr. Combe observes that Laconia, the country in which Castor and Pollux were born, was famous for its subduing the Mænaliam Stag upon a lamp, in the same attitude as the Museum bas-relief.

<sup>21</sup> Antholog. Græca, tom. iv. p. 177, edit. Jacobs.

<sup>22</sup> Euripidis Herc. Fur., v. 374.

<sup>23</sup> Antholog. Græca, tom. iii. p. 179, edit. Jacobs.

<sup>24</sup> Callimachi Hymn in Dian., v. 108.

<sup>25</sup> Combe's Descr. of the Anc. Marbles in the Brit. Museum part ii 4to, Lond. 1815, pl. vii.

CASTOR MANAGING A HORSE.



breed of dogs. A particular species of this animal, he adds, in Laconia, derived its name from that of Castor, and was said to have been presented to him by Apollo. They were called *Καστοριοί* <sup>26</sup>.

The figures of Castor and the Horse are long and

<sup>26</sup> See Xenophon de Venatione, edit. H. Steph. p. 570, Julius Pollux, lib. v. c. v. § 39.

meagre; such as appear upon the coins of Selinus and Tarentum of the same period.

This bas-relief, which is well preserved and entire, except a few splinters from the legs, was found by Mr. Gavin Hamilton, in the ruins of Hadrian's Villa, on the banks of the Tiber, about the year 1769 <sup>27</sup>.

Room VI. No. 28.

A Bas-relief, seventeen inches in height, by nine inches in width, representing a female Bacchante, clothed in thin transparent drapery, through which the forms of her body are perfectly apparent. With the right hand, which is held somewhat above the head, she holds a knife, and at the same time secures a portion of her robe, which is blown behind her; with the other hand, which is held downwards, she carries the hind limbs of a kid.

This piece of sculpture is supposed to have been originally one of the ornamental figures on the triangular base of a candelabrum.

A female Bacchante, brandishing a knife, in an attitude very similar to the present figure, occurs on a beautiful vase which will be described hereafter.

The priestesses of Bacchus, during the celebration of the Dionysia, ate the raw flesh of different animals, which is perhaps the reason why so many are represented carrying the knife and limbs.

Euripides describes the Bacchæ as rushing upon the herds while they grazed, to rend them piecemeal. You might see, he says, the ribs and cloven feet tossed here and there, or hanging upon the pines and dropping blood <sup>28</sup>.

The right foot of the Bacchante, and a portion of

<sup>27</sup> See Combe's Descr. of the Anc. Marbles in the Brit. Museum, part ii. pl. vi., and the first Dilettanti Volume, pl. xiv.

<sup>28</sup> Eurip. Bacchæ, l. 738-741.





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## XANTHIPPOS.

Room IV. No. 23.



the hind quarter of the kid, in this sculpture, have been restored.

Room VI. No. 23.

A Bas-relief, two feet nine inches in height, by seventeen inches in width, representing an aged person sitting in an elegant Grecian chair, his body naked to the waist, below which he is covered with drapery. His beard is bushy, a fillet surrounds his head, and in his right hand, which is extended forward, he holds a human foot. The left hand presses to him a child, whose arms and looks are raised towards him, and a young woman stands before him. This bas-relief finishes at top in a pediment, shaped like the roof of a house, upon the lower margin of which the word  $\text{ΞΑΝΘΙΠΠΟΣ}$  is written in old Greek characters.

This marble was brought from Athens by Dr. Anthony Askew, at whose sale it was purchased, in 1775, by Mr. Townley, for six guineas and a half.

Dallaway<sup>29</sup> considers it to have been the front of the sepulchral cippus of that great Athenian general, the father of Pericles, whose name is inscribed upon it. The sitting figure, he adds, represents Pluto, the Jupiter or deity who presides in inferia, of whom the foot is the well-known symbol.

Dr. Askew supposed this figure to be a votive portrait of Xanthippus himself, presenting a foot as an offering to Æsculapius for the cure of his wound, which he is said to have received at the battle of Mycale, in which he commanded the Grecian fleet against the Persians, 479 years before Christ.

D'Hancarville is of the same opinion; and considers the figure of the boy to be that of Pericles. "Il a près de lui une jeune fille, et un jeune garçon qu'on croit être Péricles son fils<sup>30</sup>."

<sup>29</sup> Anec. of the Arts in England, 8vo. Lond. 1800, p. 333.

<sup>30</sup> Recherches sur l'Origine, &c. des Arts de la Grèce, tom. ii. p. 162.



## Room III. No 12.

A Bas-relief, representing three Bacchanalian figures, accompanied by a Panther. It is of exquisite workmanship, and surrounded by a plain moulding, deeper at the top and bottom than at the sides. The figure represented as foremost in the dance is a female Bacchante, playing on a tambourine, wearing a floating drapery, but so disposed as to leave one side of her form uncovered; the head thrown back as in ecstasy. The second figure is a Fann playing on the tibia or double pipe, the cincture or bandage called *Φορβειὰ* (usually worn by performers on that instrument) round his mouth and cheeks, and a panther's skin thrown over the left shoulder. The third figure, a male Bacchante, apparently intoxicated, bears the thyrsus in his right hand, whilst the left arm, also covered with a panther's skin, is stretched forward. In the present, as in most of the Bacchanalian dances the figures are on tiptoe.

This bas-relief, four feet one inch and a half in length, by three feet two inches and a half in height, was found by Mr. Gavin Hamilton, in 1776, at Civita Vecchia, five miles from Rome.

The writer of the short letter-press description to an engraving of this marble, in the second *Dilettanti* volume upon Sculpture, says, the composition seems to have been entire, and to have been intended for a tablet.

Bacchanalian processions, like that here represented, were not merely imaginary. Tacitus, in his "Annals," when relating the frantic loves of Silius and Messalina, (see the present volume, pp. 27, 28,) describes an interlude which the empress ordered to be exhibited at the palace, in honour of the autumnal season. He says the wine-presses were set to work, the juice flowed in streams, and round the vats a band of women, dressed after the Bacchanalian

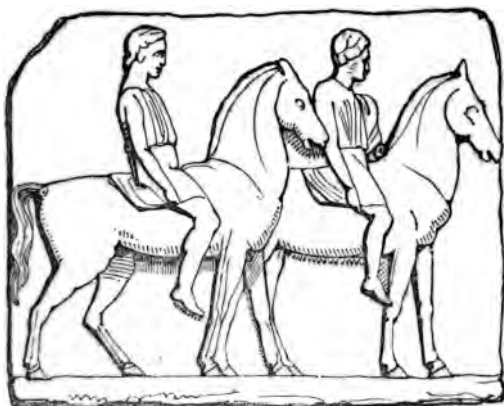
Room III. No. 12.



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fashion, with tigers' skins, danced in frolic measures, with the wild transport usual at the rites of Bacchus; Messalina herself joining in the revelry, with flowing hair, waving a thyrsus; Silius at her side, his temples bound with ivy, his legs adorned with buskins, and his head, with languishing airs, moving in unison with the music, while the chorus circled round them<sup>81</sup>."

CASTOR and POLLUX.  
Room III. No. 11.



A Bas-relief, representing the Dioscuri, Castor and Pollux, seated on their horses; their figures in every respect alike<sup>82</sup>. They have fillet-diadems upon their heads, and are clothed in light vests, gathered-in round the waist, with skirts which do not quite reach to the knees. Their horses stand erect, are small, and have cropped manes: these also are in every respect alike.

<sup>81</sup> Tacit. Annal., lib. xi. c. 31.

<sup>82</sup> They are expressly so described in the Thebais of Statius, lib. v. 437.

The bridles, which in many ancient sculptures were of metal inserted into the marble, appear to have been marked on this with red paint, remains of which are still distinctly visible.

The present relief possesses high merit as a work of art. Its dimensions are one foot nine inches, by one foot five inches and a half. In the Medal-room of the British Museum a bas-relief is preserved, of similar character both as to workmanship and dimensions, representing Leda and her Swan. The Dioscuri were Leda's sons<sup>33</sup>. It was purchased in 1810, of Lieut.-Colonel De Bosset, governor of Cephalonia, for the sum of fifty pounds.

The late Mr. Combe was of opinion that the two bas-reliefs, wherever they came from, had once been ornaments of the same building.

This relief of the Dioscuri belonged to Sir William Hamilton, with whose collection it came to the Museum by purchase.

#### Room III. No. 13.

A Bas-relief, representing Victory pouring a libation to Apollo, in his character of leader of the muses, usually called Apollo Musagetes. It came to the Museum with the collection of Sir William Hamilton.

A similar subject has been already described among the terracottas<sup>34</sup>.

In the present bas-relief both figures are standing on tip-toe, beneath a colonnade supported by two Corinthian pillars. Apollo wears a tiara, and is clothed in flowing drapery; he holds a lyre on his left arm, and is touching the strings with his left hand; his right hand in part sustains the patera into which Victory is pouring the libation. Victory is

<sup>33</sup> See the *Auctores Mythographi* Lat. 4to. Lugd. Bat. 1742, tom. i. p. 151. Hygini, *Fab.* lxxvii, tom. ii. p. 694. Fulgentii *Mytholog.* cxxi.

<sup>34</sup> See vol. I. p. 98.



represented by a youthful female, with wings half expanded. Near her is a circular altar ornamented with festoons, upon which a small figure of Victory is represented in bas-relief.

A large portion of the lower part of this bas-relief is not antique; but the restorations have been made from other marbles of the same subject in the Albani collection. The dimensions form a square of two feet three quarters of an inch.

**Nessus and DEIANIRA.**

Room III. No. 15.

The story to which the subject of this bas-relief refers is thus related by Mr. Combe. Hercules passing through Ætolia in company with Deianira, his wife, and his infant son Hyllus, arrived at the river Evenus. Being desirous of crossing it, he under-

took the charge of conveying the boy over him; but entrusted his wife to the care of the centaur Nessus, who plied as a ferryman on the banks of the river, and was accustomed to transport passengers across for hire. Hercules proceeded first with Hyacinthus, leaving Nessus to follow him with his chariot. Nessus, however, in his way over, being struck by the beauty of Deianira's person, had the temerity to offer her some indignities. Hercules, upon hearing the screams of Deianira, turned back to render assistance, and instantly punished Nessus for his audacity, by shooting him with a poisoned arrow, as he reached the shore<sup>35</sup>.

Nessus is represented with the skin of a panther tied round his neck and flying behind him; his whole figure is full of character and spirit. He is represented at the moment after he has landed, precisely at the time of receiving the arrow of Hercules in his breast. The arrow does not appear; the excessive agony which is visible in the countenance of Nessus proves that he has already received his death-wound. Deianira is clothed in a flowing tunic; she exhibits the strongest marks of alarm and distress; her arms are uplifted and stretched forward, and she appears to be earnestly calling upon her husband to rescue her. On the right of this bas-relief is a tree, and near it a column placed upon a column.

The principal parts of this bas-relief are antique, and those which are modern have been so well executed by Bartolomeo Cavaceppi, that they are discernible only on a very close inspection. The figures both of the centaur and Deianira are antique, with the exception of the following parts, namely, the

<sup>35</sup> The ancient authorities for this story are Sophocles *Trachin.* v. 559-563; Diodorus Siculus, lib. iv. p. 231, Wesselingii; Apollodori Bibliotheca, lib. ii. c. 7, § 6.

legs and tail of the former, the greater part of the right arm, and a portion of the left arm of the latter. The skin of the panther is antique, as are also the vase and the upper part of the tree; all the rest of the marble is modern.

This bas-relief was formerly in the Verospi Palace at Rome, and an engraving of it has been published by Cavaceppi in his "*Raccolto*,"<sup>86</sup> Its dimensions are one foot eleven inches and seven-eighths, by one foot nine inches and a half.

An ancient painting, which represented the subject of Nessus and Deianira, and included also the figures of Hercules and Hyllus, is described by Philostratus<sup>87</sup>. The description which he gives both of Nessus and Deianira so exactly accords with the representation of those figures in the marble, that it is highly probable that the painting and the sculpture were copied from the same original<sup>88</sup>.

#### Room III. No. 16.

A bas-relief, representing a Cow drinking from a circular vessel while suckling her calf. Dimensions, one foot by eight inches.

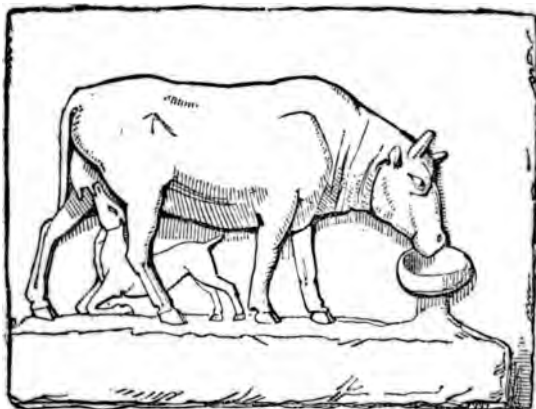
This subject seems to have been a favourite one amongst the ancient sculptors. A cow turning to the left towards a calf which she suckles occurs upon the obverse of most of the coins of the island of Corcyra, as well as upon those of the towns of Apollonia and Dyrrhachium, in Illyria. The same device will be found upon one of the coins of Carystus in Eubœa.

<sup>86</sup> *Raccolta d'Antiche Statue, Busti, Teste cognite, ed altre sculture Antiche scelte, ristaurate dal Cavaliere Bartolomeo Cavaceppi, Scultore Romano, tom. iii. tav. 29.*

<sup>87</sup> *Philostrati Junioris Icones, No. 16.*

<sup>88</sup> See Mr. Combe's *Descr. of the Collect. of Ancient Marbles in the British Museum*, part ii. 4to. Lond. 1815, pl. xv., whence the whole of the account of the present bas-relief has been taken.





Specimens of all these are preserved in the cabinets of the British Museum<sup>39</sup>.

A gem, engraved by Count Caylus<sup>40</sup>, bears a representation similar to that of the coins, with the addition of a tree. Whether the Count be correct in supposing it to have been a copy of the celebrated cow of Myro<sup>41</sup>, may be doubted.

Mr. Combe says the cow suckling her calf, on the coins we have mentioned, is a symbol of the fertility of the land, and of the pasture which it afforded for cattle in the countries where they were minted ;

<sup>39</sup> A coin of Corcyra with this device is engraved in Pellerin, *Recueil de Med. de Peuples et des Villes*, tom. iii. pl. xcvi. fig. 2. For those of Apollonia and Dyrrhachium, see Begeri *Thesaurus Brandenb.*, tom. i. pp. 455, 462, 463. The coin of Carystus, which Mionnet speaks of as of great rarity, is engraved in Combe's *Veterum Populorum et Regum Numi qui in Museo Britannico adservantur*, tab. viii. fig. 18. See also Eckhel, *Num. Vet. Anecd.*, tab. x. fig. 17.

<sup>40</sup> *Recueil d'Antiquités Egyptiennes, &c.*, tom. i. pl. 4, fig. 2.

<sup>41</sup> See the *Anthologia Græca*, tom. ii. p. 349 ; edit. Bosch. 4to. Ultraj. 1797.



## APOTHEOSIS OF HOMER.

Room III. No. 23.



and he thinks there can be little doubt that this marble has the same allusion. He also thinks it probable that it has been dedicated to Apollo, who was supposed to have pastures and cattle under his especial protection; whence Callimachus, "Hymn to Apollo," v. 50:

Ῥυῖά πε βουβόωνι τιλίδου πλῖον, οὐδέ κιν αἴγας  
 Διούοντο βρεφίον ἐπιμηλάδας, ἥσιν Ἀπόλλων  
 βοσκομένης ἐφ' ὀθαλμὸν ἐπήγαγεν· οὐδ' ἀγάλακται  
 "Οἷς οὐδ' ἄκυδοι, πᾶσαι δὲ κιν εἶν ὕπαργοι,  
 ἥ δὲ κιν μουντόκος, διδυματόκος αἰψα γίνοιτο.

His herds increas'd and overspread the ground;  
 Kids leapt, and sportive lambkins frisk'd around:  
 Where'er Apollo bent his favouring eyes  
 The flocks with milk abounded, grew in size;  
 And pregnant ewes, that brought one lamb before,  
 Now dropt a double offspring on the shore. *Tytler.*

A bas-relief, found at Otricoli, and still preserved in the Papal collection, very much resembles the present subject, though with more objects in the composition. It is engraved in the "Museo Pio-Clementino, tom. v. pl. xxxiii., and is entitled "Lustrazione Rustica."

Room III. No. 23.

This beautiful Bas-relief represents the Deification or Apotheosis of Homer.

It is clearly of Roman workmanship, and was found about the middle of the seventeenth century, at Frattocchi, the ancient Bovillæ, on the Appian Road, ten miles from Rome, at a spot where the Emperor Claudius had a palace, whose veneration for the poet and his works<sup>42</sup> has led to the not im-

<sup>42</sup> Claudius was so fond of Homer as to be almost always quoting his lines. Suetonius, edit. Casaub. lib. v. Tib. Claud. Cæsar, p. 76, says, "Multum vero pro tribunali etiam Homericis locutus est versibus. Quoties quidem hostem vel insidiatorem ultus esset, excubitoro tribuno signum de more poscenti, non temere aliud dedit quam

"Ἄνδρ' ἐπαμύνασθαι, ὅτι τις πρότερος χαλεπαίνῃ."

D'Hancarville thought this marble of an anterior age.

probable conclusion, that this sculpture was executed for him by the artist whose name appears in the upper part: Archelaus, the son of Apollonius, of Priene. It was for many years in the Colonna Palace at Rome; and was added to the Townley Gallery, in 1819, by the trustees of the British Museum, at the expense of one thousand pounds.

This bas-relief has been often published, and probably the pens of more antiquaries have been employed in the investigation of its allegory than on that of any other single marble known. Kircher, Falconieri, Spanheim, Cuper, Kuster, Gronovius, Wetstein, Fabretti, Schott, Winckelmann, D'Hancarville, and Visconti, have all exercised their talents upon it, and differed in some point or other in all their explanations. To the works of these and other eminent persons, therefore, the reader must be referred for more lengthened discussion<sup>43</sup>. It is enough for the present purpose to show, first, what appears upon the marble itself, and secondly, what seems, upon a fair examination of the numerous opinions which have been offered, to be its most probable explanation.

The first figure which attracts the eye is Jupiter seated on the upper part of an immense rock, leaning

<sup>43</sup> See Athanas. Kircheri *Latium*, fol. Amst. 1671. Gisb. Cuperi *Apotheosis vel Consecratio Homeri*, 4to. Amstel. 1683. *Historia Critica Homeri*, a Ludol. Kustero, sect. v. p. 40. De Homeri Apotheosi, 8vo. Francof. ad Viadr. 1696. Jac. Gronovii *Thesaurus Græcarum Antiquitatum*, vol. ii. tab. xxi. Montfaucon, *Antiq. Expliq.* tom. v. p. i. p. 168. pl. lxx. Fabricii *Bibliotheca Græca*, tom. i. p. 153. *Explication Nouvelle de l'Apotheose d'Homere, représentée sur un Marbre ancien; de l'Usage du Trepied de Delphes; et de l'Emploi des Engastrimythes*; par M. Schott, Conseiller, Bibliothecaire, et Antiquaire, de S. M. le Roi de Prusse, 4to. Amst. 1714. Wetstein, *Dissert. de Fato Scriptorum Homeri*, § 5. Fabretti, *Lettre au docte Magliabechi, D'Hancarville, Recherches, &c.*, 4to. Lond. 1785, vol. ii. p. 296. *Indicazione di Monumenti citati nel corso dell' Illustrazione*, at the end of *the Museo Pio-Clementino*, tom. i. Tavola B.











back : a long sceptre<sup>44</sup> in his right hand, and the eagle at his feet. He looks round, as if listening to one of the Muses, who apparently addresses him upon the poet's merits, and supplicates the concession to him of divine honours. Upon the rock, immediately below Jupiter, is the inscription already spoken of:

ΑΡΧΕΛΑΟΣ ΑΠΟΛΛΩΝΙΟΥ  
ΕΠΟΙΗΣΕ ΠΡΗΝΕΤΣ.

Whether the mount on which Jupiter is seated be Olympus, or Parnassus, or Helicon, has been disputed. Helicon seems the least appropriate to so august a ceremony. Parnassus, we are reminded by the poet, had a double summit<sup>45</sup>, and here the mountain has but one. Jupiter, moreover, would probably, upon such an occasion, be sought only in his own residence. Olympus has, therefore, the fairest claim to be the mountain represented.

In a range beneath Jupiter are seen six of the Muses. The first to the spectator's left is Calliope, known by her tablets ; then Clio, Thalia, Euterpe holding out two flutes or pipes, Melpomene veiled, (who is addressing Jupiter) and Erato, the muse of lyric poetry.

Still lower than these, in another series, we have Terpsichore with her lyre, Urania placing her hand upon a sphere, and Polyhymnia wrapped in her mantle. In the same range, also, Apollo Musagetes appears, clothed in female attire, a plectrum in his right, the lyre in his left hand ; the Delphic cortina, or tripod-cover<sup>46</sup>, with the bow and quiver at his feet ; and the Pythia, who is offering a libation in a patera, by his side. These two figures are represented as within the Corycian or Nymphæan cave.

This row is completed by the figure of a man in

<sup>44</sup> It was a sort of pike, see the present Work, vol. i. p. 222.

<sup>45</sup> Nec in *bicipiti* somniasse PARNASSO  
Memini.—Parsius, Prol. l. 2.

<sup>46</sup> On the Cortina, see Eckhel, *Doctrina Numorum Veterum*, 4to. Vindob. 1792, part i. vol. i. p. 225.

middle life, raised upon a pedestal, and standing in front of a tripod: he is barefooted, has his tunic wrapped round him, and holds a scroll or book in his right hand. This personage has given rise to endless conjectures: he has been named the Flamen or priest of Homer; Orpheus; Linus; Cinæthus Chius, who, Salmasius says, was the first who recited the poems of Homer as a rhapsodist, about the sixty-ninth Olympiad<sup>47</sup>; Homer himself; Lycurgus; and Pisistratus<sup>48</sup>. Visconti suggests that it may be Bias, the countryman of Archelaus, the sculptor of the marble<sup>49</sup>. Tripods, it will be remembered, were often bestowed by the Greeks as rewards of merit; and it seems not improbable that the person, who here stands in front of the tripod, may have been the winner of such a prize, for an eulogium on the father of poetry. The whole is conjecture, and the reader may take his choice of a name.

In the lowest range of all we have the ceremony of the Deification. The bas-relief here represents the interior of a Temple, the inclosure marked by square pilasters, from which a veil, continued the whole length, is suspended.

Earth and Time stand behind the chair on which Homer is seated; Earth bears a modius upon her head, and crowns the poet with a garland; while Time, whose wings extend to the edge of the bas-

<sup>47</sup> "Fortest quo ducit volumen quod manu tenet Cinæthus Chius qui circa Olympiadem nonam et sexagesimam, docente illustri Salmasio, primus Homeri carmina fertur *ῥαψωδῆσαι*, sive cantasse." Cuper, pp. 34, 35.

<sup>48</sup> "Heinsius putabat Pisistratum esse, qui Homeri scripta ante dispersa in unum corpus collegit, atque ita posteris conservavit." Ibid. p. 35.

<sup>49</sup> Probably from what Strabo has said of Priene, a city of Ionia, situated on the confines of Caria. *Λίγισται δ' ἐπὶ τινῶν ἢ Περίην Κάδμην, ἢ τιδὴ Φιλώτας ὁ ἐκτετίσας αὐτὴν Βοιωτίας ὑπεῖχεν· ἢ Περίην δ' ἦν Βίαν, ὡς τῶν ἐκτὰ σοφῶν, καὶ οὐ φησὶν οὕτως· Ἰσπάρης, καὶ διὰ τούτου Βίαντος τοῦ Περγηνίου κρίσων.* Strabo, lib. xiv. edit. Oxon. T. Falconer, 1807, tom. ii. p. 912.





relief, holds forth his volumes. Their names, OIKOYMENH and XPONOS, are written beneath them. Homer, seated on a chair of state, is the next figure: a fillet binds his head; in his left hand he upholds a long sceptre, supposed to indicate the power of poetry, and in his right hand, which rests upon his knee, a book. At the sides of his chair are two females kneeling: one bears a sword, and represents the Iliad; the other, who holds forth the aplustre or flag-staff of a vessel, represents the Odyssey, or Adventures of Ulysses. The form and position of the aplustre in a Roman vessel are here shewn in the reverse of a coin of the Emperor Hadrian.



The names ΙΑΙΑΣ, ΟΔΥΣΣΕΙΑ, and ΟΜΗΡΟΣ, appear upon the marble below. At the corners of a cushion, upon which the poet rests his feet, are seen a mouse and frog. These have been considered as emblematical of the Batrachomyomachia; but as it is uncertain whether that poem was the work of Homer, and as in the oldest representations of this marble two mice appear, and not a mouse and frog, the latter animal must be considered as a more recent substitution. Indeed the figure, as will presently be noticed, is among the restorations of the marble. The two mice were, of old, supposed to represent the critics, who were envious of Homer's reputation.

*Immediately in front of Homer stands a youth,*

who bears a *præfericulum* in one hand and a *patera* in the other, preparing to pour a libation; the name ΜΥΘΟΣ, *fable*, written below: close to him stands an altar, on the base of which are the letters ΑΑ, or ΑΑ<sup>50</sup>; and behind it a Bull, or Bison, ready to be sacrificed to the new god<sup>51</sup>. Behind the victim are a train of figures, some of them lifting up their hands in admiration of the poet and applause of the solemnity. History, ΙΣΤΟΡΙΑ, is sprinkling incense upon the altar; Poetry, ΠΟΙΗΣΙΣ, holds forth two torches: Tragedy, ΤΡΑΓΩΔΙΑ; Comedy, ΚΩΜΩΔΙΑ; Nature, ΦΥΣΙΣ; Virtue, ΑΡΕΤΗ: Memory, ΜΝΗΜΗ; Fidelity, ΠΙΣΤΙΣ; and Wisdom, ΣΟΦΙΑ.

In this marble, the heads of the greater part of the muses, with the arm of one, the head of the figure in front of the tripod, one head in the lowest range, and the *patera* in the youth's hand who stands before Homer, are modern, as well as the leaf-border of the whole. The frog at the foot of Homer's chair of state is in composition.

The dimensions including the border, are as follows: height, four feet six inches and three quarters, by three feet two inches and a half in width; within the border, four feet in height, by two feet eight inches and a quarter<sup>52</sup>.

<sup>50</sup> If Α Α, perhaps ΑΡΧΕΛΛΑΟΣ ΑΠΟΑΛΛΩΝΙΟΥ.

<sup>51</sup> "Denique bos nondum percussus, quod etiam Domitiani Imperatoris nummi, necnon marmora apud Choulum usitatum fuisse evincunt. Et sane talis cernitur in Gordiani nummo ab Ephesiis percusso apud Tristanum." Cuper, ut supr., p. 72. The supposed bull, however, upon the small brass coins of Domitian is a rhinoceros. The coin of the younger Gordian struck at Ephesus, mentioned by Cuper, has the Indian bull. The Museum Collection possesses it.

<sup>52</sup> Millingen, in his *Ancient Unedited Antiquities*, Series II. pl. xiii., has engraved another monument in commemoration of the Apotheosis of Homer, from a vase of silver found at Herculaneum, and preserved in the Royal Museum at Naples; the description of which it may not be inappropriate to introduce here. Homer, whose appearance bespeaks his advanced







Room VI. No. 3.

## Room VI. No. 3.

This bas-relief, two feet two inches in length, by eighteen inches in height, representing two Fauns punishing a Satyr, together with another, of the same

## Room VI. No. 6.



age, is seated on the eagle of Jupiter. The bird, with expanded wings, is at the moment of taking its flight, and conveying a new inhabitant to Olympus. The attitude of the poet indicates calmness and meditation: his head, reclining on his hand, is veiled, as a symbol of apotheosis (Visconti, *Iconogr. Grecque*, tom. i. p. 53). In the other hand is the volume of his unrivalled poems. His two immortal daughters, the *Iliad* and *Odyssey*, witness the divine honours paid to their parent. They are personified as two females, with appropriate attributes. The first, of a warlike character, has a helmet, shield, spear, and sword. The younger sister has the pileus, or mariner's cap, characteristic of *Ulysses* (Plin. *Hist. Nat.*, lib. xxxv. § 36; Winckelm. *Mon. Ined.*, p. 208), and holds a rudder (Πηδάλιον), the emblem of naval concerns. A short sword is suspended by a belt on her left side. This monument had been before engraved in Count Caylus's *Recueil*, tom. ii. pl. xli., and by Winckelmann in his *Histoire de l'Art*, tom. ii. pl. 8.

dimensions, representing two Cupids and a Faun carrying an intoxicated Satyr, were cut from the ends of the same sarcophagus.

Both are engraved in the "Admiranda" by Bartoli. They were first published by Battista Franco, in 1570.

PRIAM ASKING FOR THE BODY OF HECTOR.

Room VI. No. 54.



A Bas-relief representing Priam in the act of supplicating Achilles to deliver to him the body of his son Hector. Its dimensions are eighteen inches six-eighths, by nine inches three-eighths. Three figures only form the group. Achilles in a warrior's habit, seated; his helmet at his side; a youth bearing a spear and shield; and Priam, in a rude dress and Phrygian cap, in the act of supplication. This composition has been frequently repeated by the ancients, but in a more elaborate style, as well as more conformably to the description of the scene in the last book of Homer's Iliad. See the Museum Capitolinum, tom. iv. tab. iv., and Winckelmann's Monumenti Inediti, tabb. cxxxiv. cxxxv.

Room III. No. 5.

A Bas-relief representing a father and two sons consulting the oracle of Apollo. They are clothed

Room III. No. 5.

CONSULTATION OF THE ORACLE OF APOLLO.





alike in Roman military dresses, and each has his right hand placed upon his breast, to express their awe of the god. Apollo, whose figure, with the exception of the right side, is clothed to the feet, is seated on the cortina, or cover of the tripod, delivering his response. His right hand is uplifted, holding a fragment which has been restored as a torch, but whether it has really been a torch or a sceptre seems liable to doubt. He wears sandals. Latona and Diana, the mother and sister of Apollo, stand between him and the warriors. The former holds in her left hand the offering which has been made to the god, and which Mr. Combe concludes to be frankincense<sup>53</sup>.

This marble is, in form, a kind of portico, supported at each end by a pilaster, within which the figures are represented. Below are the evanescent remains of an hexameter and a pentameter verse, of which the following letters only are visible.

ΧΑΙ - - - - - ΔΕΤΠΑΙΑΝΕΚΑΤΗΒΟΑΑΠΟΑ - -  
 - - - - - - - - - ΤΠΑΙΣΑΝΕΘΗΚΑΤΟΔΕ.

They are written in the Kionedon or columnar manner, already described in the account of the Elgin Marbles, vol. ii. p. 138.

Mr. Combe has given the following conjectural restoration of the first line,

Χαῖρε σὺ μῖν, βασιλεῦ, Παιᾶν, ἱκατηβόλ' Ἀπολλων :

but observes, that, owing to the circumstance of the proper name having been lost, it is not possible to restore the second line<sup>54</sup>.

<sup>53</sup> "Et date Latonæ, Latonigenisque duobus,  
 Cum prece thura piâ, lauroque innectite crinem."

Ovid. Met. lib. vi. v. 160.

<sup>54</sup> Boeckh, Corpus Inscript. Græc., vol. ii. p. i. fol. Berol. 1832, p. 47, restores what remains of this inscription thus :

Χαῖρε μάκαρ, βασιλεῦ Παιᾶν, ἱκατηβόλ' Ἀπολλων.

Illo - - - ου παῖς ἀνέθηκα τόδε.

As Mr. Combe observes, Latona was usually worshipped in those cities where adoration was paid to her children, Apollo and Diana : joint sacrifices were offered to these three deities, and the author of the hymns ascribed to Homer invokes them together, and prays that he may be held in their remembrance<sup>55</sup>. The Pythian games, also, were under the protection of Latona and Diana, as well as of Apollo<sup>56</sup> ; and it is, therefore, highly probable that this bas-relief was erected in a city which was under the especial care of these deities.

From the subject of this bas-relief, and from the invocation to Apollo in the Greek inscription, there can be little doubt of its having been a votive offering to that deity. It belonged to the late Duke of Bedford, by whom it was presented to Mr. Townley in 1805. There is an engraving of it in Bartolomeo Cavaceppi's "*Raccolta d'Antiche Statue*," &c., tom. iii. tav. i. Its dimensions are two feet seven inches and a third, by one foot seven inches and three quarters.

The oracles of Apollo held the next rank to those of Jupiter ; they were delivered in many different parts of Greece, but the most celebrated of these prophetic seats were Delphi and the island of Delos<sup>57</sup>.

These oracles were in general delivered by the priestess of Apollo, but they were supposed to be sometimes delivered by the god himself<sup>58</sup>.

Apollo is frequently represented upon the reverses of the coins of the early Syrian kings, seated upon the cortina, not clothed, as in the present marble, but

<sup>55</sup> *Homeri Hymn.* in Apoll. v. 165.

<sup>56</sup> *Pind. Nem. Od.* ix. v. 8.

<sup>57</sup> Compare Mr. Combe's *Descr. of the Ancient Marbles* in the British Museum, part ii. pl. v.

<sup>58</sup> *Iphig. in Tauris*, v. 1259.





## Room III. No. 4.

## BACCHUS RECEIVED BY ICARIUS IN THE GARDEN OF A VILLA.



always naked, holding sometimes a bow, though generally an arrow in his right hand<sup>59</sup>.

Virgil and Ovid both put the *cortina* for the oracle itself<sup>60</sup>.

#### Room III. No. 4.

The reader who wishes to see a correct delineation of an Athenian house, with its roof of pantiles, its eaves like inverted battlements, its pediment or gable-end adorned with a head supposed to be that of Medusa, supported by two tritons, its rude windows with a single mullion and capitals, not unlike to those of our Norman buildings, may gratify his curiosity by studying this Bas-relief, which represents such a house, as a back-ground to the story of Bacchus received by Icarus.

On the right of the marble, at the angles of an outer wall in front of the house, are two pilaster-formed pedestals, one plain at the top, the other ornamented with a bas-relief representing a biga, or car drawn by two horses, in full course. On the left of the marble are two columns, one behind the other; a vase stands on the larger, and a terminal figure of Mercury on the smaller column. Behind these is an attached porch or vestibule to the house, the door of which is concealed by a curtain. At the back of the house the branches of a large tree are seen rising above the roof, and in front of the pediment stands a palm-tree. A Faun, mounted on the wall, is decorating the whole building with garlands, as for some festive occasion.

Icarus, or Icarus, for he is called by both names, the lower half of his person only wrapped in drapery,

<sup>59</sup> See Gough's plates of the Coins of the Seleucidæ, 4to. Lond. 1803.

<sup>60</sup> "Neque te Phœbi Cortina fefellit  
Dux Anchisiada." — *Æn.* vi. v. 356.  
" — Cortinaque reddidit imo  
Hanc adyto vocem —" *Metam.* xv. v. 635.

sits upon a couch ; below which, upon a stool, lie two tragic and two comic masks. His right hand is extended in the act of welcoming his guest ; and in front of him stands a tripod table bearing a cantharus or two-handled drinking-cup, and fruit-cakes. Bacchus, who forms the principal and central figure of the bas-relief, corpulent and unwieldy, approaches him, dressed in the costume which he wore after his return from India. He has a long beard, a bandeau of flowers round his head, and is clothed in a heavy drapery descending in long folds to his feet. A faun supports his left arm, as if to steady him, whilst another faun is drawing the sandal from his right foot<sup>61</sup>. Behind him are his attendants, namely, a faun bearing a thyrsus, Silenus playing on the double pipe, another faun with his right arm uplifted holding a garland, and an aged figure supporting a female Bacchante, who carries the hind quarter of a kid in her left hand ; the head and greater part of the body are gone ; the lower part, consisting of long drapery only, is remaining. The heads of the male figures last mentioned are bound with wreaths of ivy.

Mr. Combe<sup>62</sup> supposes that the vacant part of the couch to the left of Icarius was reserved for the reception of his guest ; but afterwards acknowledges, from a close inspection of the marble, and he is confirmed by an engraving of this very bas-relief in the middle of the sixteenth century<sup>63</sup>, that Erigone, the

<sup>61</sup> On the removal of Bacchus's sandal by the faun, it may be observed, that, before the ancients reclined to their meals, their sandals were taken off. Martial alludes more than once to this custom ; and Terence, *Heaut. A. i. sc. i. v. 72.*, says :

— adcurrunt servi, *soccos detrahunt*,  
Video alios festinare, lectos sternere,  
Cœnam apparare.

<sup>62</sup> Descript. of the Museum Marbles, part. ii. pl. iv.

<sup>63</sup> Published at Rome in 1549 by Ant. Lafreri, and supposed to have been engraved by Battista Franco.

daughter of Icarius, once filled the space. See also the representation of it given by Bartoli and Bellori in the "*Admiranda Romanarum Antiquitatum ac Veteris Sculpturæ Vestigia*," fol. Rom. 1693, pl. 43; at which time it was preserved in the palace called the Villa Montalto; "in hortis Montaltis."

Erigone is represented, together with the other principal figures of the present bas-relief, in the same costume, upon one of the terracottas of the Museum collection, No. xlvii.

A representation of this same subject, in which Erigone reclines upon the couch to the right of Icarius, is published in the Museo Pio-Clementino, vol. iv. tav. xxv.: and it occurs again, amplified with a more numerous assemblage of figures, though whence is not said, in Spon's "*Miscellanea Eruditæ Antiquitatis*," p. 310. See also Houel, "*Voyage Pittoresque des Iles de Sicile, de Malte, et de Lipari*," fol. Par. 1782, tom. ii. pl. cxxxvii., where a bas-relief from the Museum of the Benedictines at Catana represents that portion only, reversed, which contains Silenus and the figures behind him: the Bacchante holding a lyre: and the "*Galerie du Musée Napoleon par Filhol*," tom. vi. 8vo. Par. 1809, No. 414; *Festin de Bacchus*, in which the figure next behind Silenus holds a torch.

"From the following description of this bas-relief, as engraved by Bartoli, it will be seen that its subject was at that time taken for a representation of the Feast of Trimalcion, in which Petronius satyrised the debaucheries of Nero.

"Triclinium sive Bichlinium.

"Trimalcio a Balneo ad Triclinium deductus accubiturus faestis epulis soleas deponit quas puer detrahit, inductis comædis Silenus senex tibias pares inflat, Sileni juvenes ad numerum choreas ducunt, præeunte Narthecophoro, apposita est mensa tripes, aulæisque Triclinium instratum. Tabella cum auriga faestos ludos designat." Petr. Arb. c. 30, 59.

The style of the bas-relief, however, of itself settles that question. It is long anterior to Petronius's time.

These are sufficient proofs that the composition of this bas-relief was a favourite with the ancients. Apollodorus and Hyginus detail the story upon which it is founded<sup>65</sup>.

Bacchus, desirous that mortals should become acquainted with the grape, and with the art of making wine from its juice, came to Attica upon a visit to Icarius, who received him hospitably, and to whom he disclosed his secret, directing that it should be imparted to other countries. The visit is represented in the bas-relief, but not its catastrophe. Icarius, in compliance with the terms of the gift, gave a portion of the wine to some neighbouring shepherds, who having drank copiously of the inspiring liquor, became intoxicated, and conceiving that some deadly ingredient had been administered to them, killed Icarius with their clubs. Erigone, going in search of her father, was attracted to the spot where his body lay, by the howling of his faithful dog Mæra: and, in her grief, suspended herself from a neighbouring tree.

The memory of this fatal story was preserved to future times by adding Icarius, Erigone, and Mæra, to the number of the constellations<sup>66</sup>. Icarius was metamorphosed into Bootes, Erigone into the sign of Virgo, and Mæra into Sirius or the Dog-star<sup>67</sup>.

Tibullus alludes to this transformation in his Elegies, lib. iv. ad Messallam. i.

“ ——— et cunctis Baccho jucundior hospes  
Icarus, ut puro testantur sidera cœlo,  
Erigoneque, Canisque.”

The bas-relief of Bacchus and Icarius came into

<sup>65</sup> See also *Natalis Comitibus Mythologiæ*, 4to. Ven. 1568, p. 1506.

<sup>66</sup> Compare Apollodori *Biblioth.* Svo. Par. 1675, lib. iii. c. xiii. sec. 7; Hyginus, *Fab. cxxx.* 8vo. Par. 1578.

<sup>67</sup> *Jul. Pol. Onomasticon*, lib. v. c. 5.

Mr. Townley's possession in 1786. Its dimensions are four feet eleven inches by three feet. The heads of the two Fauns who follow Silenus are modern, as well as the uplifted arm of one of them.

Room III. No. 9.

A Bas-relief, divided into three compartments. Mr. Combe says, it is very difficult to ascertain the use to which this extraordinary piece of sculpture was anciently applied; it is of coarse workmanship, and was probably not executed before the time of the Antonines. The marble comprises three divisions, each of which exhibits a distinct series of figures in alto-rilievo.

In the upper division the infant Bacchus is represented riding on a Goat, followed by Silenus, and preceded by a young Faun, in a dancing attitude, who bears across his shoulder a stick of the fennel-giant, or plant which the Romans called *ferula*. Behind these figures is another Faun, seated, who is rudely attempting to detain a Nymph who tries to extricate herself from him.

In the middle division Venus, seated on a rock, which juts out upon the sea, is waiting with open arms to receive Cupid, who is descending from above with a torch. Near these figures are two tritons; one of them holding an oar or rudder, and at the same time securing a marine bull by the horns; the other appears in a recumbent posture on the surface of the waters.

In the lower division is a company of hunters returning home with their spoil. Two of them are carrying a wild boar fastened to a hunting-pole, the ends of which are supported between them on their shoulders<sup>55</sup>. They are preceded by one of their

<sup>55</sup> This mode of carrying a wild boar appears to have been very ancient; an instance of it occurs on a Greek vase. See

LOWER DIVISION OF THE BAS-RELIEF, ROOM III. No. 9.



companions, and followed by two others; one of the latter, accompanied by a dog, carries the nets across his shoulder, and something which looks like a dog-collar in his left hand.

This piece of sculpture belonged to Pope Sixtus the Fifth, and was formerly in the Villa Montalto. It has been much mutilated.

In the first division, the heads of all the figures, including that of the goat, are modern. In the middle division, the figure of Venus from the hips upwards is modern; and also the head of Cupid, and a portion of his torch. In the lower division, the heads of all the huntsmen are modern, except that of the leading figure carrying the wild boar, in which figure the upper part of the head only is not antique.

The dimensions of this bas-relief are one foot ten inches, by one foot six inches and a half.

#### Room XI. No. 4.

A Bas-relief, supposed to represent Jupiter and Ceres standing, each holding a Cornucopia. It was presented to the British Museum by the Right Hon. Sir Joseph Banks, Bart. Dimensions, two feet nine inches, by one foot ten inches.

Room XI., at the back of the pedestal of No. 14.

A Bas-relief, in the upper part of which Mercury is represented sitting upon a heap of stones. At the sides are two palm-trees, and below, a tripod bearing a flame, between two serpents erect upon their coils. This bas-relief is three feet four inches

Millin, *Peintures de Vases Antiques*, tom. i. pl. 18. A similar example, though of much later date, occurs on the lid of a sarcophagus in the collection of the late Henry Blundell, Esq. See *Statues, Busts, &c.* at Ince, vol. ii. pl. 126.



## Room XI. No. 4.

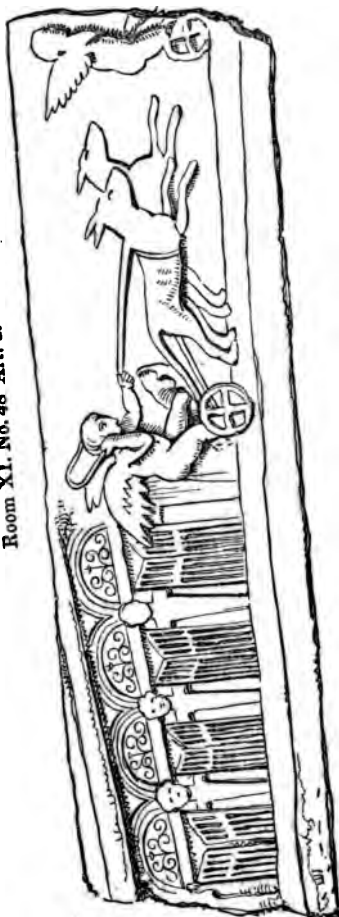


high; and was formerly in the collection at the Villa Montalto at Rome.

## Room XI. No. 10. Art. 2.

A fragment of a Frieze, four feet long, and one foot high, on which are represented two Genii, or Cupids, in cars drawn by dogs in full course, just started from the carceres of a Circus, consisting of four double gates made of rails, separated by termini with heads of the bearded Bacchus, which reach to the top of the gates and of the pilasters, from whence spring the arches of the carceres. These arches are ornamented with foliages of the lotus. This fragment

Room XI. No. 48 Art. 2.



was found, with many valuable marbles, among the ruins of a magnificent ancient building near Frascati.

Room XI., on No. 3.

A Bas-relief, representing youthful Genii contending in a chariot-race within the circus<sup>59</sup>. One or two persons are represented as trampled down by the charioteers; round whose bodies the reins from the horses pass, as noticed by Statius, and represented in the terracotta, Room I. No. 60. Dimensions, three feet nine inches in length, by thirteen inches in height.

Room XI., in No. 7.

A Bas-relief, representing two Men pouring wine into a large vessel, and two others attending on a cauldron placed upon a fire. It is one foot nine inches in length, by six inches in height.

Room XI. No. 9.

A Bas-relief, representing the Arms of the Dacians and Sarmatians; similar to those represented in the bas-reliefs on the pedestal of Trajan's column at Rome, which are said to have been copied from the originals brought to Rome by that emperor, and which he had displayed in his triumph<sup>60</sup>. Pausanias,

<sup>59</sup> In the Museum Capitolinum, tom. iv. fol. Romæ, 1782, tab. 48, p. 227-230, a bas-relief from a sarcophagus is given representing winged Genii or Cupids exercising at the Circensian games with chariots and horses. It was a favourite subject, even on sarcophagi. Spartianus says, that Ælius Verus clothed the persons whom he employed to contend in the race with wings like Cupids. "Cursoribus suis, exemplo Cupidinum alas frequenter apposuit, eosque ventorum nominibus sæpe vocitavit; Boream alium, alium Notum, et item Aquilonem, aut Circium, cæterisque nominibus appellans, et indefessè atque inhumaniter faciens cursitare." Hist. Augustæ Scriptores VI. accurante Schrevelio, 8vo. Lugd. 1661, p. 236.

<sup>60</sup> See the opening bas-reliefs engraved in Bartoli's *Colonna Trajana*.

in his *Attica*, c. xxi., describing a Sarmatian coat of mail made of horses' hoofs, and suspended in the Temple of *Æsculapius* at Athens, says, "which whoever beholds, will not suppose the barbarians less skilful in arts than the Greeks." This bas-relief is two feet seven inches and a half in height, by two feet eight inches seven-eighths in width.

Room XII., without Number.

A Bas-relief, one foot two inches long, by one foot five high, representing five figures; three in the centre are of Nymphs clothed, each holding a shell before her; on one side is a figure of Jupiter, with his long sceptre and eagle; on the other Pan, with a goat between his feet. It is of coarse Roman work, and without any inscription.

Pan and the Nymphs were jointly commemorated on various occasions<sup>61</sup>.

Pausanias, *Arcad.* xxx., says, that Sinoe and other nymphs were the nurses of Pan.

Spon, in his "*Miscellanea Eruditæ Antiquitatis*," p. 32, has engraved a bas-relief from the Villa Mattei, in which three nymphs are similarly represented, with Diana on one side, and Hercules and Sylvanus on the other. It is engraved with greater accuracy in the Museo Pio-Clementino, tom. vii. pl. x., and bears this inscription:

TI . CLAVDIVS . ASCLEPIADES  
ET . CAECILIVS . ASCLEPIADES  
EX . VOTO . NYMPHABVS . D . D.

<sup>61</sup> Compare Aristoph. *Thesm.* 985; the *Life of Plato* by Olympiodorus; and Pausan. *Phocic.* xxxi. They are also placed together in an inscription in the Corycian cave, in which Pan is represented as the guardian of the place with the nymphs, preserved by Walpole in his *Memoirs* relating to European and Asiatic Turkey, p. 314.

## Room VI. Nos. 1, 13, and 8.

The first of the marbles here represented is a profile Bust in a medallion, three feet in diameter, representing an unknown Greek philosopher; without a beard, draped in the Grecian habit and manner. It was purchased in a palace at Florence, in 1771. A similar bust, smaller in size, of later as well as inferior sculpture, and Roman, is given at the opposite corner of the page. This last bust was imported into England from Rome, by the late Sir William Stanhope.

The central heads are those of Paris and Helen. They are seventeen inches and a half in height, by fourteen inches and a half in width. That of Paris is completely in alto-rilievo. The reader may compare them with the more ample representation of these personages in the terracotta bas-relief, Room I. No. 34.

## Room XI. No. 11.

A Bas-relief, of round form, eleven inches in diameter, representing a Faun playing on the double pipe.

It was very common, says Spence, in his *Polymetis*<sup>68</sup>, with the musicians of old, to play on two pipes at once; agreeably to the remarks prefixed to Terence's plays, and as we often find them actually represented in the remains of the artists. It is said of the Andria that it was acted *tibiis paribus, dextris et sinistris*; the Eunuchus, *tibiis duabus dextris*; the Phormio, *tibiis imparibus*. It was over this species of music that Euterpe presided:

“ ——— Si neque tibias  
Euterpe cohabet<sup>69</sup>.”

<sup>68</sup> Dial. viii. p. 89.

<sup>69</sup> Hor., lib. i. Od. l. v. 33.

Room VI. No. 8.



Room VI. No. 13.



Room VI. No. 1.





## Room XI. No. 12.



A fragment of a Bas-relief, one foot ten inches in length, by one foot nine inches in height, representing three Legs; they belonged to two figures, probably of Pancratiastæ, in powerful action, one of whom appears to have been aiming a blow at the other, who is falling. It was bequeathed, in 1812, to the British Museum, by the late Charles Lambert, Esq. Where it came from originally is unknown.

Beside the simple pentathlic games (which consisted of leaping, running, throwing the disc, darting, wrestling, and boxing), the ancients had two others more violent formed out of them, viz. the *pancratium*, which was composed of wrestling and boxing, and the *pentathlon*, in which the whole of these exercises were united. These two required a severe study, and were commonly practised by professed gladiators<sup>64</sup>.

## Room XI. No. 11. Art 2.

A Bas-relief, four feet four inches in length, by one foot five inches in height, representing eleven infant

<sup>64</sup> See Lamsden's Remarks on the Antiq. of Rome, 4to. Lond. 1812, p. 175.



Genii in the manner of a Bacchanalian procession. Two are bearing baskets on their heads; one is playing on the pipe of Pan; another the double flute; and another on the tambourine. Others are frolicking.

Room XI. No. 13.

A sepulchral Monument, in bas-relief, twelve inches in length, by eight inches and a half in height. It represents a Boy sacrificing to Mercury, standing near an altar inscribed DEO MERCURIO.

A fragment, representing Pan playing upon a lyre, with a Faun playing upon a reed, one foot in width, by ten inches and a half in height.

A fragment of a Bacchanalian Group, one foot in length, by seven inches and a half in height. The chief figure a Bacchante holding a thyrsus.

Room XI., under No. 51.

A Bas-relief, within a recess, representing the goddess Luna, surrounded on an outer edge by the signs of the Zodiac. It was presented to the Museum, in 1818, by Lieut.-Colonel De Bosset. It is two feet two inches high, by twenty-one inches in width.

Room XII., in the Case No. 8.

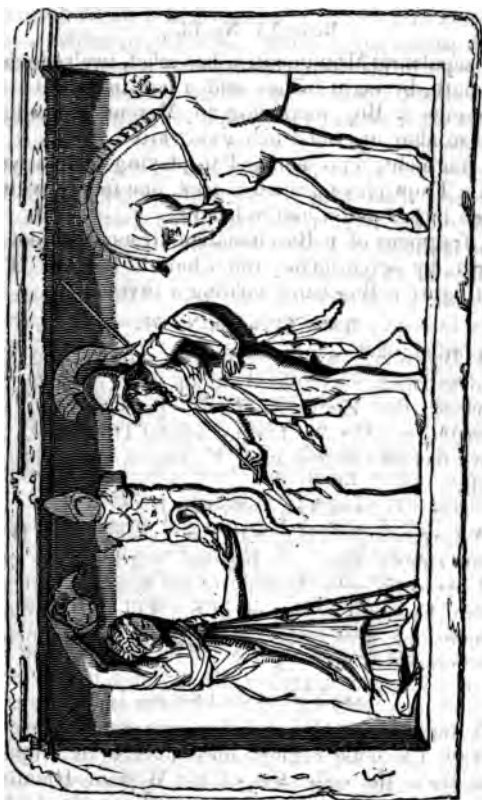
A fragment of a Bas-relief, representing the Head of an elderly man. It has the beard on the chin and upper lip, and the hair of the head is short and curly. From the collection of Sir William Hamilton. Dimensions, five inches six-eighths, by five inches. It is numbered 30.

Room XII. in the Case No. 13.

A fragment of a Bas-relief, representing the greater part of a Female Figure, fully clothed in drapery: also from the collection of Sir William Hamilton. Dimensions, nine inches three-eighths, by five inches. It is marked 63.

CHAPTER XIV.  
SEPULCHRAL BAS-RELIEFS.

Room III. No. 41.



A GREEK funereal Bas-relief, surrounded by a deep moulding; the sides supported by pilasters. Its di-

mensions, three feet eight inches and a half, by two feet one inch.

A warrior, who has dismounted from his horse, thoughtfully approaches a trophy which is fixed upon the stem of a tree: he is clothed in a slight drapery, which passes partially over his left arm, and he wears a helmet; in his right hand he bears a spear inverted, which rests upon his shoulder. Opposite to him, on the other side of the trophy, is a female figure in long drapery; her right arm uplifted in the act of pouring from a vase, while in her left hand she holds a patera, from which a serpent, coiled round the trunk of the tree, is feeding. The fore part of his horse is introduced behind the warrior, together with the face of an attendant.

On the upper and lower surfaces of this monument is an inscription, the first line of which is entirely obliterated; but the rest contains the names of certain parties, with those of the cities to which they belonged, and probably enumerates the names of persons who fell in some engagement, which the bas-relief was intended to commemorate.

The cities mentioned are those of Aliphera, Caphya, and Tegea, in Arcadia; Troezen, in Argolis; Lebadæa and Larymna, in Bœotia; Delphi, Elatæa, and Abæ, in Phocis; Opus and Scarphia, in Locris; Ægæ, in Macedonia; Echinus, Pharsalus, Scotussa, Metropolis, Tricca, and Phalanna, in Thessaly; Chalcedon, in Bithynia; and Byzantium.

From the trophy represented in this marble, Mr. Combe thought it reasonable to infer that Victory was on the side of those whose names are commemorated upon it.

This bas-relief was brought to England by Mr. Topham in the year 1725; and was presented to the British Museum in 1780, by the Right Honourable Sir Joseph Banks and the Honourable A. C. Frazer.

This marble is particularly alluded to by D'Hancarville in his "Recherches sur l'Origine, l'Esprit, et les Progrès des Arts de la Grèce," tom. i. p. 489, when describing a bas-relief in some respects similar, which he has engraved in pl. xxix. of the same volume. The warrior, in dress and attitude, is precisely the same figure, with the spear, in both marbles; but in D'Hancarville's he approaches a statue of Minerva placed upon a cippus, instead of the trophy, round which a serpent is also coiled receiving food in the same manner as in the Museum bas-relief, from a priestess who is adorned with wings. The animal represented in D'Hancarville's bas-relief, as it accompanies the figure of Minerva, is probably the guardian serpent of Athens.

## Room III. No. 3.

A Bas-relief, surrounded by a broad but shallow moulding. In its centre, in front of a pine-tree, stands a funeral stele or column, its shaft ornamented with flowers, and its capital supporting a cinerary urn. To the left, upon the edge of a rock, stands a figure of the God of Lampsacus, a pedom and syrinx behind it, and two geese, birds sacred to Priapus<sup>1</sup>, approaching the rock in front. To the right of the column is a stork, the emblem of filial piety<sup>2</sup>, and in the right-hand corner of the bas-relief, a goose pecking at the root of a tree.

A considerable portion of the moulding, and part of the bird in the right-hand corner, are restora-

<sup>1</sup> "Nescis quam magnum flagitium admisieris. Occidisti Priapi delicias, *amorem omnibus matronis acceptissimum.*" Petron. Arbitr., c. 137. Arbitri Satyricon, edit. 12mo, Lutet. 1587, p. 101.

<sup>2</sup> "Ciconia etiam grata, peregrina, hospita, *Pietatiscultris, graculipes, crotalistria.*"

Ibid. c. 55.

tions. The dimensions of this marble are two feet eleven inches, by one foot eight inches.

The well-known custom, even yet continued in some places, of suspending garlands, at stated times, upon the tombs of friends, is of very remote antiquity. It is frequently alluded to in passages of the classic writers; and was, no doubt, the origin of the festoons in marble, which are so frequently seen, as in the present instance, decorating sepulchral stelæ.

Room VI. No. 37.

A Greek sepulchral Monument, bearing the figure of a female in bas-relief, inscribed to Isias the daughter of Metrodorus, a native of Laodicea.



ΙΣΙΑΔΑ ΜΗΤΡΟΔΟΡΟΥ ΛΑΟΔΙΚΙΑΑ.

This marble, with the two which immediately follow it (No. 49 in Room VI., and No. 41 in Room XI.) came from Smyrna. They were purchased by Matthew Duane, Esq., and Thomas Tyrwhitt, Esq., at an auction in London, in 1772, by whom they were presented to the Museum.

The marble No. 37 was first published by Montfaucon in his *Antiquit. Expliq. Supplem.*, tom. v. p. 25, and he thus translates the inscription: "*Populus Isiadem Metrodori filiam Laodicenam hoc monumento donavit.*" He supposes that the words *ὁ δῆμος*, encircled by a crown of laurel, signify that the monument was erected at the public expense; but they probably mean no more than that the deceased, upon

Room VI. No. 37.



some occasion or other, had a crown voted to her by the people.

Height of this marble, four feet five inches, by one foot nine inches and a half in width: height of the figure, twenty inches and a half.

Room VI. No. 49.

A Greek funereal Monument, but whether of one or two persons of the name of Democles seems not entirely certain. It is most probable that it was that of Democles, the son of Democles, only. It came from Smyrna with the preceding marble. A bas-relief in front represents two figures; one to the right, seated, Democles the son of Amphilochus, his right hand joined in that of Democles, the son of Democles, who stands before him. Two smaller figures, apparently of sons, stand one behind each of the larger figures. Above the heads of the principal figures are the words



ΔΗΜΟΚΛΗΝ  
ΔΗΜΟΚΛΗΟΤΣ



ΔΗΜΟΚΛΗΝ  
ΑΜΦΙΛΟΧΟΤ

Crowns of laurel surround the words *ὁ δῆμος*. Below the bas-relief is the following epitaph in eight elegiac lines:—

ΤΟΝ ΠΙΝΤΟΝ ΚΑΤΑ ΠΑΝΤΑ ΚΑΙ ΕΒΟΧΟΝ ΕΝ ΠΟΛΙΗΤΑΙΣ  
ΑΝΕΡΑ ΓΗΡΑΔΗΟΤ ΤΕΡΜΑΤ ΕΧΟΝΤΑ ΒΙΟΤ  
ΑΙΔΕΟ ΝΤΧΙΟΙΟ ΜΕΛΑΣ ΤΠΕΔΕΞΑΤΟ ΚΟΛΠΟΣ  
ΕΤΣΕΒΕΟΝ Θ ΟΣΙΗΝ ΕΤΝΑΣΕΝ ΕΣ ΚΑΙΣΙΗΝ  
ΜΝΗΜΑΔ ΑΠΟΘΙΜΕΝΟΙΟ ΠΑΡΑ ΤΡΗΧΗΑΝ ΑΤΑΡΙΠΟΝ  
ΤΟΥΤΟ ΠΑΙΣ ΚΕΑΝΗΙ ΤΕΤΞΕ ΣΤΝ ΕΤΝΕΤΙΑΙ  
ΞΕΙΝΕ ΣΤΑ ΔΕΙΣΑΣ ΔΗΜΟΚΛΕΟΣ ΤΙΕΑ ΧΑΙΡΕΙΝ  
ΔΗΜΟΚΛΕΑ ΣΤΕΙΧΟΙΣ ΑΒΑΛΕΣ ΙΧΝΟΣ ΕΧΟΝ <sup>3</sup>.

<sup>3</sup> Mr. Tyrwhitt has thus translated the whole inscription:

Montfaucon, who has published this inscription in his *Supplem.*, tom. v. p. 25, from the papers of Tournefort and the Chevalier de Camilli, considers it as a monument erected at the public expense, in honour of two persons of equal desert who bore the same name; and to each of whom the epitaph was applicable <sup>4</sup>.

Mr. Tyrwhitt, however<sup>5</sup>, considers from the fifth and sixth verses of the inscription, that this monument was erected, not by the city of Smyrna, but by the son of the deceased, together with the wife, either of himself or of the deceased; for the original is capable of either sense: and he thinks it plain, from the whole tenour of the eight elegiac verses, that they speak only of one Democles, the son of Democles, and, as he supposes, the grandson of Amphiloehus. This supposition helps to account for the two crowns. It is not improbable, Mr. Tyrwhitt says, that Democles the father might have received a crown, by a vote from the people, as Democles the

*Populus*

*Democlem*

*Democlis (coronat.)*

*Populus*

*Democlem*

*Amphiloehi (coronat.)*

*Prudentem in omnibus et eminentem inter cives*

*Virum, longævæ terminos tenentem vitæ,*

*Inferni obscuri niger suscepit sinus,*

*Et piorum sacrâ recumbere fecit in sede.*

*Monumentum autem defuncti juxta asperam viam*

*Hoc filius venerandâ struxit cum uxore.*

*Haepes, tu verb, cum jusseris salvere Democlis filium*

*Democlem, pergas inoffensum gressum servans.*

Osann, *Sylloge Inscript. Græc. et Lat.* fol. Lips. et Darmst. 1834, p. 223, gives another Latin version of this inscription.

<sup>4</sup> Montfaucon has misread the beginning of the last line. Instead of ΔΗΜΟΚΛΕΑ ΣΤΕΙΧΟΙΣ he has printed ΔΗΜΟΚΛΕΟΤΣ ΤΥΧΟΙΣ, of which (not to mention the false quantity) it is impossible to make any sense.

<sup>5</sup> See his *Observations on the Inscriptions upon the Ancient Marbles*, *Archæologia*, vol. iii. p. 233.



son did after him; and in that case it was very natural for the builder of this monument to record the honours of his grandfather, as well as those of his father, upon the tombstone of the latter.

Height, four feet four inches, by one foot seven inches and a half in width.

Room XI. No. 41.

Another Greek sepulchral Monument, brought from Smyrna, with the two which precede it, for a person named Alexander, a native of Bithynia. In front, within a portico, is a bas-relief, representing the *cæna feralis*, or funeral feast, with the figures of the persons mentioned in the following epitaph, and apparently two children of the deceased :

ΑΛΕΞΑΝΔΡΟΣ ΑΛΕΞΑΝΔΡΟΥ ΒΕΙΘΥΝΙΕ[ΤΣ  
 ΚΑΙ ΝΙΚΟΜΗΔΕΤΣ ΖΩΝ ΕΑΤΤΟ ΚΑΤΕΣΚΕΤΑΣ [Ξ  
 ΤΟ ΜΝΗΜΕΙΟΝ · ΚΑΙ ΤΗ ΜΗΤΡΙ ΜΟΤ ΚΑΙ ΤΗ ΣΥΜΒΙΟ  
 ΦΙΛΙΠΠΙΑ ΠΟΝΤΙΑΝΟΤ.  
 ΚΑΙ ΒΟΤΑΟΜΕ ΜΕΤΑ ΤΟ ΤΕΘΗΝΑΙ ΗΜΑΣ ΕΙΣ ΤΗΝ  
 ΚΑΜΑΡΑΝ ΜΗΔΕΝΑ ΕΤΕΡΟΝ ΑΝΟΙΞΕ . ΕΙ ΔΕ ΠΑΡΑ  
 ΤΑΤΤΑ ΠΟΙΗΣΕΙ ΔΩΣΕΙ ΕΙΣ ΤΟΝ ΦΙΣΚΟΝ \*, Β\*  
 ΚΑΙ ΕΙΣ ΤΗΝ ΠΟΛΙΝ \* Β\* : ΧΑΙΡΕΤΣ\*.

\* The following is Mr. Tyrwhitt's translation of this inscription:

*Alexander Alexandri filius, Bithyniensis  
 et Nicomediensis, vivus sibi construxit  
 hoc sepulchrum. Et matri meæ et uxori  
 Philippiaæ Pontianiæ filiaæ.*

*Et volo, postquam nos illati fuerimus in  
 cameram, neminem alium aperire. Si quis vero præter  
 hoc fecerit dabit fisco denarios bis mille quingentos,  
 et civitati denarios bis mille quingentos. Valet.*

The fourth line, he observes, containing the name of the wife, seems to have been inserted after the rest was engraved, and he was not quite certain that he had read it right. Philipia, he adds, is a strange name. See the *Archæologia*, ut supr. The form of the Ξ is very particular in this inscription, and different from any of those which Montfaucon has collected in his *Palæographia Græca*.

Height, two feet fourteen inches, by one foot eight inches in width.

Room VI. No. 63.

A Greek sepulchral Monument, with a bas-relief and double inscription, to Exaceses and Metreis his wife. Exaceses is seated, his right hand joined in that of Metra, who stands before him. Two children stand below.



ΕΞΑΚΕΣΤΗΝ  
ΑΝΔΡΟΒΟΥΛΟΤ

ΜΕΤΡΕΙΝΕΡΜΗΝΟΤ  
ΕΞΑΚΕΣΤΟΤ ΔΕ ΓΓΝΑΙΚΑ

Dimensions, two feet nine inches in height, by fifteen inches and a half in width.

Room XI. No. 1.

A sepulchral marble slab, to the memory of Abeita, who is represented sitting; in front of her is a column on which is a tablet with rolls of paper, and behind her a Dog in a fawning attitude. In the pediment is a discus, and at the bottom:

ΑΒΕΙΤΑ . ΖΗΣΑΣΑ . ΕΤΗ. Ι.  
ΜΗΝΑΣ ΔΤΩ  
ΧΑΙΡΕΤΕ.

Dimensions, thirteen inches five-eighths, by eleven inches.

Room XI. No. 2.

(Blank.)

Room XI. No. 3.

A fragment of a sepulchral Monument to Eporia: it represents a female figure seated, her right hand

joined to that of a male figure, who stands before her. The upper part of the monument appears formerly to have finished in an arch. Below is this inscription:

ΕΠΟΡΙΑ ΔΗΜΗΤΡΙ  
ΟΤΑΝΤΙΟΧΙΣΑΓΓ  
ΝΗ<sup>7</sup> ΔΕΕΤΝΙΚΟΤ  
ΧΡΗΣΤΗΚΑΙΑΛΑΤ  
ΠΕΧΑΙΡΕ.

*Επορία Δημητρίου Αντιόχισα γυνή δι' Ευνικίου Χρηστή και αλυσί  
χαίρει.*

Dimensions, seven inches by fifteen.

Room XI. No. 7.

A small sepulchral Bas-relief, representing a veiled female seated. One foot in length, by seven inches and a half in width.

A fragment of another Bas-relief, representing four figures, part of a female procession apparently approaching some deity. One foot in length, by ten inches in width.

A small sepulchral Bas-relief, much mutilated. It represents a youth, nearly naked, with a drapery about his middle, seated on a bank or rock, fishing with an angle, a basket or pannier on his left knee. It is inscribed to Asilchus:

ΑΓΑ  
ΘΗΜΟΤΑ  
ΡΟΣ ΑCΙΑΧΩ  
CΥΝΤΡΟΦΩΜΝΗ  
ΜΗCΧΑΡΙΝ

*Αγαθημοταρος Ασιλχου συντροφω μνημης χαριν.*

" Agathemotaros to Asilchus, his comrade, in remembrance."

<sup>7</sup> The marble-cutter has written ΓΤΝΗ, no doubt for ΓΤΝΗ, leaving out the cross-bar.

It is fourteen inches in length, by ten inches in width, and was purchased at the sale of Lord Besborough's marbles at Roehampton, in 1801.

Part of a sepulchral Bas-relief, twelve inches and a half, by eight inches, representing a funeral banquet.

Room XI. No. 8.

Three ancient marbles:

One, a sepulchral Monument, representing a husband, wife, and child, preparing to sacrifice to Serapis, who is represented reclining at a funeral banquet. It is one foot one inch in length, by eleven inches in the widest part.



The second, also a sepulchral Monument, is a Bas-relief representing a family of seven persons preparing to sacrifice a Pig to two Deities, seated at a funeral banquet. A horse's head is seen at a window.

Dimensions, twenty-one inches in length, by one foot two inches in width.

Mr. Townley, who had a private plate engraved of this marble, considered the two figures on the couch to be those of the Dioscuri<sup>s</sup>.

The third Bas-relief represent a Horse held by a Slave; cut from a monument, probably of one of the equites singulares, who fought at the emperor's left hand<sup>s</sup>. It is thirteen inches and a half in length, by ten inches and a half in height.

Room XI. No. 10. Art. 1.

A sepulchral Monument, representing the Dioscuri standing, with an Altar between them, in a distyle Temple: each has his spear. Dimensions, nineteen inches and a half, by fourteen inches.

Room XI. No. 10. Art. 3.

Part of a mutilated Bas-relief, supposed to be sepulchral. It represents a male figure clothed in long drapery, holding a bunch of grapes, with a cock at his feet. It was presented to the Museum in

<sup>s</sup> The plate alluded to bore the following explanation: "Dioscuri, toro incumbentes, adstante Dea Libera, cœnam fœralem agunt. Iacchus, serpentis formâ, sub mensâ videtur, velut in Inferis. Aper ad aram a Ministris sacrorum ducitur, et insuper ad fenestram Equus Castorem expectat e tenebris in lucem. Marmor exculptum longitudine unc. 27; apud Carolum Townley Londini; alterum edidit Maffei, parum absimile, in Museo Veronensi, p. 139, fig. 6."

<sup>s</sup> This sepulchral bas-relief is illustrated by one very similar in character, preserved in the Luce Museum, and engraved by Mr. Blundell in his eighty-sixth plate, the inscription of which begins, D. M. T. AVRELIO. MANSUETINO. EQ. SING. Another inscription for one of the equites singulares, or prætorian guard, occurs in Gudius's *Antiquæ Inscriptiones*, fol. *Leopardiæ*, 1731, p. clxxxiii. 2. See also Morcelli de *Stilo Inscriptionum Latinarum*, 4to. Patav. 1819, tom. i. pp. 31, 32.

1833, by Dr. Jarvis. Dimensions, eighteen inches, by fourteen.

Room XI., at the back of the pedestal of the Mithraic Group,  
No. 14.

A Bas-relief, representing two persons; one, abandoning his arms, has his hand upon a helmet; the other is sacrificing at an altar: beneath is this inscription:

ΠΑΥΣΑΜΕΝΟΣ ΤΡΑΤΙΑΣ ΑΡΗΣΑ-  
ΡΗ ΠΑΡΕΔΩΚΕΝ Ο ΠΛΑ  
ΚΑΙ ΣΤΡΑΤΙΑΝ ΚΑΤΑΛΙΨΑΣ ΤΑΥΤΑ  
ΕΙΣ ΕΤΕΡΟΝ ΚΟΣΜΟΝ ΑΚΟΣΜΟΝ  
ΑΠΕΛΗΛΥΘΕΟ ΠΟΥ ΟΥΔΕΝ ΥΠΑΡΧΙ  
ΕΙΜΗ ΜΟΝΟΝ ΣΚΟΤΙΗΚΘ

Dimensions, one foot ten inches, by one foot three inches.

This bas-relief is either a restoration of a more ancient work or it is an imitation. The latter seems most probable, as far as the inscription is concerned.

Room XI., also at the back of the same pedestal.

A sepulchral Tablet, with a Greek inscription, on the bas-relief of a Skeleton below:

ΕΙΠΕΙΝ ΤΙΣ ΔΥΝΑΤΑΙ  
ΣΚΗΝΟΣ ΛΙΠΟΣ ΑΡΚΟΝ  
ΑΘΡΗΣ ΑΣ ΕΙΠΕΡΥΛΑΣ  
ΗΘΕΡΣ ΕΙΤΗΣ ΗΝΩ  
ΠΑΡΟΔΕΙΤΑ

"O, traveller, who shall be able to say, upon sight of this skeleton, whether the ashes it contains were those (of a handsome or a deformed person) of Hylas or Thersites?"

Dimensions, one foot four inches and a half, by one foot one inch.

It was purchased from the Burioni Villa, near the  
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Salarian Gate of Rome, and is cited by the Abbate Giovenazzo, in his treatise upon the Fragments of Livy, published in 1772, as an example of the ancient Greek usage of not separating words in inscriptions<sup>10</sup>. He adds two Latin versions of the inscription<sup>11</sup>.

Room XI., below the Shelf 28.

A mutilated Bas-relief, representing the Heads of four Horses, in a spirited style, let into the wall. One foot in length, by eleven inches and an eighth in width.

A mutilated fragment of the front of a Sarcophagus, with a youthful figure of Hercules bearing a club. It is two feet in height, by nine inches and a half in width.

Room XI. No. 35.

A Greek sepulchral Monument, bearing a bas-relief, representing a female figure seated beneath a circular arch, inscribed to Mousis, a native of Miletus, the daughter of Argæus.

It came from Athens, and was presented to the Museum, in 1785, by the Society of Dilettanti<sup>12</sup>. Dimensions, two feet five inches high, by fourteen inches in width.

<sup>10</sup> Titi Livii Historiarum, lib. xci. ; Fragmentum 'Αρίστωνος descriptum et recognitum a cc. vv. Vito M. Giovenazzio Paulo Jacobo Bryns ex Schedis vetustissimis Bibliothecæ Vaticanæ. Ejusdem Giovenazzii in idem Fragmentum Scholia, 4to. Rom. 1773, p. xli.

<sup>11</sup> " Quod sic converti potest :

*Quis potis, adspiciens nudato jam osse cadaver,  
Thersites, an Hylas fuerim, dixisse, viator ?*

" Et brevius, ut multo ante verteram :

*Quis ossum, viator, intuens formam,  
Hylasne fuerim, dicat, ane Thersites ?*"

<sup>12</sup> This inscription is published in Chandler's *Inscriptiones Græcæ*, part ii. p. 69, and in Boeckh, *Corpus Inscr. Græc.*, vol. 100.

Room XI. No. 35.



Room XI. No. 36.

*(Blank.)*



Room XI., beneath the Shelf No. 35.

A sepulchral Monument to Sotnikus, who is represented standing, enveloped in his pallium, with his hand to his cheek. Above are the words,

ΣΟΤΝΙΚΕ  
ΧΑΙΡΕ

Dimensions, two feet three inches high, by one foot in width.

Room XI. No. 46.

A bas-relief, terminating above in a pediment; below which, within a wreath of laurel, are the words ο ΔΗΜΟΣ, and below,

-ΑΝΑΙΟΝ ΑΡΤΕΜΙΔΙΟΤΟΥ.

Within a sunken area beneath is a male figure, in full drapery, reclining on a couch; before him a tripodal table bearing viands; with his right hand he is lifting his cap from his head; the left holds a square vessel. The inscription below is,

ΚΑΙΤΟΙΠΙΝΕΝΠΟΛΕΜΟΙΣΤΗΡΩΝΠΥΡΓΟΝΠΑΡΟΔΙΤΑ  
ΚΑΙΝΤΝΤΗΡΗΣΩΣΔΑΤΝΑΜΑΙΝΕΚΤΣΩΝ

It was purchased with the next bas-relief, and several other antiquities, in 1836.

Room XI. No. 48.

A sepulchral Bas-relief, four feet one inch in height, by one foot five inches in width; bearing, in the upper part, the words,

ΕΡΜΟΔΩΡΟΣ  
ΑΡΙΣΤΟΜΕΝΟΥ

Below, within a sunken area, stands a male figure, draped, with the exception of the right arm and breast. The height of the figure in this bas-relief is two feet three inches.

**Room XII. Nos. 5 and 16.**



**Heads of Lions, parts of a large sarcophagus found in a mutilated state, in 1776, near the Appian Road, opposite to the Circus of Caracalla. Dimensions of each, twenty-two inches and a half, by thirteen inches and a half.**

## CHAPTER XV.

## SARCOPHAGI, BEARING BAS-RELIEFS.

THE Romans followed two methods in the disposal of their dead: they buried them and they burnt them. Pliny the elder says that the practice of committing the dead to the funeral pile was not introduced till it was known that the bodies of soldiers, who died in foreign war, were dug up by the enemy, and exposed to public view<sup>1</sup>. And yet Plutarch, in his *Life of Numa*, observes that Numa was buried in a stone coffin<sup>2</sup>, pursuant to his own express injunction that his body should not be committed to the flames, which shows that it was supposed that at this early period the practice of burning was prevalent<sup>3</sup>. Pliny also records a tradition that Sylla introduced the practice of burning, because, having caused the body of Marius to be dug up, he was afraid of being treated himself in the same manner, and therefore ordered his remains to be burnt to ashes<sup>4</sup>. Both practices, however, are mentioned in the Law of the Twelve Tables,—“*Hominem mortuum in Urbe ne SEPELITO, neve URITO*”<sup>5</sup>;” and it must not be forgotten that the Greeks, whom the Romans imitated, burnt the bodies of the dead to obviate the inconveniences which might possibly arise from putrefaction.

The custom of burning the dead probably became

<sup>1</sup> Plin. *Hist. Nat.*, lib. vii. c. 54.

<sup>2</sup> Plutarchi *Vitæ*, edit. Aug. Bryan., 4to, Lond., 1729, tom. i. p. 161.

<sup>3</sup> The Romans had a notion that by burning the body they sent the soul to its rest more speedily: whence Silius Italicus, lib. x.:

“ — Atque recens crepitantibus undique flammis  
Æthereas anima exultans evasit in auras.”

<sup>4</sup> *Hist. Nat.*, ut *supr.*

<sup>5</sup> Cic. *de Legibus*, lib. ii. c. 23.

general about the time of Sylla, and continued for a long time under the emperors<sup>6</sup>. It ceased under the Antonines, when the use of sarcophagi was revived. The era of sepulchral vases, cippi, and cinerary urns, now commenced, upon which the sculptors exerted their utmost skill<sup>7</sup>.

The workmanship of the Roman sarcophagi, however, is seldom excellent; and they are embellished with heterogeneous ornaments, such as Bacchanalian feasts, and sacrifices to the Bona Dea. There are various symbols of destruction or dissolution which are common on sarcophagi; such as a lion destroying a horse, Cupid burning a butterfly, and several others. A frequent subject was also Apollo and the nine muses. Apollo was only blocked out roughly, but the other figures were completed; and the sarcophagus was kept by the sculptor to be adapted to any purchaser. When it was bought, the head, which remained to be finished, was made to resemble the deceased<sup>8</sup>.

Several fronts and ends of sarcophagi, unfinished in their sculptures, will be found in the Townley collection; and from the general appearances of some, it may be fairly inferred that they were never applied to the purposes for which they were intended.

Pitiscus, in his "Lexicon of Greek and Roman Antiquities," quotes one or two instances of the anxiety shown by Romans to be buried in sarcophagi<sup>9</sup>; particularly of one Gallus Favonius Secundus,

<sup>6</sup> Tacitus, Annals, lib. xvi. c. 6, speaking of Poppæa's funeral, says, her body was not, according to the Roman custom, committed to the funeral pile, but, after the manner of the eastern kings, embalmed with precious spices, and deposited in the monument of the Julian family. He here marks the deviation from the general practice.

<sup>7</sup> See Dallaway's Anecdotes of the Arts in England, 8vo. Lond. 1800, p. 353.

<sup>8</sup> Ibid. p. 352.

<sup>9</sup> "In *Epistola Liberti ad Ælium Severum*: *Rogo Domine permittas mihi in eodem loco in marmoreo sarcophago quem*

who, in his will, made his sons his heirs, but on this condition, that they should go from Rome within five years to Lusitania, whence they should transport his bones, and place them in a marble sarcophagus in the Via Latina<sup>10</sup>.

ACHILLES AMONGST THE DAUGHTERS OF LYCOMEDES.

Room VI. No. 2.

A Bas-relief, part of the front of a sarcophagus, representing Achilles amongst the daughters of Lycomedes, whom he is quitting to join the Greeks before Troy. Part of a bas-relief of the same subject is in the Villa Belvedere at Frascati, and is engraved by Winckelmann, in his "Monumenti Inediti," p. 15.

The story here represented may be told in few words. Thetis, the mother of Achilles, learning by an oracle that the Trojan war would prove fatal to her son, sent him privately to Lycomedes, king of Scyros, and for concealment clothed him in female attire. But as the destruction of Troy was to depend upon the presence of Achilles, the Greeks, who had learned where he lay in disguise, deputed Ulysses to discover him. Ulysses, assuming the dress of a merchant, arrived at Scyros, and among the toys and articles of female attire, which he offered to the daughters of Lycomedes for purchase, placed some arms of beautiful workmanship, which Achilles no sooner saw, than he handled them with such an air of eagerness as discovered who he was. Another account says, that while examining the merchandize, upon hearing a sudden blast from a trumpet, and supposing some enemy nigh, he threw off his female attire, and seized a spear and shield. Thus detected, he was prevailed upon to go to Troy. *mihî modo comparavi ea corpora colligere.*" Pitisci *Lex. Antiq.*, tom. ii. p. 758.

<sup>10</sup> "Gallus Favonius Jucundus, qui filios suos hæredes scripsit hac tamen conditione, ut ab Urbe Roma huc veniant, et ossa mea intra quinquennium exportent e Lusitania, et Via Latina condant Sepulchro marmoreo." *Ibid.* p. 759.

ACHILLES AMONGST THE DAUGHTERS OF LYCOMEDES, Room VI. No. 2.



## A MARRIAGE.

Room VI. No. 4.



Statius, in the second book of his "Achilleis," has described the moment represented in the bas-relief, l. ii. 177<sup>11</sup>.

The story is told with slight variations, by Ovid, in his "Metamorphoses," book xiii. fab. 4; by Statius; by Hyginus, fab. xcvi.; and by Apollodorus, in his Bibliotheca, lib. iii. p. 190, edit. 12mo. ex Off. Commelin. 1599. It is not, however, so old as the time of Homer, who mentions nothing of the concealment of Achilles, but represents him (Il. i. l. 439) as proceeding directly to the Trojan war from the court of his father.

Dimensions of this bas-relief, three feet eight inches and a half in length, by one foot eleven inches in height.

#### Room VI. No. 4.

Part of the front of a large sarcophagus, representing a Marriage, similar in its general character to the group more immediately connected with the nuptial ceremony upon the sarcophagus in the church of S. Lorenzo, near Rome, on the Tivoli Road, which serves as the sepulchre of Cardinal William, nephew of Pope Innocent IV., and is engraved by Lumisden.

The bridegroom, in the present sculpture, stands with his head bare, giving his right hand to the bride, and holding the *tabulæ nuptiales*, or marriage articles in his left. The Bride, her head covered with the marriage-scarf, gives her right hand to the bridegroom. The chief priest's wife (the *flaminica*), or a vestal virgin who sometimes performed the same office, stands behind, embracing the married couple:

<sup>11</sup> "At Ferus Æacides radiantem ut cominus orbem  
Cælatum pugnis sævis, et forte rubentem  
Bellorum maculis, acclinem et conspicit hastam;  
Infremuit, torsitque genas, et fronte relicta  
Surrexere comæ. Nusquam mandata parentis,  
Nusquam occultus amor, totoque in pectore Troja est"



a bride-man, or *pro-mubus*, stands behind the bridegroom.

"The Romans," says Lumisden, "seem to have introduced among them three kinds of marriages, viz. —by *confarreatio*, *coemptio*, and *usus*. Of each of these modes I shall endeavour to give an idea.

"Of these marriages, that by *confarreation* was the most solemn and honourable. It could only be celebrated in presence of the *pontifex maximus*, or of the *flamen dialis*. The *flaminica*, or a vestal virgin, seems likewise to have assisted. It was a sort of sacrifice, in which entered augury. A clap of thunder, or any other sinister omen, would have stopped or retarded the marriage ceremony. It was done by means of a little flour, *far*, mixed with salt, and some fruits; an emblem, no doubt, of family economy. Such a marriage had great privileges annexed to it; since we find that no one could be advanced to the dignity of the *flamen dialis*, unless he was born of parents so married. But these marriages, by *confarreation*, were much laid aside towards the end of the republic, and in the time of the emperors<sup>12</sup>. Perhaps it partly proceeded from the progress that free-thinking had made, and which rendered the religious ceremonies by which such marriages were performed disagreeable; as well as from the great difficulty of dissolving them, which could only be done by other tedious religious rites. Other reasons may have occurred that rendered these marriages less frequent.

"The second kind of marriage, by *coemption*, came to be more common. The man and woman, as in civil sales, in presence of witnesses, gave each other a piece of money as a mark of mutual purchase. The man asked the woman if she consented

<sup>12</sup> Tacit. Ann., lib. iv. 16, and the note of Lipsius.

to be his wife; and the woman asked the man if he consented to be her husband. On their both answering in the affirmative, they joined hands, and the marriage was completed.

“Marriages thus contracted, as well as those by *confarreation*, gave the husband absolute power over his wife. She became part of his family, partook of all his civil and religious rights, and was subject to his domestic tribunal.

“Women, except the vestal virgins, who enjoyed particular privileges, were by the Roman law always considered as minors. They were either subject to the power of their own families, or to that of their husbands. Of themselves they could execute no valid act. Hence it was that, to preserve more liberty, and not to divest themselves of their fortune, they chose to remain under the tuition of their own families. To effect which, the woman entered into a civil contract to live with such a man as her husband. But, unless she lived a complete year with him, without interruption, he did not acquire over her the power of a husband. By absenting herself three days every year she interrupted what the law called his *usucapio*, or prescriptive right over her<sup>13</sup>. This gave rise to the third kind of marriage, *usu*, by usage or custom. It was concluded without the religious or other ceremonies necessary for the two former, and became at Rome the most common form of marriage. But, misled by the word *year*, some authors have supposed that these marriages were contracted for a year only, which surely is a mistake.

“A woman married either by *confarreation* or by *coemption* seems to have had the appellations of

<sup>13</sup> Laws of the Twelve Tables, tab. vi. law 4.

*uxor*, *mater familias*, and *matrona*; but, if married by *usus*, she was called *mulier*. The two former were named *nuptiæ*, and the latter *matrimonium*, or *con-nubium*. Simple marriage was the institution of nature; whereas the *nuptiæ* were religious and civil ceremonies invented by society <sup>14</sup>."

The present sculpture is the representation of a marriage by *confarreatio*.

Room VI. No. 5.

A Bas-relief, the front of a sarcophagus, seven feet six inches long, and two feet six inches high, representing the Nine Muses, placed within five arcades, supported by fluted columns, and richly ornamented with festoons of foliage. Each muse has her characteristic attributes.

1. Clio, the muse of history, holding a tablet on which she is writing with a stylus. 2. Calliope, the muse of historic poetry. 3. Erato, her left hand resting on the Psalterium, with which she accompanies her erotic songs. 4. Melpomene, the muse of tragedy, with her attributes of destruction, the club and the tragic mask. 5. Euterpe, who holds the double tibia, as presiding over music. 6. Thalia, the muse of pastoral comedy, holding the comic mask, and the pedum of the satyrs. 7. Terpsichore, who presides over dancing, and holds the lyre. 8. Urania, the celestial muse, pointing to a globe held in her left hand. 9. Polyhymnia, who presides over mystery and fable; she leans over a column, and is wrapped in drapery. All these figures, with their

<sup>14</sup> This statement of the legal consequences of these three several modes of contracting marriage is correct except in a few of the less important particulars. The reader will find most of the passages of the Latin authors relative to marriage referred to by Heineccius, *Antiquatum Romanarum*, &c. Syntagma, lib. i. tit. 10.



THE MUSES.

Room VI. No. 5.







attributes, are entire<sup>15</sup>. Mr. Townley purchased this bas-relief at the Villa Montalto.

"The order of the Nine Muses," says Spence, "seems to have been quite arbitrary, and to have been left wholly to the choice of the artist who was to represent them. Was any order to be followed, that of their names annexed to the nine books of Herodotus's history would certainly carry the greatest authority with it, as that was done by the general decree of all Greece, assembled at the Olympic games<sup>16</sup>. But, I believe, there was no settled method of ranging them ever intended or observed; their order in Ausonius's inscription<sup>17</sup> for a rilievo of the

<sup>15</sup> "The muses," says Spence, *Polymetis Dial. viii. p. 92*, "were a frequent ornament for their libraries of old; as well as the heads of philosophers and poets. We see them often, too, on tombs; and they have a more particular propriety there, if the persons interred in them were either poets, or philosophers, or musicians, or astronomers. On these you often meet with the whole choir of the muses, with some other deity, that had some relation to them, in the midst of them: sometimes the Hercules Musarum; sometimes Minerva, the goddess of wisdom; and sometimes Apollo. The last was the case in the rilievo for which Ausonius wrote his inscription; where he gives us the reason why Apollo is placed in the midst of them; and there is a sarcophagus in the Justiniani Palace at Rome, (see Montfaucon, vol. i. pl. lx. fig. 1,) which represents Apollo standing in the midst of the muses, just as he is described by Ausonius, and with his lyre in his hand."

<sup>16</sup> Their order, in the nine books of Herodotus, is this: Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polyhymnia, Urania, and Calliope.

The reason assigned by Spence for the superior authority of the order observed in the nine books of Herodotus, however, cannot be allowed to have any weight, especially since the story of Herodotus reading his work at the Olympic games has been so completely refuted by Dahlman, *Herodot. Aus seinem Buche sein Leben*, Altona, 1823. See also *Journal of Education*, No. xiii. p. 126, &c.

<sup>17</sup> "Clio gesta canens, transactis tempora reddit.

Melpomene tragico proclamat mœsta boatu.



nine muses in his time, being different from that used for Herodotus's history, as the reliefs we now meet with differ both from them and from each other in their methods of ranging the muses<sup>18</sup>."

A FUNERAL CHARIOT.

Room VI. No. 7.



A Bas-relief, representing a Carpentum or Chariot, drawn by four horses, with an attendant. Mr. Townley named it the Funeral Car of Bacchus, or of Adonis. The body of this chariot is in the form of a temple. In front, beneath the pediment, Mercury is represented with his wand, as the conductor of the

*Comica lascivo gaudet sermone Thalia.*

*Dulciloquos calamos Euterpe flatibus urget.*

*Terpsichore affectus citharis movet, imperat, auget.*

*Plectra gerens Erato, saltat pede, carmine, vultu.*

*Carmina Calliope libris heroica mandat.*

*Uranie, cœli motus scrutatur et astra.*

*Signat cuncta manu, loquitur Polyhymnia gestu.*

*Mentis Apollineæ vis has movet undique Musas:*

*In medio residens complectitur omnia Phœbus."*

*Ausonius, Musarum Inventa et Munera. Idyll. xx.*

*Scence's Polymêtis, Dial. viii. p. 88.*

manes<sup>19</sup>: upon the side panel the Dioscuri are represented with their spears, and holding their horses. This bas-relief formed part of a sarcophagus, and had been buried for many years in the yard of Minelli the sculptor, in the Campo Vaccino at Rome<sup>20</sup>.

## RECUMBENT AMAZONS.

## Room VI. No. 9.

The front of a Sarcophagus, five feet nine inches in length, by one foot in height, representing six recumbent Amazons. The Synopsis of the Contents of the British Museum has hitherto called them Captive Amazons; but no reason can be assigned for this. The four figures in the centre, facing each other, two and two, have their quivers at their backs, hold each a shield upon a helmet before them, and, all but one, have double-headed battle-axes in their right hands, below. The two Amazons at the extremity of the sculpture face outwards: one has her shield placed behind her, the other has her helmet, battle-axe, and shield, in front.

The shields are of the sort called *Peltæ*, having portions cut out from the upper part of each, to afford a view of the adversary. Virgil calls them lunated, that is, of a crescent form:

“Dueit Amazonidum lunatis agmina peltis  
Penthesilea furens, mediisque in millibus ardet<sup>21</sup>.”

<sup>19</sup> Whence Horace, Od. I. x. 7:

“Tu pias lætis animas reponis  
Sedibus, virgaque levem coerces  
Aurea turbam, superis deorum  
Gratus et imis.”

<sup>20</sup> D'Hancarville has commented upon this bas-relief in his *Recherches sur l'Origine, l'Esprit, et les Progrès des Arts de la Grèce*, tom. ii. p. 76.

<sup>21</sup> Virg. *Æn.*, lib. i. v. 494.

Julius Pollux says that Xenophon compared the form of these shields to the ivy-leaf. Xenophon, however, says of the shields of the Mosynæci, a nation on the Euxine sea, that they were covered with hides, *εἰκασμένα κιττοῦ πετάλῳ*, made to resemble an ivy-leaf. Pollux has transferred it to the shields of the Amazons.

The battle-axes of the Amazons were the bipennes. Pliny ascribes the invention of them to Penthesilea, their queen<sup>23</sup>, the fabled daughter of Mars. They are frequently represented on the reverses of ancient coins, especially upon those of Thyatira, Smyrna, and other cities supposed to have been founded by these female warriors, as well as upon the reverses of some of the coins of Marcus Aurelius<sup>24</sup>.

Horace, in his ode in praise of Drusus, uses the term *Amazonia securis* for the bipennis<sup>24</sup>.

This marble was purchased from the collection of Cardinal Passionei, at the Camaldoli, near Frascati.

#### Room VI. No. 10.

A fragment of a Sarcophagus. The centre contains a bas-relief representing the youthful Bacchus resting his left hand upon a thyrsus, while his right arm is thrown over the shoulders of a Faun. At the sides of these figures are two Hermæ or terminal statues, which support a kind of canopy. Ionic columns stand at the extremities of the bas-relief.

A small figure of the youthful Bacchus leaning on

<sup>23</sup> "Penthesileam Amazonem securim invenisse dicunt." Hist. Nat., lib. vii. c. 56.

<sup>24</sup> See Petit, De Amazon. Dissert., 12mo. Amst. 1687, pp. 163, 187, 238, 242, 253, 286; and Rasche's Lexicon Rei Nummarie, tom. i. col. 1535; Supplem., tom. i. col. 1379.

<sup>25</sup> Hor. Od. IV. iv.

## BACCHUS AND A FAUN.

Room VI. No. 10.



the shoulder of a muse occurs on a bas-relief in Bartoli's *Admiranda Romanarum Antiquitatum Vestigia*, pl. 1.<sup>25</sup>

Room VI. No. 11.

A fragment of a Sarcophagus, three feet six inches square, found at no great distance from the Mausoleum.

<sup>25</sup> For the explanation of this attitude, in which Bacchus is so frequently represented, see the former volume, p. 351.



A POET AND HIS MUSE.

Room VI. No. 11.

leum of Augustus, in the part of Rome formerly occupied by the gardens of Pompey; not far from the Tiber. It represents two figures, under an arcade supported by obliquely-fluted columns; one apparently the figure of a Poet seated, holding a scroll-book in his left hand; the other the standing figure of a Muse, supporting a mask in her right hand.

BACCHANALIAN CHORAL PROCESSION, Room VI. No. 12.





PROCESSION CONTINUED.

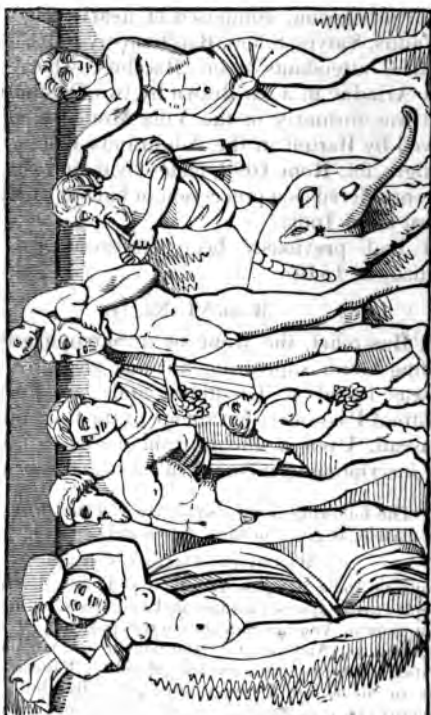




140



PROCESSION CONTINUED.





## Room VI. No. 12.

A Bas-relief, the front of a Sarcophagus, seven feet four inches long, representing a Bacchanalian choral procession, composed of nearly thirty figures of Fauns, Satyrs, Sileni, Bacchant-nymphs, and other mystical attendants upon Bacchus, who is sitting with Ariadne in a car drawn by two Centaurs.

It was formerly in the Villa Montalto, and is engraved by Bartoli in the *Admiranda Roman. Antiq. Vestigia*, fol. Rom. 1693, plates *xlvi.* and *xlix.*, where it is considered as a procession in honour of Bacchus's return from India <sup>26</sup>.

It had previously been engraved by Battista Franco, in 1549.

## Room VI. No. 14.

A Bas-relief, the front of a Sarcophagus, representing Genii supporting various pieces of armour. It was found at Tusculum, and was formerly in Cardinal Passionei's hermitage at the Camaldoli, near Frascati. Upon a shield, in the centre, is the following inscription in memory of Sallustius Iasius :

<sup>28</sup> The following is the explanation of the chief figures in this marble, as given in the "*Admiranda*:"

"BACCHI ET ARIADNÆ CHORUS.

"Subacta India Bacchus Ariadnam, a Theseo derelictam, suo recepit curru: ipse e cantharo in Fauni poculum hilarem fundit liquorem, Ariadna Smylaciis serto ejusdem pectus alligat et amplectitur. Amor volitat cum flabello seu vexillo deumque excitat. Satyrus ebrius merum effundit. Faunus quatit apri crus in memoriam Penthei discerpti. Bacchus ipse curru invecus est a centauris cum isti plurimum vino incalescant ac lyra præcipue excellant. Faunus vibrat fustem quo se furiosi percutiebant. Hæret Asello Silenus quem titubantem succollans Faunus sustinet. Faunus cum pedone et uvæ botro. Tympanistria planum ac rotundum palma quatiens tympanum. Pueri ex puerorum choro. Elephas Indiæ subactæ index. Silenus duas uno flatu tibia infans Phrygiis modis."

D. M.

SALLVSTIO . C. F. IASIO

ALVMNO . SVO . B. M.

QVI . VIXIT . ANN. V. DO

MITIVS . AVG. N. DISP.

RATIONIS . MON.

CVM . SALLVS

TIA . CAELIANE

CONIVGE . SVA.

FECER.

below the shield,

B.

M.

Room VI. No. 30.

A Sarcophagus, seven feet long ; in the centre of the front, within a patera, is the portrait of an elderly Man, supported by two Genii with wings. It was formerly in the Burioni Villa, near the Salarian gate of Rome.

Room VI. No. 57.

The front of the cover of a large Sarcophagus, six feet six inches in length, by seven inches seven-eighths. It represents a group of Cattle, on one side of which is an old Faun, who holds a pedum in his right hand, his dog near him ; on the other a young Faun : both recumbent.

Room XI. No. 1.

A fragment of a sepulchral Monument, consisting of portions of three female figures, in bas-relief. It is one foot wide, by one foot one inch in height in the longest extent of the fragment.

Room XI. No. 3.

A Man conducting a Bull ; from a sepulchral monument ; ten inches in height, by ten inches and a half in length.

## Room XI. No. 5. Art. 2.

The front of a Sarcophagus, five feet in length, by eleven inches five eighths in height. It is imperfect at the ends. In the centre is a tablet bearing a Greek inscription for M. Sempronius Neicocrates. It speaks in the first person, and represents him as attached to music, a poet, and a performer on the lyre; as one also who had risked the dangers of the seas, and trafficked in the sale of females. He says, the spirit which he had received from heaven he has restored; and, in a separate line below the tablet, that the muses (alluding to the sculptured figures upon the sarcophagus) have his body.

The following is a copy of the inscription in modern characters: the first line is now wanting in the original, but is supplied from the copies formerly taken of it, when more perfect, by Fabretti and Montfaucon<sup>27</sup>:—

Μ. Σεμπρώνιος Νεικοκράτης  
 Ἦμην ποτὶ μουσικὸς ἄνθρωπος,  
 Ποιητὴς καὶ κιθαριστής,  
 Μάλιστα δὲ καὶ συνοδείτης.  
 Πολλὰ βυθοῖσι καμών  
 Ὀδητοῖς δ' ἀγωνήσας  
 Ἐνταυρὸς εὐμόρφον γινόμεν  
 Φιλοὶ μετίσιντα γυναικῶν  
 Πνιῦμα λαβὼν δάνοσ οὐρανόθεν  
 Τιλίσας χρόνον αὐταπείδωκα<sup>28</sup>  
 Καὶ μετὰ τὸν θάνατον ☉  
 Μοῦσαι μὲν τὸ σῶμα κρατοῦσιν.

At one end of the marble, to the spectator's right, is the portrait of Neicocrates, between which and the inscription is the figure of a Poet seated, with a scroll in his hand, reciting to a Muse, who stands before him with one elbow resting upon the head of a lyre.

<sup>27</sup> See Montfaucon, Palæographia Græca, p. 170-172.

<sup>28</sup> Ἀντάπειδωκα is doubtless intended, but it is αὐταπείδωκα. There are several other manifest errors in the original.

A tragic mask lies at the corner of the stool on which he is seated. Corresponding with these latter figures, on the other side of the inscription, is another similar figure of a Poet reciting to another Muse, who stands leaning with one elbow on a pillar. Behind this Muse is a scenic mask of very large dimensions. A low column occupies the corner which corresponds to the small mask on the opposite side of the marble.

When Fabretti saw this marble, it stood in the garden of the Augustine Friars in Trastevere, near the Flaminian Road<sup>29</sup>.

Room XI. No. 5. Art. 3.

A sepulchral Bas-relief. It represents the deceased person sitting at a funeral banquet; a veiled female seated near his feet. Two children are also represented, one standing, the other seated on the ground.

Dimensions, two feet three inches in height, by one foot six in width.

Room XI. No. 6.

(Blank.)

Room XI. No. 17.

The front of a Tomb, from Delos. It formerly belonged to Colonel Rooke, and was presented to the British Museum in 1825, by A. E. Impey, Esq. It represents two figures, probably a father and son; the former, the larger of the two, is naked; and appears to be placing something in the hand of the smaller figure, which has a cloak thrown over the left shoulder. The appearance of the marble at the back of the smaller figure shows that this sculpture was never finished. Its height, to the highest point of the pediment by which it is surmounted, is six feet

<sup>29</sup> See Raph. Fabretti *Inscriptionum Antiquarum quæ in ædibus paternis adservantur Explicatio*, fol. Romæ, 1699, p. 704; Montfaucon, *Palæographia Græca*, p. 170.





two inches. The breadth at the base is two feet twenty inches and a half. The height of the larger figure, four feet eight inches; of the smaller, four feet. On the side of one of the pillars which support the pediment of this marble are the letters  $\text{H}\Delta\Delta$ .

Room XI. No. 31.

One of the four sides of a Sarcophagus, executed in alto-rilievo, brought from Athens, representing five of the labours of Hercules. In four of these the reader will recognize the kneeling on the Mænalian stag, the death of Diomed, the conquest of the Amazon, and the combat with Geryon, "*ter amplum Geryonen*"<sup>30</sup>. The figure of Hercules is all that remains of the fifth labour.

This marble formerly belonged to Owen Salusbury Brereton, Esq., and the sarcophagus of which it formed a part was said to have been built for Pericles.

Pausanias, having finished his description of the city of Athens, before he proceeds to the *demi* or towns of Attica, devotes several pages to an account of the sepulchral monuments which bordered each side of the road, leading from the outer Ceramicus to the Academy; and among them he mentions the tomb of Pericles<sup>31</sup>. Cicero says it stood a little to the right of the road<sup>32</sup>.

The workmanship, however, of the alto-rilievo before us is decidedly of a later age than Pericles<sup>33</sup>; and certainly cannot have been the monument noticed by Pausanias. Its present dimensions, as a fragment, are six feet eleven inches in the longest part, by three feet seven inches in height.

<sup>30</sup> Hor., lib. ii. Od. 14, v. 8.

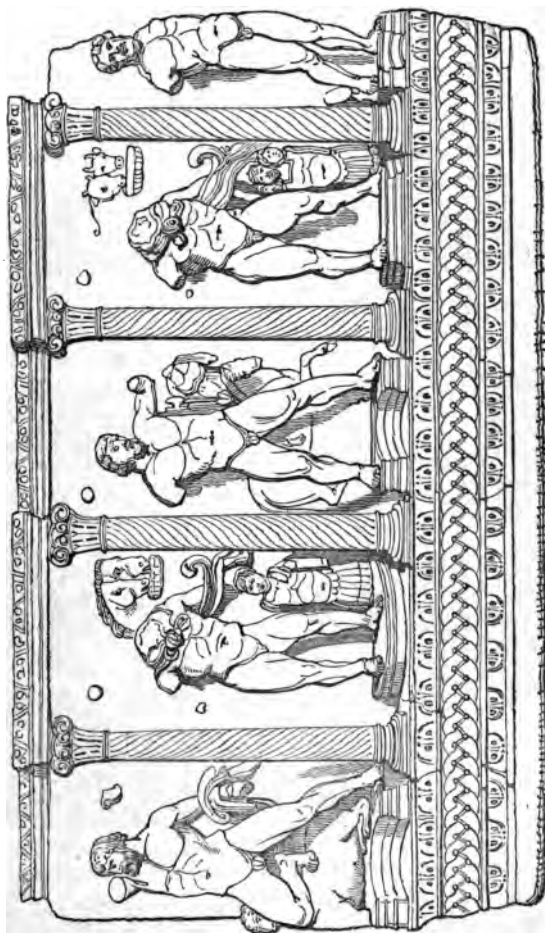
<sup>31</sup> Pausan. Attica, c. xxix.

<sup>32</sup> "Modo etiam paullum ad dextram de viâ declinavi, ut ad Periclis sepulchrum accederem." Cic. de Fin., lib. v. c. 2.

<sup>33</sup> The spiral wreaths of the columns are of Roman date.

LABOURS OF HERCULES.

Room XI. No. 31.





## CHAPTER XVI.

## BACCHANALIAN VASES.

FEW remains of antiquity have excited more interest than Vases. The earliest were undoubtedly made of clay, rudely formed and without ornament. As refinement increased, more costly as well as more durable materials were used, and we find them of glass, ivory, bronze, alabaster, marble, and even of the precious metals; graceful in form, clothed with exquisite designs, and at once illustrative of the progress of art, and the mysteries of ancient worship.

The purposes to which vases were applied were more numerous than can be detailed. Many were used in the different ceremonies of the temples. Some were carried in processions; others were bestowed as rewards in the public games, or given as customary presents. They were used in the baths; and frequently in domestic entertainments. Some of the larger ones were placed in the halls of the Roman houses, or as ornaments to their gardens. But the largest portion of those which have escaped the ravages of time have been discovered in sepulchral chambers; some containing the ashes of the dead, and others the offerings which it was usual to present to them.

With the painted vases of the ancients, such as form the Hamilton and Durand collections, of which so many are now in the Museum, we have no concern in these volumes. The Vases of the Townley Gallery are almost exclusively of marble. Three or four only, remarkable for their forms, but without inscriptions, are of alabaster. The greater part are sepulchral. Two vases, illustrative of the Bacchic mysteries, we shall separate from the rest.



Room II. No. 7.





## Room II. No. 7.

A vase, of an elegant oval form, rather more than three feet in height, with large upright handles; the body surrounded by a continued bas-relief of exquisite workmanship, representing the celebration of the orgies of Bacchus. The figures which form the dance consist of a Faun, clothed in a panther's skin, who holds a thyrsus; a Satyr, bearing an amphora; and four male and four female Bacchantes, who are represented, some young and some of maturer years. The males, except one, are unclothed; the females in transparent drapery. One of the male Bacchantes bears an inverted torch; one of the females brandishes a knife, and another carries the hind quarter of a kid. A principal figure among the male Bacchantes, in the centre of the group, appears exciting the rest to continue the dance. Behind him sits a panther. Another of the male Bacchantes appears intoxicated, and is supported.

At the lower part of the body of the vase, close to the pedestal, are eight female figures with wings, terminating in the form of tritons, and holding a patera in each hand <sup>1</sup>.

<sup>1</sup> D' Hancarville, tom. i. p. 199, has given a description of this vase according to his own mythological system:

"Les figures de ce Vase représentent les orgies de Bacchus: parmi des Thyades dansantes il y a une figure de femme, ou d'homme déguisé en femme, dans l'habit court appelé *Sagum*, que portoient les femmes Scythes; et que l'on voit ordinairement aux Amazones. L'usage des habits Scythiques, dans ces fêtes, tenoit sans doute à leur origine; il montre qu'elles venoient des peuples dont on prenoit les habillemens: à leur exemple, les hommes y paroissoient nuds, tels sont plusieurs de ceux qu'on a représentés sur se même vase. Et nous savons par Apulée, que dans les fêtes des Dieux, on se déguisoit sous la forme de satyres. J'ai dit ailleurs, que le désordre des orgies, et les figures qu'on y employoit, me semblent représenter



This beautiful vase was found, in detached pieces, by Mr. Gavin Hamilton, at Monte Cagnuolo, the site of the villa of Antoninus Pius, at the ancient Lanuvium. The fragments were carefully joined. The pieces wanting, which have been restored, consisted of the figure of the faun with the thyrsus, all but the lower legs and left arm; the female Bacchante next to him, all but the feet; the face of the figure which holds the torch; and the left arm and part of the head of the satyr, with a portion of the amphora. The pedestal of the vase also is modern.

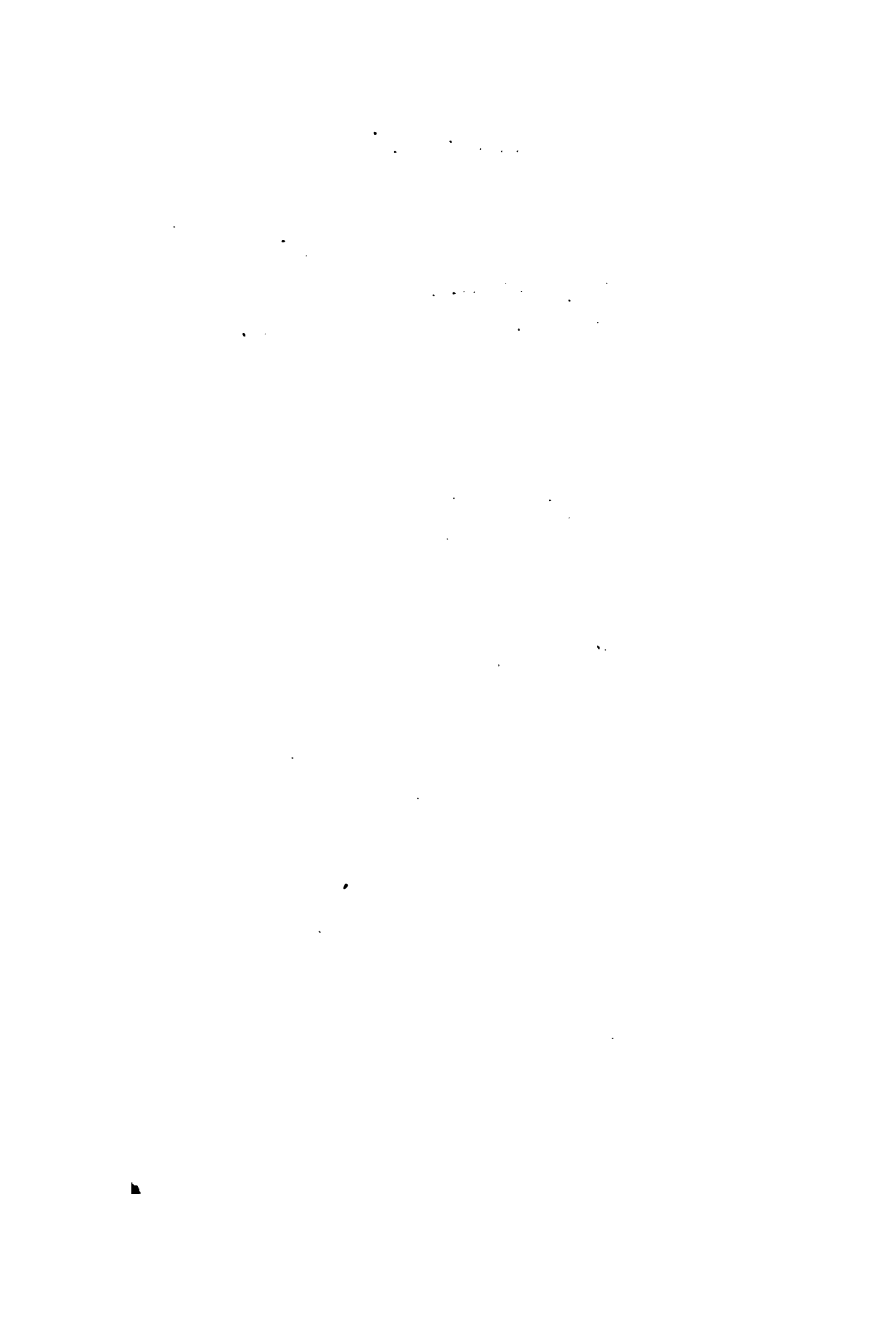
Room II. No. 9.

A marble vase, two feet eight inches high, of a lengthened oval form, with two upright double handles springing from the necks of swans. The front is ornamented with a Bacchanalian group, consisting of four figures, which we have here given in detail: it consists of a Bacchante bearing a thyrsus, a youthful Faun playing upon the cymbals, a Faun of more advanced age bearing a vase upon his shoulder, and another youthful Faun playing upon the tibia, or double pipe. The neck of this vase is ornamented with ivy. A portion of the faun who is playing on the cymbals, with much of the upper part of this vase, is modern. There is no record of the place where it was discovered.

le désordre des choses, au tems de la création, à laquelle présida le Dieu, que l'on confondit dans la suite avec Bacchus: de-là il arriva que ces fêtes se trouverent célébrées avec celles du Dieu du vin. Persuadé, comme je le suis, que toutes les formes des anciens ont leurs raisons, et la plupart des vases où l'on voit des Bacchanales, ayant une forme *ovale*, je ne puis m'empêcher de croire, que cette forme fut choisie pour représenter l'œuf de la création, dont la mémoire est rappelée par les fêtes représentées sur les Vases de l'espèce de celui dont je parle ici," &c.

Room II. No. 9.





Room II. No. 9.



Figures on Vase enlarged





## Room II. No. 2.

FUNERAL URN, REPRESENTING A BATTLE BETWEEN THE  
ROMANS AND THE GERMANS.



## CHAPTER XVII.

## FUNEREAU URNS.

Room XI., upon No. 15.

A GREEK sepulchral Urn, terminating above in a slender neck, solid and unfinished; but with a bas-relief in front, which represents an aged person seated, whose right hand is joined with that of another person advanced in years, standing in front of him. The names of ΠΙΘΑΡΑΤΟΣ and ΗΡΟΦΙΛΑΟΣ (*Pitharatus* and *Herophilus*) appear above. It was from the collection of Sir Hans Sloane. Height three feet.

Room II. No. 2.

The following is the account which Mr. Combe has given of this curious marble: "A funeral urn, of a circular form, ornamented with figures in very high relief. The sculpture of these figures is exceedingly coarse, but their general effect is good. The subject represents a battle, in which a number of combatants are engaged.

"One party, of whom a few are on horseback, is armed with helmets, cuirasses, and shields, which last are of an oblong square form, and have a large umbo, or boss, in the centre of each: the other party is distinguished by their oval shields; they are bearded, entirely without covering on their bodies, and are represented for the most part lying on the ground, as if completely vanquished.

"In the collection of the late Henry Blundell, Esq.<sup>1</sup>, is a large bas-relief (eight feet by three), which

<sup>1</sup> Statues, Busts, &c., at Ince, in the collection of Henry Blundell, Esq., vol. ii. pl. cxxii.





Room II. No. 2.

represents the same subject, and in which the costume of the respective combatants is precisely the same as on the urn we are now describing. It is evident that the subject here recorded is a battle between the Romans and Germans, in which the former are triumphant. The costume of the Romans exactly agrees with that which we see on the Trajan and Antonine columns; and though the same ancient monuments represent the Germans clothed, yet the state in which they are here exhibited accords with the description given of this people by Tacitus<sup>2</sup> and Dion Cassius<sup>3</sup>, who both speak of them as being accustomed to fight either perfectly naked or very lightly clad. The Romans were so frequently engaged in warfare with the Germans, that it is impossible to say, with certainty, to what particular period the present subject alludes; but the victories achieved over the Germans by Trajan were so popular in Rome, were celebrated with so much splendour, and commemorated in so many monuments of art, that it is most probable the subject of the figures on this urn refer to the time of that emperor.

“ With respect to the connection which this subject may have had with the history of the person whose ashes the urn enclosed, the deceased might perhaps have fallen or distinguished himself in the war alluded to: this, however, is exceedingly doubtful, as the subjects represented on sepulchral monuments had frequently no allusion to the parties for whom they were designed. It is not, indeed, improbable, that the subject may have been chosen by the artist as being that which was most popular at the time when the urn was executed. The urn, however, is without any inscription. Both above and underneath the figures is a border composed of ivy-leaves. The lid, the handle of which is restored, is gracefully orna-

<sup>2</sup> “ *Nudi, aut sagulo leves.*” Taciti Germ., c. vi.

<sup>3</sup> *Dion. Cass., lib. xxxviii, c. 45.*

mented with the leaves of the acanthus<sup>4</sup>. The urn, in its original state, terminated just beneath the lower border of ivy-leaves, the rest is a modern addition.

"This urn was formerly in the collection of Victor Amadei, at Rome, and was purchased from thence by Mr. Townley, in the year 1768. Piranesi has engraved it in his "*Raccolta di Vasi Antichi*"<sup>5</sup>.

"The urn, in its present state, measures one foot eleven inches and a quarter in height; but, exclusive of the modern addition, its height is only one foot three inches<sup>6</sup>."

One circumstance in the appearance of this marble has been unnoticed by Mr. Combe; the sockets of the eyes of the different warriors, of both nations, are hollow.

#### Room XI. No. 30.

A marble cinerary Urn. On the cover is a recumbent female figure, holding a kind of patera in her right hand. On the front is a bas-relief, representing a female dragged by the hair from a chariot drawn by four horses, one of which has fallen, by a warrior armed with a drawn sword, behind whom another warrior stands armed with a spear.

Length of the urn two feet; height to the head of the female figure, two feet six inches.

#### Room XI. No. 32.

A marble cinerary Urn. On the cover is a recumbent female figure, likewise holding a patera in the right hand. On the front is a bas-relief, representing a boar-hunt, and at each end a vase.

Length, two feet three inches; height to the head of the figure on the lid, two feet six inches.

<sup>4</sup> *Acanthus Mollis*. Linn.

<sup>5</sup> Tom. i. tav. xlv.

<sup>6</sup> Descrip. of the Ancient Marbles in the British Museum, pl. ii.

## ROMAN SEPULCHRAL URNS, IN THE COLUMBARIUM.

## Room V.

This room, at the time the Townley Gallery was built, was fitted up, upon a small scale, in the manner of a Columbarium, to show the mode in which the Romans deposited and preserved the urns and ollæ, containing the ashes of their deceased friends and dependents.

Spon, in his "Miscellanea Eruditæ Antiquitatis," has a division of a chapter entitled "OLLÆ ET COLUMBARIA." The former were urns let into the thickness of the wall, within niches, the lids only being seen, and inscriptions placed in front; they were mostly for the dependents and servants<sup>1</sup>. The columbaria were arched recesses, similar to those in which the ollæ were deposited; the Ossuaria, containing the remains of the higher members of the family, were placed in these columbaria. Spon has followed his definition by an engraved representation of the Columbarium at Rome, which had belonged to the Abucci, disposed in three tiers; the upper and lower containing the ollæ with inscriptions in front, and the middle row of niches holding the ossuaria and cineraria.

Lumisdén, in his "Remarks upon the Antiquities of Rome," has described several repositories for the dead of this kind, upon a larger scale than this of the Abucci family.

"Near to where the Albano Road separates from the Appian, a mile and eight hundred feet from the gate, in the year 1726, was discovered, in the vineyard of Filippo Benci, the sepulchre of the *liberti*,

<sup>1</sup> Kirchman de Funer. Romanorum, 8vo. Lubecæ, 1636, p. 297, however, gives an inscription, from which it may be inferred that ollæ were sometimes assigned to persons of the middle class for public services.

*arri*, &c. of *Livia*, the wife of *Augustus*. This monument was soon robbed of its sarcophagi, urns, and ornaments. One hundred and eighty-seven of the inscriptions, containing the names of *Livia's* servants, are now preserved in the capitol. They were first published, with plans and views of the sepulchre, by the learned *Bianchini*, and have been since republished by *Piranesi*.\* "This," he subsequently adds, "was not the only monument built for depositing the ashes of *Livia's* servants. Others have been discovered on the *Via Appia* and elsewhere. The number of the inscriptions, as well as the names of the different offices, cannot but give us a high idea of the magnificence of the imperial court. The *liberti*, &c. entered into societies for building these monuments, and deputed one or more of their number to oversee the work. Thus we find that the freedman *Lucius*, called *Alexa*, one of the curators deputed by a company to oversee the building of a sepulchre, executed his trust so much to the satisfaction of the company, that they allowed him to choose six places for himself, whilst the others drew lots for theirs. 'Sine sorte primo ab sociis quas vellet ollæ sex data sunt'."

*Lambden*, p. 199, mentions the sepulchral chamber of the *Aruntian* family, erected by *Lucius Aruntius*<sup>10</sup>, for himself, his family, and freedmen. It was discovered in the year 1736. Here, he says, I particularly examined the *columbaria* and the *ollæ*, or pots, in which the ashes of the dead were preserved. Many of the inscriptions still remain. This sepulchre had been much ornamented with painting and stucco. But it is unnecessary to enter into a particular de-

\* *Antiq. Rom.* tom. iii. tav. 21 to tav. 37 inclusive.

<sup>10</sup> *Antiq. Rom.* p. 449. See *Lambden's* Remarks

*Therminus*. See his death, in *Tacitus*

scription of it, because it has already been done by Russel<sup>11</sup> and by Piranesi<sup>12</sup>.

Another sepulchral chamber, he adds, near to that of the Aruntian family, is to be seen here. It is likewise published by Piranesi<sup>13</sup>.

Rectangular cinerary urns are more numerous than round ones in our galleries of sculpture. They have been more sought for than the round ones, on account of the greater interest which they excite from their inscriptions, the greater variety of their ornaments, and the mythological and historical subjects with which they are occasionally embellished.

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URNS AND SARCOPHAGI DEPOSITED IN THE COLUMBARIUM, OR SEPULCHRAL CHAMBER<sup>14</sup>.

Room V. No. 1.

A sepulchral Urn, which, from being solid and without any inscription, is presumed never to have

<sup>11</sup> Russel, vol. i. lett. 26.

<sup>12</sup> Antiq. Rom., vol. ii. tav. 7-15.      <sup>13</sup> Ibid. tav. 16-19.

<sup>14</sup> The inscriptions in this room and elsewhere have been given with as much accuracy as experienced eyes could make them out; but the originals contain many blunders and omissions, some of which, but not all, can be corrected. Many of these mistakes have arisen from the employment of ignorant workmen by the marble-cutter, and others consist of the omission of final letters of words, from the workman having miscalculated his space upon the marble, as in Zosimeni for Zosimenis, in the inscription, Room V. No. 14, and in MANIBV for manibus, and CONIVGI for conjugis, in the inscription No. 22. These small sarcophagi were prepared for sale, as tomb-stones are at this day kept for sale in stonemasons' yards.

No. 10 of the present room affords a clear instance in which the fluted ornament has been chiseled away from the upper part of an urn, to allow of the formation of a small tablet to bear an inscription which suited the purpose of the purchaser. Omissions of letters, as in the inscription No. 25, in which FRATI occurs for FRATRI, are not uncommon in inscriptions of all ages.

More than thirty years ago an omission of this kind was

been used. A bas-relief, in front, represents the *cœna feralis*, or Funeral Feast. An elderly person is seen reclining on a couch, with a small tripod table, furnished with provisions, standing in front. In his left hand he holds a cup, or patera, and his right is stretched out in the act of delivering a sort of fillet to a boy, who stands at the extremity of the couch; on the upper part of this urn, intended for a lid, is a wreath of laurel, from which bands or ribbons reach to the corners of the lid, and terminate in ivy-leaves. On the sides of this urn are a vessel for libations and a patera, also in bas-relief. This urn was presented to the British Museum in 1817, by W. A. Mackinnon, Esq. Its dimensions are fifteen inches two-eighths without the cover, by eleven inches at the base.

#### Room V. No. 2.

A sepulchral Urn, dedicated to the memory of Atimetus by Flavia Dada, his wife, and Fortunatus his son. Atimetus and Fortunatus are both designated in the inscription as the emperor's freedmen, and Atimetus as the superintendent of his camp-equipage.

In a bas-relief, in front, is the figure of Atimetus reclining upon a couch, a wreath in his right hand, and another upon his head; his left hand holds a cup. A female attendant, of the size of a child, supports his shoulder, while two naked children appear playing behind the couch. Below is this inscription:

pointed out to the present writer in the Greek part of the Rosetta inscription, by the late Professor Porson. At the beginning of line 23, the word *XONOS* occurs, evidently for *ΧΕΝΟΣ*. The keen eye of the Professor presently discovered a very minute *rho* placed close above the first *omicron*. The conclusion he came to was, that the person who cut this, as well as the two accompanying inscriptions in the hieroglyphic and *Coptic* characters, was an Egyptian; that he had been told *so*, and repaired his blunder by an interlineation.

D. M. S.

ATIMETI . AVG. L. A. SVPELL

CASTRENSI . FECERVNT

FLAVIA . DADA . CONIVG. B.M.

ET . FORTVNATVS . AVG. L. PARENT

OPTIMO.

This urn was likewise presented to the Museum by W. A. Mackinnon, Esq., in 1817. Gruter gives the inscription, DLXXXIII. 10, and says it was then in the church of St. Apollinaris. Dimensions, one foot two in length, by one foot six inches and a half in height.

Room V. No. 3.

A monumental Inscription, erected by his parents to M. Naevius Proculus, who died at the age of twenty-one years, two months, and fifteen days:

D. M.

M. NAEVIO . PROCVLO

OPT. CONIV . l<sup>iiii</sup>. VENER.

MIL. ANN. III. QVI . VIX. AN.

XXI. M. II. D. XV. PARENTES

FILIO . DVLCISSIMO.

It was presented to the Museum in 1757, by Thomas Hollis, Esq. Dimensions, one foot half an inch, by eleven inches and an eighth in height.

Room V. No. 4.

An Urn, of a rectangular form ; the lid, or pediment, ornamented in the centre by a wreath of laurel, with a dolphin at each corner. In front, upon a tablet, overhung by a festoon, is this inscription :

VERNASIAE

CYCLADI

CONIVGI . OPTIMAE

VIX. ANN. XXVII.

VITALIS. AVG. L.

SCRIB. CVB.



## Room V. No. 4.



Below, under another pediment, are the figures of a man and wife; their right hands joined, and the letters F. A. P. between them.

On each side of this urn is a laurel-tree. Lighted  
ing upright, support the corners of the

Vitalis, who dedicated this monument to the memory of his wife, Vernasia Cyclas, was the emperor's private secretary, *Scriba Cubicularis*. The inscription on this urn is given in Gruter, DLXXVI. 2, who adds, "Romæ apud Horatium della Valle." He notices the letters F. A. P. in his "Abbreviatarum Interpretatio, tom. ii. pt. ii. xcix. ; but, contrary to his usual practice, leaves them unexplained.

Dimensions, two feet in height, by thirteen inches and an eighth.

Room V. No. 5.

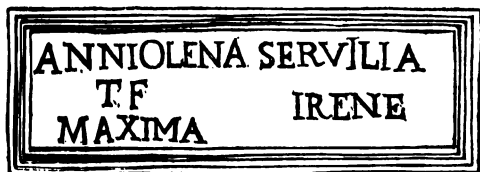
A square sepulchral Urn; the front supported by two wreathed pillars with capitals of foliage, from which a festoon of fruits and flowers is suspended. Two eagles stand upon the base within the pillars, their heads thrown back, pecking at the lower part of the festoon, which hangs between them, and which in part conceals a pair of folding gates. Within the festoon, close below the lid, which has the form of a pediment, is the following inscription, implying that L. Lepidius Maximus dedicated this urn, at his own expense, to the memory of his father, L. Lepidius Epaphras :

DIIS MANIBVS  
L. LEPIDI EPAPHRAE  
PATRIS OPTIMI  
L. LEPIDIVS  
MAXIMVS F.  
DE . SVO.

The lid and plinth of this urn are modern. It was presented to the Museum by W. A. Mackinnon, Esq., in 1817. Gruter, DCCXXXII. No. 4, gives this inscription, and also Boissard in a less correct form, part vi. pl. 128. This urn was then in the church of St. Sebastian at Rome. Dimensions, one foot one inch and an eighth, by sixteen inches in height.

## Room V. No. 6.

Two Ollæ, or circular urns of earthenware, let into excavations of the wall within an arch, in the same manner in which such vessels were usually placed in the Roman columbaria, containing the ashes of domestic servants, or people of an inferior order; the lids only, which are moveable, being seen. An inscription in front records simply the names of the persons, probably domestics, whose ashes were once deposited within.



## Room V. No. 7.

A circular sepulchral Urn, the front of which is filled by a tablet, inscribed by Lucretius Lucretianus



to his most excellent friend Pompeius Justinianus.  
Height, ten inches.

## Room V. No. 8.



A sepulchral Urn, in the front of which the figure of a man is represented lying upon a couch, naked to the waist, holding a vase in his left hand. The inscription on a tablet below informs us that it is the monument of T. Titulenus Isauricus, erected to his memory by his wife, Julia Tyche. This urn was formerly in the Mattei collection. Dimensions, one foot six inches and a half in height, by twelve inches and a half.

Room V. No. 9.

(Blank.)

Room V. No. 10.

An oval Urn, with two handles, fluted, tapering towards the bottom; eighteen inches high by sixteen inches in the broadest part. A tablet in front shows it to have been consecrated to the memory of Flavia

Ælius Victor, a soldier of the fourteenth cohort of the city, by Orbia Rhodope, his wife, whom he had appointed to be his heir :

D. M.  
FL. AELI. VICTORIS.  
MILITIS . COH. XIII.  
VRB. ORBIA . RHODOPE  
HERES . CONIVGI  
BENE . MERENTI  
POSVIT.

This urn was brought from Rome, about 1780, by the then Duke of St. Alban's.

Room V. No. 11.

An oblong square Urn, eleven inches in height, by twenty-one inches and a half in width ; flat ; the lid and plinth modern. On a lengthened tablet, in front, is this inscription :

D. M. SILIAE . ATTICAE . FECIT  
P, SILIVS . ABASCANTVS . MATRI  
PIENTISSIMAE.

Little winged genii are represented at each end of the tablet, stooping, as if preparing each to throw fruit to a bird beneath. The sides of this urn are ornamented with griffins standing, and a laurel border runs beneath the tablet. The interior of this urn has two divisions, probably intended to contain the ashes of two persons. It was formerly in the Burioni villa.

Room V. No. 12.

A sepulchral Urn, shaped like a bowl, flat at the top ; ornamented all round, in relief, with branches of different plants, among which are seen a lizard, an owl, and several small birds.

Two handles at the upper part of this urn rest on twisted stems ; on the flat parts of each two naked boys are represented supporting a vase.

This urn was sent from Rome by Mr. Gavin Hamilton, who found it in a tomb near Naples. Height,

## Room V. No. 12.



seven inches and a half; diameter of the top ten inches and three quarters, exclusive of the handles.

## Room V. No. 13.

A Sarcophagus, on the front of which is represented a family lamenting over a dead body. The corpse, which is that of a female, is extended upon a couch, around which the friends and relatives of the deceased are assembled expressing their grief. The sandals of the deceased lie beneath the couch, where a dog is also represented. The ends of this sarcophagus are ornamented with griffins resting on their hind legs. The lid, and the plinth at the bottom, are modern additions.

Spon, in his "*Recherches Curieuses d'Antiquité*," 4to. Lyon, 1683, p. 1, has engraved this sarcophagus as a vignette. Bartoli also engraved it in his "*Admiranda Romanarum Antiquitatum Vestigia*," fol.

1693, tab. 72, at which time it stood in the Capranica Palace at Rome<sup>15</sup>. Montfaucon copied Bartoli's plate as an illustration of the "Luctus Domesticus" mentioned by Lucan. The height of this sarcophagus, as far as the ancient work extends, is eleven inches and a half, by three feet five inches in width.

Below No. 13, and not yet numbered, stands the front of a sepulchral Urn.



It represents a small female Figure, naked to the

<sup>15</sup> Bartoli gives the following title and explanation to the figures on this marble:

"DOMESTICUS LUCTUS MULIERIS DEFUNCTÆ.

"1. Universæ Familiæ luctus, et ejulatus funebrem lectum circumdat, a capite, Pater togæ lacinia operto capite. 2. Ad pedes Mater velata, uterque cubito nixi, et ad dolorem compositi sedent. 3. Sororum altera retro stat solutis capillis, altera solvit. 4. Ex propinquis alter nimio cruciatu actus brachia, manusque tendit. 5. Alter digitis lacrymas tergit. 6. Servi etiam stantes dolori incumbunt. Infra Canis pultem sive offellam rodit, mox in rogo cum carioribus defunctæ injiciendus."

waist, extended on a couch, between two busts of larger size. A bird, with a cake in its beak, and a tripod table, bearing three small vessels, stand in front of the couch, the ledge of which is inscribed **COR. ONESIME**. Beneath, upon a tablet, is an inscription indicating that **Servius Cornelius Diadumenus** has dedicated this urn to the memory of his wife, **Cornelia Servanda**, who lived sixty years, and of **Cornelia Onesima**, his house-born slave, who lived nine years, five months, and twenty-eight days :

**DIS . MANIBVS . SERVIVS . CORNELIVS  
DIADVMENVS . CORNELIAE . SERVA  
NDAE . CONIV . SVAE . CARIS . VIX . AN . LX.  
ET . CORNELIAE . ONESIMAE . VERNE . SVA  
VIX . ANN . VIII . MEN . V . DIE . XXVIII .**

The busts are evidently those of **Diadumenus** and his wife. Dimensions, two feet, by two feet one inch.

Room V. No. 14.

A sepulchral Urn, in the form of a circular temple ; its cornice supported by three terminal figures, bearded, and draped to the waist. Six fluted pilasters with Ionic capitals, placed at regular distances between the figures, also support the cornice ; and festoons of fruits and flowers hang from the waists of the terminal figures upon the lower rim of the urn. In the front is a tablet, with an inscription to **Serullia Zosimenes**, dedicated by her son, **Prosdecius**.

**D. M.  
SERVILLIAE ZOSIMENI  
. QVAE VIXIT ANN. XXVI.  
BENE MEREN. FECIT  
PROSDECIVS FILIVS.**

Above the tablet, seated upon vases which are overthrown, and from which water is pouring, are two genii, or little boys, playing with a bird. At the base



of the terminal figures, respectively, a snail, a lizard, a frog, a craw-fish, a crab, and a tortoise are seen feeding upon the fruits of the festoons.

Height, eleven inches, by eleven inches and three quarters in diameter.

Room V. No. 15.

An altar-shaped Sarcophagus ; the lid in the form of a pointed roof, ornamented with flowers and leaves. It is inscribed to Publius Licinius Successus, by Comicus and Auriola, his parents. He lived thirteen years, one month, and nineteen days, as is shown by the following inscription :

DIS. MAN.

COMICVS . ET

AVRIOLA . PARENTES

INFELICISSIMI

LICIN IO SVCESSO

V. A. XIII. M. I. D. XIX.

The tablet which bears the inscription is supported on each side by a Cupid, or winged genius, standing on a cornucopia, each holding the end of a festoon which hangs in front, between which and the bottom of the tablet a genius without wings is represented riding on a sea-horse : two birds stand at the feet of the Cupids.

Boissard engraved this urn in his "Antiquitates Romanæ," part. iv. tab. 88<sup>16</sup>, as long ago as the year 1598, when it stood in the Villa Carpenica. Mr. Townley purchased it, in 1786, at the sale of Sir Charles Frederick's collection.

The height of this urn is one foot four inches, by fourteen inches two-eighths in width.

Room V. No. 16.

(*Blunk.*)

<sup>16</sup> See also Montfaucon, *Antiq. Expliq.*, tom. v. part i. pl. lvi.

## Room V. No. 17.



A sepulchral Urn, of an upright rectangular form, richly ornamented with foliage, and supported at the sides by pilasters, erected to the memory of Cossutia Prima. The half-figures of a panther, an eagle, and a deer are introduced above the tablet, and, below, an infant genius is represented driving a car drawn by

four horses. The sides of this urn are ornamented with pine-trees, a bird perched at the top, and another bird and a snake placed at the foot of each tree. Height, twenty-one inches, by fourteen inches six-eighths in width at the base. This urn was found in the grounds belonging to the Villa Maroni, near Rome, in the year 1788.

Room V. No. 18.

A sepulchral Urn, apparently of a square form, but rounded at the back. On the front, two female genii, clothed in long tunics and winged, are represented supporting a wreath of oak-leaves, within the area of which is this inscription :

TI. CLAVDIVS

LVPERCVS

ACTES . LIB.

"Tiberius Claudius Lupercus, the freedman of Acte." The lid, in the shape of a rounded pediment, is ornamented with the representation of two birds on each side of a vase ; but it is modern, as well as the plinth at the bottom of the urn. The urn itself, including the lid, is fifteen inches six-eighths in height, by sixteen inches at the base. It was presented to the Museum in 1817, by W. A. Mackinnon, Esq.

Room V. No. 19.

Two earthen Olkæ, similar to those described in Room V. No. 6. A slab in front records the names of the persons whose ashes they formerly contained :

P. STENIVS

RVPVS

DEC.

PLOSVRNIA

T. L. SALVILLA.

Room V. No. 20.

A funeral Inscription, dedicated by Eutycheon to his daughter Eutychia, who is stated to have lived nine years, nine months, twelve days, and four hours :

D. M.

EVTYCHIAE

EVTYCHION

PATER . CARISSIMAE

BENEMERENTI . POSV

VI. AN. VIII. M. VIII. D. XII.

H. III.

It was found in the Villa Pelluchi, near the Pincian Gate at Rome. Height, eleven inches, exclusive of the cover, by eleven inches six-eighths in width.

Room V. No. 21.

An Etruscan cinerary Urn, in baked clay. Upon the cover is a recumbent female figure represented asleep, her head resting on a pillow. A bas-relief in front represents Echetus fighting with a ploughshare for the Greeks at the battle of Marathon.

The following is the account which Pausanias gives of this combat. It happened, he says, as they relate, that a man in appearance and dress like a rustic, brought them assistance; who, when he had destroyed many of the barbarians with a ploughshare, suddenly vanished: nor, when the Athenians inquired of the oracle who this unknown person was, could they get any other answer than that they should worship the hero Echetus<sup>17</sup>.

Upon the border of the urn, over the bas-relief, is a short inscription, slightly cut into the clay, in

<sup>17</sup> Συνίβη δὲ, ὡς λήγουσιν, ἄνδρα ἐν τῇ μάχῃ παρῆναι, τὸ εἶδος καὶ τὴν σκιὴν ἀγρεύων· οὗτος τῶν βαρβάρων πολλοὺς καταφονεύσας ἀρότρῳ, μετὰ τὸ ἔργον ἦν ἀφανής· ἱερομένους δὲ Ἀθηναίους, ἄλλο μὲν ὁ Σιὸς ἐς αὐτὸ ἔχρησεν οὐδὲν, τιμᾶν δὲ Ἐχέτιλαιον ἐκίλευσιν ἤρωα. Pausan. Attica, c. xxxii.

"Qua imagine," says Osann, Sylloge Inscr. Antiq. Græc. et Lat., fol. Lips. et Darmst. 1834, p. 231, "in Etruscis urnis sepulchralibus nulla frequentior obvenit." See also Winckelm. Monum. Antichi Inediti, p. 105; Montfaucon, Antiq. Explip. tom. v. tab. 57, No. 2; Zoëga, Bassiril., tab. 40.

Etruscan characters. It reads from right to left, and remains, as yet, undeciphered.

Height of the urn, eight inches and a half, without the cover, by thirteen inches in length. Height to the head of the figure upon the cover, thirteen inches and a half.

Room V. No. 22.

A sepulchral Urn, of a square form, eight inches and three-quarters high, exclusive of the lid, which is modern, and nine inches in width. A tablet in front bears this inscription :

DIS MANIBV  
CLAVDIAE  
FORTVNATAE  
CONIVGI  
SANCTISSIMAE  
OPTIMAE DE SE  
MERITAE  
IVCVNDVS . AVG. LIB.  
ACTOR . XXXX. GAL.

Jucundus, one of the emperor's freedmen, a leader or commander of forty galeati, dedicates this urn to the manes of Claudia Fortunata, his most chaste and deserving wife.

Below the tablet is a vase, from which two stems of ivy branch out and cover those parts of the front which are not occupied by the inscription. This urn was formerly in the collection of Sir William Hamilton.

Gruter gives several inscriptions in which females bear the name of Claudia Fortunata.

Room V. No. 23.

The front only of a cinerary Urn, with an inscription from a father to the memory of his deserving daughter Lucretia, who lived twelve years and eight months :

LVCRETIA

QVE VIXIT

ANN. XII. M. VIII.

PATER . B. M. F.<sup>18</sup>

It was presented to the British Museum in 1757, by Thomas Hollis, Esq. Dimensions, eleven inches, by eleven inches and a half.

Room XI. No. 24.

An Etruscan cinerary Urn, in baked clay, on the cover of which is a female figure half-recumbent, holding a wreath in her right hand. The story of Echetus is told in the bas-relief in front, exactly in the same manner as on No. 21. An Etruscan inscription appears on the upper part of the urn, not cut into the clay, as in No. 21, but painted in red letters. Like that in No. 21, however, it reads from right to left.

The same inscription occurs on a fictile cinerary urn, which also bears the story of Echetus, engraved in Dempster's *Etruria Regalis*, fol. Flor. 1723, tom. ii. tab. liv., and which at that time belonged to the Cardinal Gualtieri at Rome. The Gualtieri collection was dispersed, towards the middle of the eighteenth century. Many articles belonging to it fell into the hands of Sir Hans Sloane. The urn, however, at present described, came to the British Museum with Sir William Hamilton's collection. Its greatest height, extended to the head of the figure upon the cover, is seventeen inches; the length of the urn thirteen inches and a half. The figures in the bas-relief in front retain a considerable portion of the colours with which they were originally painted. The height of this urn without the cover is eight inches and a half.

<sup>18</sup> *Bene merenti fecit.*

Room V. No. 25.



A sepulchral Urn, of a square flat form ; the lid modern. It is dedicated by T. Sex. Hecticus, to his excellent brother T. Sex. Agatha :

D. M. T. SEX. AGATHÆ

T. SEX. HECTICVS

FRATI<sup>19</sup> . OPTIMO . F.

Height of the urn, six inches, by twelve inches and a half in width. It was presented to the British Museum by Thomas Hollis, Esq.

Room V. No. 26.



An oval-shaped sepulchral Vase in alabaster, with an inscription to Flavia Valentina.

The urn itself still contains the ashes of the de-

<sup>19</sup> No doubt for FRATRI.

ceased; with which, when first discovered, were mingled seven coins of emperors, from Antoninus Pius to Elagabalus, inclusive. It was found in 1772, abo two miles from the Lateran Gate of Rome, near the Via Latina.

Height, eight inches and a half.

Room V. No. 27.

A square sepulchral Urn, ornamented with Ionic pilasters at the sides of the front, between which is a tablet bearing an inscription to Junia Pferis, whose bust is represented below within a circular frame, supported by griffins: the lid forms a pediment.

M. IVNIVS . M. L.  
HAMILLVS . SIBI . ET  
IVNIAE PIERIDI  
CONIVGI . CARISSIMAE

Height at the centre of lid, fourteen inches and a half, by thirteen inches and a half in width.

The lid is pointed. Its front represents five birds pecking at a berry. Height to the point of the lid fourteen inches, by fourteen inches in width.

Room V. No. 28.

An Olla or circular Urn of earthenware, similar to those already described in Nos. 6 and 19. The inscription placed in front of it records the name of Opilia Faustilla, who lived to the age of sixty-five:

D. M.  
OPILIA  
FAVSTILLA  
VIX. AN. LXV.

Height, six inches, by seven inches and a half in length.



## Room V. No. 29.

A square sepulchral Urn, the sides of which are ornamented with full-blown roses, and the front with figures of birds pecking at a festoon of fruits and flowers pendent from rams' heads; a tablet in the upper part of the front bears the words,

COELIA PL

ASTERIS.

The lid, which is ancient and roof-shaped, has human heads at the angles, and a bas-relief of two griffins supporting a wreath in front. This urn is ten inches in height, without the lid, by thirteen inches in width at the base. It was found in the environs of Naples, and came to the British Museum with the collection of Sir William Hamilton.

## Room V. No. 30.



An oval Urn of marble, fluted, consecrated to the memory of Publius Octanus Secundus, by his son  
A tablet in front bears this inscription :

D. M.  
P. OCTANI  
SECUNDI  
FIL. FEC.

The lid is modern. Mr. Townley purchased this urn at Rome in 1774. Its height, including the top, is seventeen inches and a quarter.

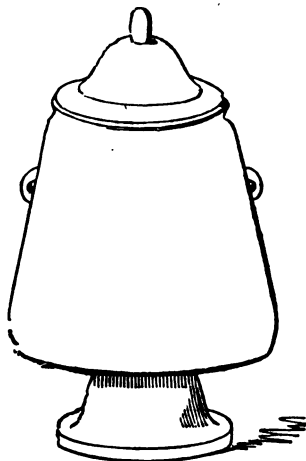
Room V. No. 30 \*, No. 37 \*, No. 39.



Three Vases are here brought together, rich in their material, but without ornament or inscription.

The first, No. 30\*, is a broad, but elegantly-shaped vessel of yellow alabaster, in which white onychine stripes are intermixed. Its greatest height, to the upper part of the lid, is twenty-one inches and a half, by seventeen inches and a half in width.

No. 37\*.



The second, No. 37\*, is a sepulchral Vase in the same material, somewhat in the form of a truncated cone, with a cover, and very diminutive handles.

Its height, to the extremity of the lid, is twenty inches; diameter, at top, eight inches and a half; at the bottom, above the pedestal, or foot, twelve inches and a half.

No. 39.

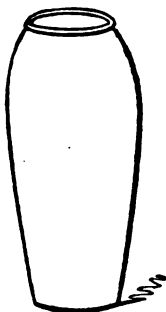
An Urn of alabaster, of a narrow tapering form, eleven inches and a half high; from the collection of Sir William Hamilton.

The ancient surface having been destroyed by corrosion, one-half of this urn has been re-polished, in order to restore it to its original appearance.

Such urns as these were not used as ossuaria only; many of them were intended to contain unguents. Pliny, speaking of the onyx, by which the ancients understood alabaster<sup>20</sup>, as well as the gem which we still

*Δίδως ἀλαβαστέρας, ἢ καλούμενος ὄνυξ. Dioscor. lib. v. c. 153.*

No. 39.



call onyx, says, "Hunc aliqui lapidem alabastriten vocant, quem cavant ad vasa unguentaria, quoniam optime servare incorrupta dicitur"<sup>21</sup>."

Horace, in his Ode of Invitation to Virgil, offers to exchange a cask of wine for one of these onychine vessels :

"Nardi parvus onyx eliciet cadum"<sup>22</sup>."

The alabaster vessel is also alluded to by Martial in his epigram, "de Papilo male olente:"

"Unguentum fuerat, quod onyx modo parve gerebas :  
Olfecit postquam Papilus, ecce garum est"<sup>23</sup>."

Pliny, in continuation of the passage above quoted, tells us how particular the ancients were in selecting the colour and condition of their alabaster vases<sup>24</sup>. The best alabaster was furnished by the quarries of

<sup>21</sup> Plin. Hist. Nat., lib. xxxvi. § 12. Ibid. lib. xiii. § 3.

"Unguenta optime servantur in alabastris."

<sup>22</sup> Horat. Carm., lib. iv. Ode 12.

<sup>23</sup> Martial, lib. vii. Epigr. 93. "Parva gerebat" is the usual reading of the first line in the editions of Martial: but *onyx* is always masculine, and *parve gerebas* has been suggested by the commentators.

<sup>24</sup> "Probantur quam maxime mellei coloris, in vertice maculosi, atque non translucidi. Vitia in iis corneus color aut candidus, et quicquid simile vitro est." Plin. ut supr., lib. xxxvi. § 12.

Carmania and other parts of Asia; the whitest was got about Thebes in Egypt, and near Damascus.

Room V. No. 31.

A fragment of a testamentary Inscription, sawed from the front of a sarcophagus found in 1776, in the Villa Pellucchi, near the Pincian Gate of Rome:

- - - - - VVCVIVS  
 - - - - - MONIMENTI . RELIQVI  
 - - - M QVE SVARVM . CVLTVRAM  
 - - - LIBERTIS . LIBERTABVS  
 - - - VIS . VSVM . FRVCTVM INSVLAE  
 - - ALATIANAE . PARTIS QVARTAE . ET  
 QVARTAE . ET . VICENSIMAE QVAE IVRIS  
 SVI . ESSET . ITA VT EX REDITV EIVS . INSV  
 LAE . QVOD ANNIS DIE . NATALIS . SVI . ET  
 ROSATIONIS ET . VIOLAE . ET . PARENTALIB.  
 MEMORIAM . SVI . SACRIFICIS . QVATER . IN . AN-  
 NVM . FACTIS . CELEBRENT . ET . PRAETEREA . OMNIB . K.  
 NONIS . IDIBVS . SVIS . QVIBVSQ MENSIB LVCERNA .  
 LVCENS . SIBI . PONATVR . INCENSO . INPOSITO .

From this fragment it should seem that the testator bequeathed to his freedmen and freedwomen the usufruct of certain property, with the annual rent of which they were to celebrate his memory upon his birth-day, and upon the days when the Romans were accustomed to dress the tombs of their friends and benefactors with garlands; to perform sacrifices in his honour four times in every year; and besides this, on the kalends, nones, and ides of every month, to place in his tomb a lamp with incense.

This inscription, in the same state of mutilation as at present, is engraved by Martini<sup>25</sup>. The dimensions of this fragment are thirteen inches in its greatest height, by eleven inches and a half in width.

<sup>25</sup> Dallaway also has given an incorrect copy of this inscription in his *Anecdotes of the Arts in England*, p. 334.

## Room V. No. 32.

A sepulchral Urn, of a broad oval form, the front of which represents two storks destroying a serpent, whose head and tail coil round the necks of the birds. Between them is a tablet, which records that Pompeius Locusto, sixty-five years of age, his wife Attilia Clodia, aged sixty, and their son Pompeius, aged twenty-one, all died in one day from the effect of poison :

POMPEIVS LOCVSTO VIX. AN. LXV.

ATTILIA . CLODIA . CONIV̄ . VIX. AN. LX.

POMPEIVS . EORV̄ . FILIVS . VIX. AN. XXI.

OMNES . VNO DIE . EADEM . VENENI . VI.

INFELICEM DIEM . OBIERV̄ . SVPREMV̄.

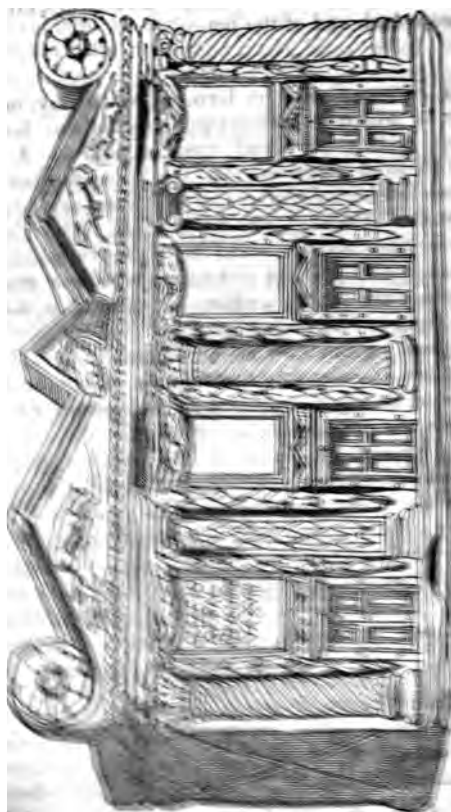
At the back of this urn two other storks are represented drinking from a vase. The lower part has flutings, and the lid is ornamented with thin festoons. Its height and width are each thirteen inches. This urn was discovered in the vicinity of Rome, in that part which was called *Ager Romanus*, and came to the British Museum with the collection of Sir William Hamilton.

## Room V. No. 33.

An oblong rectangular Urn, with a lid in the form of a double-pointed roof. It is thirteen inches in height, by twenty-three inches in length. The front of this urn is divided, by three spirally-fluted columns and two pilasters with Ionic capitals, into four compartments, in the lower part of each of which is represented a portal or door, surmounted by a tablet hung with a garland of laurel. The first of these tablets only bears an inscription, to Caius Magius Heraclida, the son of Quintus, of the Palatine tribe, who died at the age of eighteen :

C. MAGIO  
Q. F. PAL  
HERACLIDAE  
V. A. X.VIII.

From 12. 38.



The other three tablets are blank. The pediments in front of the double lid have each a bas-relief of a deer, attacked in front by a serpent, and in the rear by a dog. In the division between them is a rabbit, feeding from a basket of fruit. Two spears, crossed, decorate each end of the urn.

Room V. No. 34.

An Etruscan cinerary Urn, in baked clay, on the cover of which is represented a recumbent female, asleep, resting her head upon a pillow. A bas-relief in front represents the single combat between the two brothers, Eteocles and Polynices, as described in Statius' *Thebais*, lib. xi. v. 540. The Furies, carrying their torches, stand near the combatants as spectators and abettors. At each end is a pilaster, and above the figures an Etruscan inscription, written from right to left, in red letters.

An urn exactly similar, in material, subject, and inscription, formerly in the Cardinal Gualtieri's collection at Rome, is engraved in Dempster's *Etruria Regalis*, tom. ii. tab. liii.

The present urn came to the Museum with Sir William Hamilton's collection. Its height, including the head of the figure upon the cover, is fifteen inches; length of the urn, seventeen inches.

The story of Eteocles and Polynices (like that of Echelus) was a favourite subject with the ancient artists. Pausanias says it was one of the subjects which were represented upon the chest of Cypselus<sup>26</sup>.

Room V. No. 35.

A Sarcophagus, rounded at the ends, upon the front of which the marriage of Cupid and Psyche is represented. They are reclining upon a couch, in the manner described by Apuleius in his "Golden

<sup>26</sup> Pausan. *Eliac. prior.*, c. 19, edit. Kuhnii, p. 425.



*Ann.* A silver table, in front, bears a fish, and near it is an infant Cupid playing beneath the couch with a rabbit. Other Cupids and Psyche act as attendants, performing on musical instruments, or bringing fruits and other offerings in honour of the nymphs. This sarcophagus was brought from Rome, many years ago, by the Duke of St. Albans. It measures four feet four inches in length, by fifteen inches and a half in height, and eighteen inches in width.

Room V. No. 36.

A square sepulchral Urn, on the front of which is a tablet bearing an inscription to D. Albicus Licinus.

D. ALBICCI . LICINI  
ANTONI LIBERALIS.

On each side of the inscription is a head of *Harporus turritulus*, supporting a festoon of oak-leaves, at which two birds are pecking. Two Harpies appear at the lower corners of the urn. A basket of fruit, and two more birds, form the chief ornament of the lid, which is turned like a high roof. This urn was purchased by Mr. Townley, in 1786, at the sale of the Baron Frederick's collection.

Room V. No. 37.

An *Urn* of elegant shape, with two solid ears or handles, decorated by masks of the bearded Bacchus, and with ivy.

In front is this inscription, in which the *u* and *r* in *URNA* form one letter:

D. M.  
URNA  
URNA  
URNA  
URNA

from Titius Justus to his dearest wife Flavia Eunya. The word LIVGI is obviously a mistake of the sculptor for CONIVGI.

Room V. No. 37.



The festoon formed by the branches of a vine in full leaf, with its fruit, suspended from the Bacchanalian heads, recalls a passage of Tibullus, lib. ii. eleg. 1:

"Bacche veni, dulcisque tuis e cornibus uva  
Pendeat<sup>27</sup>."

On the side of the urn which is opposite to the inscription, the same masks support branches of the olive.

The lid is modern. Height of the urn, without

<sup>27</sup> See also "Senatusconsulti de Bacchanalibus Explicatio, auctore Matthæo Ægyptio," fol. Neap. 1729, pp. 31, 32.

the Hd, fourteen inches, by ten inches and a half in width.

Room V. No. 38.

The front of a sepulchral Cippus, found in the Villa Pelluchi, near the Pincian Gate at Rome<sup>22</sup>. The inscription upon it is from L. Dasumius Callistus to his excellent freed-woman and most chaste and deserving wife, Dasumia Soteris, with whom he had lived for thirty-five years without any disagreement; wishing that she had survived him, rather than have left him the survivor:

D. M.

DASUMIAE SOTERIDI. LI  
BERTAE. OPTIMAE. ET. CON  
IUGI. SANCTISSIMAE. BENE  
MER. FEC. L. DASUMIUS CAL  
LISTUS. CVM. QVA. VIX. AN  
XXXV. SINE VLLA. QVE  
RELLA. OPTANS. VT. IPSA  
SIBI. POTIVS. SUPERSTES. EV  
INSET. QUAM. SE. SIBI. SUPER  
STITEM. RELIQUISSET

It was published by Fabretti in his *Inscriptions*, p. 267.

Room V. No. 40.

An altar-shaped sepulchral Urn, of an upright rectangular form in front, but rounded at the back. The front is ornamented at the upper corners by the heads of rams, and at the lower by two birds. A garland of laurel hangs suspended from the rams' horns. A tablet, immediately below which is a Medusa's head, bears an inscription, intimating that such-and-such a slave, consecrated this urn to the

<sup>22</sup> *Smith's & Ancients of the Arts in England*, p. 323.

memory of Isochryses, her master, who died at the age of twenty-four:

DIS MANIB  
ISOCHRYSI  
V. A. XXIII.  
IVNIA  
LAIS  
SER  
BENE  
MERENTI.

The height of this urn, exclusive of the lid and plinth, which are modern, is thirteen inches, by nine inches and a quarter in width. It was formerly in the Mattei collection.

Room V. No. 41.

Another Olla, or circular Urn, let into a recess in the wall; in front an inscription dedicated by Apuleia Helpis to her deserving daughter, Apuleia Tychen, who lived thirty-seven years:

DIS MANIB.  
APVLEIA HELPIS FECIT  
APVLEIAE . TYCHENI. F . SVAE  
BENE . MERENT. QVAE  
VIXIT . ANNIS. XXXVII.

Dimensions of the inscription, eleven inches and three-quarters in length, by nine inches in height.

Room V. No. 42.

The front of a funeral Urn, in the upper part of which two birds are represented contending for some fruit. A tablet below bears an inscription from Flavius Apollonius to his deserving wife, Flavia Provincia, who died at the age of thirty-three, with whom he lived twenty-two years. He

also dedicated this urn jointly to themselves, their children, and their posterity:

D. M.

PLAVIÆ . PROVINCIAE

QVÆ . VIXIT . AN. XXXIII.

PLAVIVS . APOLLONIVS

QVAVIVS . SVAS . BEBE

MAERIVS . PVCT

QVÆ . VIXIT . AN.

XXXI . ET SVS

ET . SVS . PVCTIVS . BEBE.

Height, fourteen inches: width, eleven inches.

Room V. No. 45.

A square sarcophagus, 14 in. fourteen inches and a quarter high, measuring the lid by sixteen inches and a half in width. In the centre of the front is a relief, surrounded by two eagles, bearing the following inscription:

SVS MAERIVS

QVAVIVS . PVCTIVS

QVÆ . VIXIT . AN.

XXXI . ET SVS

ET . SVS . PVCTIVS . BEBE.

Within the pediment of the lid, which is roof-shaped, is a small bust of Pius Philotas, to whom the urn is dedicated.

Mr. Lamb has been the most remarkable part of this urn is a peculiarity in the lid, by which we are reminded of a very curious custom which the ancients occasionally practised in honour of their deceased friends. After the funeral rites had been performed, it was not unusual to visit the ashes of the departed at stated periods, and to make offerings to them of wine, milk, and frankincense, and to

adorn their urns with garlands of flowers<sup>29</sup>. These visits were sometimes acts of friendship, and sometimes the performance of them was expressly enjoined by the testament of the deceased. In order that this custom might more conveniently be complied with, a patera has been formed on the top of the lid of this urn, and in the bowl of the patera is an aperture, through which the wine, ointments, &c. were, on these occasions, poured upon the ashes<sup>30</sup>.

This urn was formerly in the collection of Sir William Hamilton.

Room V. No. 44.

The front of a Sarcophagus, bearing an inscription for a child of the name of Isidorus, who lived five years, twelve days, and five hours. Hermes, probably the father of Isidorus, who was likewise one of the emperor's freedmen, dedicated this sarcophagus to himself and his descendants:

D. M.

ISIDORVS VIXIT

ANN. V. DIES . XII. H. V.

HERMES AVG. LIB. FECIT

SIBI . ET . SVIS . POSTERIOR.

Height, nine inches and three-quarters, by fourteen inches and a half. This inscription was presented to the British Museum by Thomas Hollis, Esq., in 1757.

<sup>29</sup> "Adferet huc unguenta mihi, sertisque sepulchrum  
Ornabit, custos ad mea busta sedens."

Propert., lib. iii. 16. v. 23.

"Jam tamen extincto cineri sua dona ferebant,  
Compositique nepos busta piabat avi."

Ovid, Fast. lib. v. v. 425.

"Atque aliquis senior, veteres veneratus amores,  
Annua constructo sarta dabit tumulo."

Tibull. lib. ii. el. 4.

<sup>30</sup> Descr. of the Anc. Marbles in the British Museum,  
part v. p. 42, 4to. Lond. 1826.

## ROMAN PAVEMENT.

## Room V.

In the centre of the floor of this sepulchral chamber is preserved a Roman tessellated pavement, discovered under the south-west angle of the Bank of England, London, in the year 1805, about twenty-feet west of the westernmost-gate of the Bank opening into Lothbury, and at the depth of eleven feet below the surface of the earth. It was presented to the Museum by order of the Directors of the Bank, in 1806. The centre part of the pattern is composed of very small, black, white, and red tessellæ, forming a square of four feet, surrounded by a border nine inches in width, formed by tessellæ of a larger size, and of a coarse pottery material. The whole forms a square of five feet six inches.

ANGLO-ROMAN SEPULCHRAL STONE URNS, FROM CHESTERFORD AND SOUTHFLEET.

## Room VII.

A sculptured stone receptacle or Urn, three feet nine inches in length, by one foot one inch in height, in its interior; of a form approaching to half-oval. The front is angular, and presents three faces or divisions, ornamented by a female and two male busts in coarse relief, much injured. It is supposed, from this circumstance, originally to have contained three other urns or vases of a smaller form.

When Horsley wrote his "*Britannia Romana*," he saw this urn lying neglected in the mill at Chesterford, in Essex, in the neighbourhood of which it is believed to have been found. This monument was subsequently engraved in a detached plate, at the expense of Dr. Foote Gower. In March, 1803, Thomas Brand Hollis, Esq., presented it to the British Museum. He had received it from Dr.

Gower, who had obtained it from a blacksmith at Chelmsford, in whose yard it had held water. It is likewise engraved in Gough's edit. of "Camden's Britannia," vol. ii. pl. 18.

Dr. Gower supposed this urn to have been a receptacle of ashes of the kind called by Montfaucon and others *Quietorium*<sup>21</sup>.

At the left-hand corner, at the entrance of the same room or vestibule in which the Chesterford urn stands, raised upon the lid of a stone sarcophagus, is an urn of the rudest form, nearly spherical, of very strong red pottery: it stands twenty inches and a half in height, and is sufficiently capacious to hold twenty gallons. It was discovered at Southfleet, near Gravesend, in Kent, in the month of January, 1801: and then contained some burnt bones, and pieces of broken glass of a blueish colour, which the workmen threw away. The glass was the remains of a small bottle, with flat sides.

The sarcophagus, upon the lid of which this urn of pottery stands, was also found at Southfleet, later in the same year. It has the appearance of a massy stone divided into two parts, body and lid; is four feet four inches in length; and when the two, which fit each other in a groove, are closed, stands three feet two inches high. The interior, both above and below, is excavated in an oval form to considerable depth and height, and in the roughest manner. In this oval recess, when the sarcophagus was first opened, were found two glass urns or vases, containing each a considerable quantity of the remains of burnt bodies: both urns were open at the top; but one of them, containing the lesser portion of the bodies, to the extent of a third of the urn only, was filled to the brim with a transparent liquor. The

<sup>21</sup> See Camd. Brit., edit. 1789, vol. ii. p. 62.



glass urns are preserved in another part of the Museum collection.

An account of the discovery of these and other antiquities, found at Southfleet at the same time, was communicated to the Society of Antiquaries<sup>31</sup> by the Rev. Peter Rashleigh, the rector of the parish, by whose son, George Rashleigh, Esq., the antiquities above described were presented to the British Museum in 1836. The spot where they were found was unquestionably a Roman burying-place.

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<sup>31</sup> See the *Archæologia*, vol. xiv. pp. 37-221, and pl. vi. xxxviii. xxxix. xl., where they are engraved.

## CHAPTER XVIII.

## SEPULCHRAL CIPPI.

A CIPPUS is a low column, usually bearing an inscription. In form it was sometimes round, sometimes rectangular, and sometimes of uncertain figure; and was frequently without either base or capital.

The uses to which Cippi were applied were various. With distances engraved upon them, they served as milliary columns. From the reverses of ancient coins, it appears that decrees of the senate were occasionally inscribed upon them. They were set up as landmarks: and employed more frequently than for any other purpose as sepulchral monuments. The mausoleums and burying-grounds of the Romans were full of them.

The whole of the Cippi in the Townley collection of marbles are of this last description. They are mostly rectangular: one or two are excavated in the upper part, in the form of a basin or crater; and in one instance the upper part, or roof of the cippus, is perforated to receive libations. The greater part bear short inscriptions in front.

Cippi of the rectangular form, when without inscriptions, from the similarity of their ornaments, have frequently been taken for altars.

Room II. No. 14.

The capital or upper division of a votive Cippus. It represents two Birds, in bas-relief, drinking from a basin, behind which is a terminal figure of the God of Lampsacus. The sides are ornamented with the heads of fauns and bacchantes, with some other ornaments.



Cippi.  
Room II. No. 14.

Lampsacus, an old Greek city on the Hellespont, was noted for its temple to Venus Meretrix, and the obscenities practised by its inhabitants under the sanction of public worship. It was in remote times

a considerable place, and even under the Romans it had temples and other public buildings. It is now only a village, abundantly productive of wine, almost equal in flavour to that of Oporto when long matured in English cellars, and for which it still deserves to be sacred to Bacchus<sup>1</sup>.

Room VI. No. 33.

A rectangular sepulchral Cippus, hollow, bearing the general appearance of an altar. In front is a tablet to the memory of Viria Primitiva, the wife of Lucius Virius Helius, who died at the age of eighteen years, one month, and twenty-four days:

D. M.  
VIRIAE  
PRIMITIVAE  
VIX. ANN. XVIII.  
MENS. I. DIE. XXIV  
L. VIRIVS. HELIVS  
CONIVGI. DVLCIS  
HAVEDOMINA VALE. DOMN

Below the tablet a festoon of fruits and flowers hangs suspended from two rams' heads at the corners; from which, and from two goats' heads, at the corners opposite to the front, similar festoons are suspended to ornament the sides. At the lower corners of the front are two sphinxes, with a head of Pan in the area between them; at the lower corners opposite are two birds. A *præfericulum* above the festoon, and a lamb below, on one side; and a patera and lamb on the other adorn the sides. Cavaceppi engraved this marble in his "Raccolta di Statue," tom. ii. tav. 6.

Room VI. No. 45.

A rectangular sepulchral Cippus, without an inscription. See Dallaway's Constantinople, p. 366.

scription. On the front, beneath a festoon composed of fruits and foliage, suspended from the skulls of bulls, are two birds resting on the edge of a vase, out of which they are drinking. Dimensions, twenty-three inches in height by nineteen inches and a half in width at the base.

Room VI. No. 59.

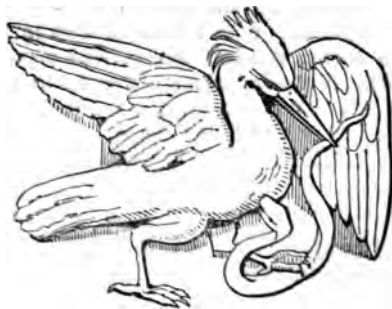
A square sepulchral Cippus, two feet one inch and an eighth in height, by one foot three inches and a half in width; ornamented with fluted columns and pilasters, rams' heads, genii, &c. On a tablet in front, an inscription to M. Coelius Superstes:—

M. COELIO  
SVPERSTITI  
FRATRI  
OPTIMO  
C. COELIVS  
SECUNDVS - F.

Room XI. No. 15.

A rectangular sepulchral Cippus, the front and sides of which are richly ornamented with masks, festoons of fruit, and birds: at the back is a poppy-plant. It is without inscription.

Room XI. No. 20.



A rectangular sepulchral Cippus, two feet six inches high, the inscription upon which has been erased. Under the cornice are heads of Jupiter Ammon, and from it hangs a large festoon of laurel. In the centre is an Ibis destroying a serpent, and underneath are two eagles, betwixt which a butterfly is attacked by two sparrows. On the sides are the patera and the præfericulum, rams' heads, festoons, swans, and sparrows. This marble formerly stood in the Burioni Villa at Rome.

## Room XI. No. 25.

A large square sepulchral Cippus, two feet eight inches and a half in height, by two feet in width, with fluted columns and pilasters at the corners, bearing an inscription to Marcus Clodius Herma, Annus Felix, and Tyrannus:

DIS MANIBVS  
M. CLODIO  
HE - MAE  
CONIVGI OPTIMO  
ET ANNIO FELICI FRATRI  
FECIT  
ANNIA AVGVSTALIS  
ET TYRANNO CARISSIMO<sup>2</sup>.

Beneath is a representation of Cupid driving a car drawn by four horses, in which an aged figure is seated, carrying off a female; probably intended for the rape of Proserpine by Pluto. This fable is ex-

<sup>2</sup> This inscription, with some variation, was published by Muratori, in his *Thesaur. Inscript.* p. 1328. It then stood in the church of Santa Maria Maggiore. Fabretti likewise quotes it, ch. v. No. 220, on account of the ornaments which surround it; at which time it was placed in the Villa Negroni. This Clodius Herma is mentioned in an inscription in the *Mus. Capit.*, published by Muratori, p. 604. See also Dallaway, *Anecd. of the Arts*, p. 331.

tremely common upon works of art, especially sarcophagi; being particularly appropriate to funeral monuments, from its obvious allusion to the fate of persons who were carried away by an untimely and premature death. Pluto is always represented and described in a chariot drawn by four horses<sup>3</sup>.

Addison, noticing the antique bassi-rilievi which he saw at Rome, says, "I remember I was very well pleased with the device of one that I met with on the tomb of a young Roman lady, which had been made for her by her mother. The sculptor had chosen the rape of Proserpine for his device, where in one end you might see the god of the dead (Pluto) hurrying away a beautiful virgin (Proserpina), and at the other the grief and distraction of the mother (Ceres) on the occasion. I have since observed the same device upon several sarcophagi that have inclosed the ashes of men or boys, maids or matrons: for when the thought took, though at first it received its rise from such a particular occasion as I have mentioned, the ignorance of the sculptors applied it promiscuously. I know there are authors who discover a mystery in this device<sup>4</sup>."

Upon this cippus another is placed, of a circular form, in part hollow; one foot three quarters of an inch in height, and one foot one inch and three-quarters in width; inscribed with the name of Phenariste the wife of Philophanus:

ΦΗΝΑΡΙΣΤΗΣ  
ΤΗΣ ΦΙΛΟΦΑΝΟΥ.

Room XI. No. 33.

A square sepulchral Cippus, with a tablet in front, bearing the following inscription:

<sup>3</sup> See Millingen's *Ancient Unedited Monuments*, 4to. Lond. 1822, p. 44.

<sup>4</sup> Addison's *Remarks on several parts of Italy*, &c. 8vo. Lond. 1733, p. 198.

VIPSANIA . M. VIPSANI  
 NVSA. ET . L. THALASSA  
 SIBI ET  
 TI. CLAVDIO . AVG. L. EPICTETO<sup>5</sup>.

Festoons of fruits and flowers, suspended from rams' heads, ornament the front and sides. On one of the sides, above the festoon, a butterfly, on the other a grasshopper, is represented, both caught by two birds.

On the top of this cippus, behind the scrolls and circular pediment which ornament the upper part, are two cavities, shaped like funnels, to receive libations. An eagle, with wings expanded, is represented in front, above the tablet.

Room XI. No. 40.

A monumental Inscription, cut from the front of a sepulchral cippus, to the memory of Claudia Tychen. Its dimensions, seventeen inches three-eighths, by eight inches :

D. M.  
 M. VLPIVS . CERDÓ  
 TITVLVM . POSVIT  
 CLAVDIAE . TYCHENI  
 CONIVGI . KARISSIM.  
 CVM QVA . VIX. ANNIS  
 -- I MENS. VI. DIEB.  
 III. HOR. X. IN DIE  
 MORTIS . GRATIAS  
 MAXIMAS . EGI  
 APVT . DEOS . ET  
 APVT . HOMINES.

Under the same number, above an altar to Diana, is a circular vase, or capital of a sepulchral cippus,

<sup>5</sup> This inscription is engraved in Boissard, l. iii. pl. 86. It was at that time in the Villa Cesi.



decorated with foliage. Round the rim above, the symbolical serpent is represented, with its tail in its mouth. This vase is one foot eleven inches in height. It is without inscription of any kind. This is an elegant vase, but is perhaps not ancient.

Room XI. No. 54.

A large rectangular sepulchral Cippus, ornamented at the corners with columns and fluted pilasters, with an inscription to Agria Agatha :

D. M.  
 AGRIAE  
 AGATHE  
 POSTIENSIS THALVS<sup>6</sup>  
 TVTOR . SEVIR. AVG. ET  
 AGRIA . THRYPHOSA . HEREDES  
 DE SVO . FECERVNT  
 B. ET . SI . BI . M.

Various animals ornament the upper cornice. The sides are adorned with griffins. The explanation of Sevir Augustalis will be found in Facciolati's Lexicon.

<sup>6</sup> The small *i* in Thailus was an after-insertion of the sculptor, who had then no room to insert the letter which he had omitted in its form of a capital ; or perhaps the rounded termination of the small *i* may imply it to be an insertion of later time than Roman.

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## CHAPTER XIX.

## ALTARS.

THE altars of the Greeks were originally made of heaps of earth, and sometimes of ashes, as that of the Olympian Jupiter mentioned by Pausanias<sup>1</sup>. In process of time they were formed of brick, and most commonly of stone. They were originally placed on mountains, in groves, and by the side of high-ways; but when temples were built, they were usually transferred to those edifices, though altars were often erected where there was no temple.

The altars among the Greeks were of three classes: *ἔμπυροι*, those which were designed for burnt offerings; *ἄπυροι*, those on which no fire was used; and *ἀναμικτοί*, without blood, those on which fire might be used to consume vegetable productions, but upon which no blood was to be spilt. Cakes of meal, fruit, and libations, were the ordinary offerings upon the two last classes of altars.

Venus had an altar at Paphos, which was *ἀναμικτός* (free from blood), but not *ἄπυρος* (without fire). Tacitus<sup>2</sup> says she was worshipped "*precibus et igne puro*," by supplications and fire alone.

The Greek altars were usually rectangular, but occasionally circular; sometimes they were of a triangular form. The Roman altars resembled the Greek.

The usual mode of consecrating altars was by placing a crown or garland of flowers upon them,

<sup>1</sup> Pausan. Eliac. prior. c. xiii.

<sup>2</sup> Tacit. Hist. ii. 3.

anointing them with oil, and then offering upon them libations of wine and oblations of fruits. The unction with oil, a practice derived from the most remote antiquity, formed the principal feature in the ceremony of their consecration.

On public festivals the altars were usually hung with wreaths of flowers; whence, in later times, when they were for the most part made of stone or marble, the heads of bulls, from which festoons of flowers were suspended, were often sculptured upon them. Instances of such altars will be found in the Elgin Room, Nos. 117, 121, 179; as well as among the altars about to be described.

Altars, as well as temples, were accounted so sacred by the ancient Greeks, that most of them had the privilege of protecting malefactors of various descriptions, debtors, and even slaves, who fled to them for refuge; and it was deemed an act of sacrilege to force the fugitive away.

The most ancient altars were adorned with segments of spheres, called horns. The figures of Roman altars upon coins are rarely, if ever, without them; and the altars which remain in the ruins of old Rome have the same ornament. Moses was commanded to erect an altar with four horns<sup>3</sup>. These horns served for various uses. Victims were fastened to them; and supplicants who implored protection clung to them.

The sanctity of temples, images<sup>4</sup>, and altars, was generally preserved inviolate until the time of Tiberius Cæsar, who, seeing the encouragement which

<sup>3</sup> Exod., c. ii. ver. 27.

<sup>4</sup> In the frieze from the Temple of Apollo Epicurius at Bassæ, now in the British Museum, No. 10 of the Phigaleian marbles, Hippodamia, the wife of Pirithous, is represented upon her knees, clinging in terror to the image of Diana. See the *Elgin and Phigaleian Marbles*, vol. ii. p. 197.

such asyla held out to crime, is said to have abolished all except those of the temple of Juno at Samos and of a temple of Æsculapius. Tacitus, however, speaks of them as being only reformed, and their privileges abridged, by his direction.

Independently of the public altars of the Greeks and Romans, they had also private or domestic altars, which, among the Romans, were dedicated to the Lares or Penates, the household-gods. The Greeks called them *εσχαραι*, and the Latins *foci*. These *εσχαραι* and *foci* were but one step in height from the ground<sup>5</sup>.

It was usual to inscribe upon the altars the name or character of the divinity to whom they were dedicated. St. Paul speaks of an altar at Athens inscribed to the "Unknown God." Sometimes the attributes of the divinity only were sculptured upon the altar, without inscription. Of the former kind the present collection furnishes instances, in the altars to the Bona Dea Ananiensis, to Diana, to Silvanus, and to the Tyrian Hercules: of the latter, instances are afforded in altars to Apollo and Bacchus; on the front of the latter Silenus is represented riding upon a panther.

The instruments and vessels of sacrifice often occur upon these altars as ornaments. 1. The *securis*, or axe with which the victim was slain. 2. The *secespita*, or *cutter*, with which the sacrifice was cut to pieces. 3. The *præfericulum*, or ewer, which contained the wine for libation. 4. The *patera*, or bowl into which the wine was poured before it was thrown upon the altar. The *patera* was broad and shallow, with a

<sup>5</sup> So far did the Romans carry their superstition, that on the Esquiline Hill an altar was consecrated to *bad fortune*. Cicero de Natura Deorum, lib. iii. c. 25, says, "Aram malæ fortunæ Esquilis consecratam videmus." See also Pliny, Hist. Nat., lib. ii. c. 7.

rising in the middle, and had sometimes one or two projecting handles. The *præfericulum* and the *patera* were so nearly related in their use, that they frequently occur together, in bas-reliefs, upon the same side of the altar; and sometimes the *securis* and *culter* appear together.

Room VI. No. 17.

A votive Altar sacred to Apollo. In front, a raven resting upon a festoon of laurel, suspended from the upper corners. On each of the sides a laurel-tree is represented: it has no inscription. Height, sixteen inches five-eighths, by thirteen inches in width.

Room VI. No. 19.

An Altar of Roman work, ornamented with Egyptian figures. In front a female figure, conjectured to be a priestess of Isis, in bas-relief, kneeling, holds a tablet before her, on which are represented two birds. Above, on each side, an Ibis is rudely cut in outline. On one side of this altar is a figure of Apis, with the crescent; on the other, two male figures in lengthened robes, one opening a book in the form of a roll, the other holding a torch. At the back the genius of spring is represented by a youthful figure, on one side of whom is a rose-tree, and on the other a basket of flowers.

Dimensions, two feet two inches in height, by fourteen inches in the largest width.

Room VI. No. 24.

Another Altar of Roman work, ornamented in a similar manner with Egyptian figures. In front is another priestess kneeling, also bearing a tablet before her. On one side of the altar, Apis, bearing a star upon the centre of his body; on the other two hippopotami among the reeds of the Nile, with a figure of Harpocrates, or the god of Silence, beyond,

At the back, summer is represented by a youthful figure, nearly naked, with a bunch of corn in his right hand, and a sickle in the left; a vessel filled with ears of corn is below.

This altar is one foot eleven inches high. Width, at top, fourteen inches. This and the altar preceding, (No. 19,) with the bas-reliefs at their backs and sides, are engraved in the "Museum Odescalchum," fol. Roma. 1752, tom. ii. tabb. xliii. xlv. xlvii. l. li. liii.

Room VI. No. 50.

A votive Altar, sacred to Bacchus. In the front, Silenus riding on a panther, with the thyrsus in his hand, and above him the crotola, or castanets. On the sides, a præfericulum and a patera. Height, two feet two inches and a half, by sixteen inches and a half in width at the base. This altar was purchased at Rome, from Piranesi, in 1771.

Room VI. No. 67.

A votive Altar, with a dedicatory inscription from C. Tullius Hesper and Tullia Restituta, to Bona Dea Annianensis.

C. TVLLIVS . HESPER  
ET . TVLLIA . RESTITVTA  
BONÆ DEAE . ANNIA  
NENSI . SANCTISSIM.  
DONVM  
POSVERVNT

The guardian-goddess, whom the Romans designated as Bona Dea, was Fauna, Fatua, or Fatuella, the wife of Faunus. Her festival was celebrated on the 1st of May. Women only assisted at it. According to Macrobius, she was the same as TERRA<sup>c</sup>.

<sup>c</sup> Macrobius, in his Saturnalia, lib. i. c. 12, says much upon the worship of the Bona Dea. See also Tomasius de Donariis. 4to. Patav. 1654, p. 109. Numerous inscriptions to the

Room XI. No. 17. 9. 11

A votive Altar to Silvanus, whose figure is represented upon it in bas-relief, for the most part naked. He wears a short mantle fastened round his neck, and has boots which come half-way up the leg; these are his only garments: a sickle is in his right hand, and with his left he supports, in the fold of his mantle, a collection of fruits. On one side of him is the stem of a large tree, without foliage. On the other a cypress, and below, a dog seated. A vessel for libations, with a lamb beneath, ornaments one of the sides of this altar; on the other, a patera and a hog are represented.

Silvanus, as his name imports, was the rustic deity who presided over woods. Virgil mentions the cypress as a distinguishing attribute of this god:

“Et teneram ab radice ferens, Silvane, cupressum ?”

Bona Dea, and the present one amongst them, are given in Orelli's Collection of Latin Inscriptions, 8vo. Turin, 1827, tom. i. § 16, 1512-27.

Ovid, de Arte Amandi, lib. iii. ver. 243, advises the ladies who have no hair to place a sentinel at the toilet-door, or to dress in the temple of the Bona Dea, where men were not admitted:

“Quæ malè crinita est, custodem in limine ponat,  
Orneturque Bonæ semper in æde Deæ.”

Anagnia, now Anagni. A city of the Hernici, and apparently the chief city of the confederation. Virgil, *Æn.* vii. 684, gives to Anagnia the epithet of “divæ.” See Gell's *Topogr. of Rome and its Vicinity*, 8vo. London, 1834, i. p. 94. The remains consist of a few walls only.

† Georg., lib. i. v. 20. Lilius Greg. Gyraldus de Diis Germaniæ, fol. Lugd. 1565, p. 377, says, “Sylvanus deus, qui Cyparissum puerum amasse perhibetur. Puer hic Cyparissus mansuetissimam certam habebat, quam cum Sylvanus ignarus occidisset, puer est dolore extinctus, quem Deus amator in cupressum arborem ejus nominis vertit, et eam pro solatio portasse dicitur.”

The sacrifice of a hog to *Silvanus* is noticed in *Juvenal's* sixth Satire :

“——— *Cedere Silvano porcum.*”

A bas-relief, formerly in a private collection at Rome, in which the figure of *Silvanus* is represented in the same attitude as on the present altar, and surrounded by similar attributes, is engraved in *Tomasinus' "De Donariis ac Tabellis Votivis,"* 4to. Patav. 1654, p. 184, and is described by Gruter.

Horace says that libations of milk were poured out to *Silvanus* :

“ *Agricolæ prisci, fortes, parvoque beati,  
Condita post frumenta, levantes tempore festo  
Corpus, et ipsum animum spe finis dura ferentem,  
Cum sociis operum et pueris, et conjuge fidâ,  
Tellurem porco, Sylvanum lacte piabant,  
Floribus et vino Genium memorem brevis ævi.*”

Our ancient swains, of hardy, vigorous kind,  
At harvest-home, used to unbend the mind  
With festal sports ; those sports, that bad them bear,  
With cheerful hopes, the labours of the year.  
Their wives and children shared their hours of mirth,  
Who shared their toils ; when to the Goddess Earth  
Grateful they sacrificed a teeming swine,  
And pour'd the milky bowl at *Sylvan's* shrine :  
Then to the Genius of their fleeting hours,  
Mindful of life's short date, they offer'd wine and flow'rs.”

FRANCIS.

Another author has preserved the form of invocation to *Silvanus* : “ O father, I entreat and conjure you, that you will be propitious and gracious to me and to my house and family ; that you will disperse, forbid, and repel all maladies known and unknown, barrenness, mortality, calamities, and pestilence ; that you will give increase to my fruits, corn, vines, and trees ; that you will preserve my shepherds and their flocks, and give health and safety to us all.”

See more of the worship of *Silvanus* in *Banier,*

\* Hor. *Epist.*, lib. ii. ep. 1.



*Mythologie*, 4to. Par. 1738, tom. ii. p. 301. Silvanus and Pan were sometimes confounded.

A votive altar to Silvanus was found in 1750, on the high moors or fells near Scanhope, in the county of Durham<sup>9</sup>. It was dedicated by C. Tetius Victorius Micianus, in consequence of the capture of a boar which had been in vain sought for by other hunters. Two other inscriptions to Silvanus, one found in Stirlingshire, the other in Cumberland, are recorded by Horsley<sup>10</sup>.

Dimensions of the present altar, two feet four inches and a half in height, by sixteen inches in width.

Room XI., upon No. 20.

A circular Altar, ornamented with the heads of bulls from which festoons are suspended. It was presented to the Museum in 1825, by A. E. Impey, Esq. It is inscribed—

ΙΟΧΙΚΑΕΤΣ  
ΤΑΘΕΩΣ  
ΚΑΙ  
ΑΓΑΘΑΜΕΡΙΑΔΟΥ  
ΤΑΣ ΜΑΤΡΟΣ  
ΕΑΥΤΟΥ.

Height, seventeen inches and a half, by thirteen inches two-eighths in diameter.

Room XI., upon No. 40.

A small rectangular Altar, eleven inches in height by nine inches six-eighths in width. The front bears a dedication of it from Aur. Thimoteus to Diana :

AVR . Θ THIMO  
TEVS . DEAE DI  
ANAE  
D . Θ D.

<sup>9</sup> See the *Philos. Transact.*, No. 486, and Gough's *Camd.* edit. 1809, vol. iii. p. 363.

<sup>10</sup> *Britannia Romana*, pp. 207, 286.

The three other sides are decorated with mystical sculptures.

Room VI. No. 64.

The front of a votive Altar, with an inscription for the safe return of Septimius Severus and his family from some expedition :

FORTVNAE . AVG. - S  
 PRO . SALVTE . ET . REDITV  
 DOMINORVM . N - - - - -<sup>11</sup>  
 SEVERI . PII . ET  
 ANTONINI . PII . AVG - -<sup>12</sup>  
 - - - - -<sup>13</sup>  
 ET . IVLIAE . AVG. MATRIS  
 AVGG - - - - -<sup>14</sup>  
 ANTONIVS. LIB.  
 PROXIMVS . A. LIBELLIS.  
 VOTO . SVSCEPTO  
 𐤃 D. 𐤃 D. 𐤃

The parts in the inscription which are erased contained the name of Geta, which, by a severe edict of his brother Caracalla, was ordered to be erased from every inscription throughout the Roman empire<sup>15</sup>.

<sup>11</sup> *Nostr.* In this and in the following notes on this inscription, the erased parts are proposed to be restored by the words printed in italics.

<sup>12</sup> *Et P.*

<sup>13</sup> *Sept. Getae Aug. filior.*

<sup>14</sup> *Antonini et Getae.*

<sup>15</sup> Camden, in his *Britannia*, gives an inscription from the front of another votive altar found in Monmouthshire, communicated to him by Dr. Godwin, Bishop of Llandaff, in which the name of Geta was erased. See Gough's *Camden*, fol. 1809, vol. iii. p. 108. Belzoni discovered an inscription near Assouan, in Egypt, in which also the name of Geta was erased. *Egypt. Antiq., Lib. of Entertain. Knowl.*, i. p. 361. Orelli, in his *Latina Inscriptiones*, 8vo, Turici, 1827, tom. i. p. 216, gives one in which Geta has escaped erasure.

This inscription, now less seven inches high, belongs to a Mr. Thunberg, of Wismar, who possessed several valuable inscriptions, which came by inheritance to Mr. Thunberg's daughter, it was said the present inscription was purchased.

#### Room IV. No. 22.

A Greek Altar, of a square form, ornamented with sculptures about the upper and lower corners. It was presented to the Museum by Sir William Hamilton, in 1787. Height, exclusive of the plinth, two feet ten inches. Width, one foot nine inches.

The front - a bas-relief representing Apollo, with his arrows thrown over a lyre: the lyre placed upon a stand, on which are likewise a tripod, a raven, and three vases of libations. On one of the sides a ram is represented dragging a ram to sacrifice, followed by a priest, who bears a branch of a tree in his hand, and in the other a praefecticulum. On the other side, in the lower part of the bas-relief, are the feet of three figures: all the rest has been either mutilated or left unfinished. At the back a female is represented, clothed in a full drapery, holding a torch within her left arm, and with her right hand feeding a deer.

#### ANGLO-ROMAN ALTARS.

##### Room VII.

Two Altars only, it is believed, bearing Greek inscriptions, have been found in England<sup>16</sup>. Both were discovered early in the eighteenth century at Corbridge in Northumberland, whence they received the name of the Corbridge Altars; the inscription upon each consists of a Greek hexameter.

<sup>16</sup> Gough, in his edition of Camden, vol. iii. p. 122, mentions an altar, from Horsley, found in the county of Durham, which had a Greek inscription on one side, and a Latin one on the other.

The first, found in the church-yard at Corbridge, was removed from that place to Northumberland House, in London, in 1749, and was given, in 1774, by his Grace the Duke of Northumberland to the British Museum.

This altar is three feet five inches and a half in height, by one foot eight inches in width at top, and one foot five at bottom. The top is hollow. On one side a *culter victimarius*, or sacrificing-knife, and a bull's head, are sculptured in bas-relief; on the opposite side is a garland or wreath; and in front the following inscription, indicating that it was dedicated by the arch-priestess Diodora to the Tyrian Hercules :

ΗΡΑΚΛΕΙ  
ΤΥΡΙΩ  
ΔΙΟΔΩΡΑ  
ΑΡΧΙΕΡΕΙΑ<sup>17</sup>

The second altar found at Corbridge was dedicated to the Syrian goddess Astarte :

ΑΣΤΑΡΤΗΣ ΒΟΜΟΝ Μ'ΕCΟΡΑC  
ΠΟΤΑΧΕΡ Μ'ΑΝΕΘΗΚΕΝ

Pulcher has dedicated the altar which you behold to Astarte<sup>18</sup>,

It is still preserved at Netherby.

<sup>17</sup> This altar was first engraved in the Philosophical Transactions for 1702, No. 278, and commented upon by Dr. Hugh Todd in the same work, in 1710, No. 330. See also Horsley's *Britannia Romana*, p. 292; Stukeley's *Carausius*; Wallis's *Antiquities of Northumberland*; and Gough's edit. of *Camden's Britannia*, 1789, vol. iii. p. 250. The Tyrian Hercules, and his worship, have been already mentioned in the present work, vol. i. p. 274.

<sup>18</sup> Of this altar, see Dr. Pettingal's *Observations*, *Archaeol.* vol. ii. p. 92; Dr. Milles's, *ibid.* p. 98; the Hon. Daine's *Barrington's*, *Archaeol.*, vol. iii. p. 324; and a Latin letter from Dr. Morell, *ibid.* p. 332. It was twice engraved in the *Archaeologia*, vol. ii. pl. iv., vol. iii. pl. xvii.

Of Astarte, Dr. Morell, in the letter above referred to, p. 333, says, "Primi omnium (inquit Pausanias in Att.) hanc

Whether the use of these altars in early times was in any way connected with the commercial intercourse of this island with the Phœnicians, or whether they were dedicated by Romans who had removed from Syria to Britain, it is not easy to determine, and in vain to inquire. As has been already shown, when the Romans became masters of the world, it was their fashion, if not to despise, at all events, to change the ancient objects of adoration, and to substitute new ones from Egypt and Syria.

Beside the Corbridge Altar, the vestibule in which it is placed contains five other Roman altars found in Britain. They are small and low. The largest two feet six inches in height, by ten inches and a half in width. The smallest twenty-three inches and a half by nine inches and a half. They are carved in native stone. Four of these have the figure of a Roman soldier, helmeted; an upright spear in his right hand; his left resting on a shield. None of them had inscriptions: or if there ever were any, they have scaled off.

A fifth altar, already mentioned as the largest, bears a figure with a cornucopia, which looks like Ceres. This altar, with two of those which bear the figures of Roman soldiers, was found, many years ago, at King's Stanley, in Gloucestershire, in com-

Deam venerati sunt Assyrii; ab his acceperunt Phœnices et Cyprii; ab illis Greci et Afri. Judæi etiam, a vero Deo deficientes, sacra ei fecerunt in templis, nemoribus, et lucis, sub nomine Astaroth vel Ashtaroeth, Jud. iii. 7, 1, Reg. xi. 5:

“With these in troop

Came Ashtoreth, whom the Phœnicians call'd  
Astarte, queen of heaven,—with crescent horns,  
To whose bright image,” &c.

MILTON, *Pur. Lost*, b. i. l. 440.

pamy with a coin of Alexander Severus, in large brass; reverse, TR. P. VI. COS. III. They were presented to the British Museum by the Rev. P. Hawker.

The workmanship of these altars is rude, like that in Italy under the Gothic and Lombard kings.

Since the present pages were placed in the printer's hands another Anglo-Roman altar has been presented to the Museum, by Sir Philip-de-Malpas Grey-Egerton, and is now placed with the altars already described. It was found in 1779, in Watergate-street, in Chester, at the same time with the remains of a hypocaust and several adjoining rooms of a Roman house. It is dedicated to Fortuna Redux, Æsculapius, and Salus<sup>19</sup>. The sides of this altar are ornamented with festoons; below, on one side, are a cornucopia and rudder, as the emblems of Fortune, with a patera and præfericulum; on the other side are the staff and serpent of Æsculapius, the culter, and other instruments of sacrifice. In front is this inscription, much defaced:

FORTVNAE . REDVCI  
 ESCVLAP. ET . SALVTI . EIVS  
 LIBERT. ET . FAMILIA  
 - - - - PONT. T. F. CAL. MAMILIAN  
 RVFI - - TISTIANI . F. VNSVI - N  
 VETTONIANI . LEG. AVG.  
 D. D.

This altar is engraved in Moses Griffiths's Supplemental Plates to Pennant's Tour in Wales, tab. x., and in the Lysons's Account of Cheshire, p. 430, who say the names of Pontius, Mamilianus, Antis-

<sup>19</sup> Salus is frequently used for Hygeia, to whom, jointly with Æsculapius, several inscriptions will be found in Orelli's Collection already referred to, tom. i. pp. 305-6.

tianus, and Vettonianus, which appear to be family names in this inscription, are all to be found in Gruter's *Corpus Inscriptionum*. Ormerod, in his *History of Cheshire*, vol. i. p. 294, conjectures the following to have been the true reading of this inscription when perfect :

Fortunæ . Reduci  
Esculap. et . Saluti . ejus  
Libert. et . Familia  
Caii . Pontii . T. F. Cal. Mamiliani  
Rufi . Antistiani . Funisulani.  
Vettoniani . Leg. Aug.  
D. D.

In the same vestibule with the altars already described is a square stone, fifteen inches in length, by ten in height; in the centre of which is a small *vexillum* or banner, with the inscription *LEG. II.* in small letters; at the sides of this banner are the figures of a sea-goat and a Pegasus; and below, in larger characters, *LEG. II. AUG.* One or two stones, exactly similar in every respect, are engraved in Horsley's *Britannia Romana*, among the plates illustrative of the Roman Antiquities of Northumberland. He says these stones are of the centurial kind. They were taken from the face of Severus's Wall, in the construction of which it seems pretty clear that the cohorts of the second legion were employed in that emperor's time.

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## CHAPTER XX.

## PIGS OF LEAD.

Room VII. (between the VIth and XIth Rooms.)

THESE pigs, or oblong masses, afford undoubted evidence that the lead-mines of Derbyshire and its neighbourhood were worked in the Roman time. The inscriptions also which they bear, usually indicating the emperor in whose time the metal was obtained; confirm the testimony of Pliny, who says, that "in Britain lead is found near the surface of the earth in such abundance, that a law is made to limit the quantity which shall be taken<sup>1</sup>." It was, therefore, necessary, in the royal mines, to mark the lead with the emperor's name. In a few instances such pigs

<sup>1</sup> "Nigro plumbo ad fistulas laminasque utimur, laboriosius in Hispania eruto totasque per Gallias: sed in Britannia summo terræ corio adeo large, ut lex ultro dicatur, ne plus certo modo fiat." Plin. Hist. Nat., lib. xxxiv. c. xvii. edit. Harduin. tom. ii. p. 670. He then proceeds to acquaint us with the annual rent at which one of the mines was farmed in Bætica, the more southern province of further Spain: "Nuper id compertum in Bætica Santarensi metallo, quod locari solitum x. cc. x. (i. e. denariorum ducentis millibus) annuis, postquam oblitteratum erat, cclv. (i. e. ducentis quinquaginta quinque millibus) locatum est." The former of these was equal to £6,458. 6s. 8d., and the latter to £8,234. 7s. 6d., computing the value of a Roman denarius at 7½d., as Dr. Arbuthnot has done in his tables.—As the numerals in this passage of Pliny seem corrupt, we add the following note from Le Maire's edition of Pliny, Par. 1831: "cclv. locatum est." Incerti valde sunt hi numeri. In MSS. Regg. 2, 3, et ed. principe, xxiii. locatum est. In MS. Reg. 5, quod forte verius, "postquam oblitteratum erat reddit lxxxii."



apparently bear the name of a private proprietor; but all show that the article was under fiscal regulation—a regulation which accounts for the form in which the lead was cast: the inscription, and sometimes a border which surrounds it, always covering the upper area of the piece to its full extent.

The mines of Britain in the earlier part of the Roman time were worked by the subdued natives. Galgacus, in his memorable speech preserved by Tacitus, when laying before his soldiers the consequences of defeat, mentions tributes, MINES, and the rest of the penalties of slavery<sup>2</sup>.

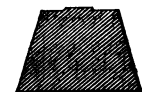
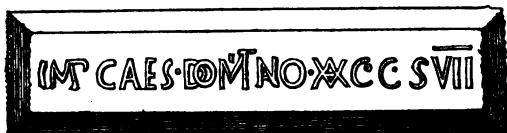
When the ore was obtained, it was cleansed according to the method used till very modern times, then smelted in a furnace<sup>3</sup>, and cast into the forms which the reader sees before him<sup>4</sup>.

<sup>2</sup> "Tributa et METALLA, et cæteræ servientium pœnæ."  
Agric. Vit. c. 32.

<sup>3</sup> See Plin. Hist. Nat., lib. xxxiv. c. i. 6.

<sup>4</sup> These pigs were undoubtedly for exportation. Professor Ward, in his "Considerations on a Draught of two large pieces of Lead with Roman Inscriptions upon them, found several years since in Yorkshire," printed in the "Philosophical Transactions," vol. xlix. p. 694, says, "The method of casting the lead, when separated from the ore, into large pieces of a proper size, form, and weight, was very proper, as well to ascertain their quantity, as to render them portable and fit for sale. And they might be marked with the name of the Emperor for a like reason as when it was put upon the coins, namely—to authorize the sale of them by virtue of his permission. The year likewise, and the name of the people where the mines lay, were necessary to be added for the sake of the proprietors, in order to adjust their accounts with the officers, and prevent frauds in the execution of their trust. And it is observable, that the method now made use of in our lead-mines is not much different from this; for the metal, while liquid, is cast in an iron mould into large pieces, which, from the shape of them, are usually called *pigs*; and, as I have been informed, are, upon an average, near the same weight with that specified in the draught. And they are likewise commonly marked

What Pliny says of the lead-mines in Britain clearly relates to his own time. He lived to the year 80 of the Christian era, or near it : and the first pig of lead we shall here describe bears a date which refers to the year 81.



Transverse Section.

It has the name of the Emperor Domitian upon it; is twenty-three inches in length at the bottom, and twenty inches in length upon the upper surface; in depth of lead four inches; and weighs one hundred and fifty-four pounds. It was discovered in the year 1734, a foot and a half under ground, upon Hayshaw Moor, in the parish of Ripon, eight miles north-west of Ripley, in the West Riding of Yorkshire. It was bequeathed to the British Museum by Sir William Ingilby, Bart., and presented by his executors in 1772.

with the initial letters of the name of the smelter or factor, and sometimes both, before they are sent from the mines."

The lead of Derbyshire, as Farey observes in his Agricultural Survey, was originally smelted by wood-fires on hills, in the open air: and he has given a list of the places where this process was carried on. This inconvenient mode was succeeded by what were called hearth-furnaces. Farey states that the last hearth-furnace, which was at Rowsley, was pulled down about the year 1780, and that another at Hazelford-bridge, near Hathersege, had been pulled down some time before, the cupola furnace having been introduced in its room.

The inscription reads—

IMP. CAES. DOMITIANO . AVG. COS. VII.<sup>5</sup>

The great Roman road from Aldborough into Lancashire passes within a little distance of the spot where this pig was found. Gough, in his edition of Camden's *Britannia*, folio, 1789, vol. iii. p. 53, says he was assured that upon the top of a large rock, about half a mile distance, an impression or cavity of the size of this and a fellow-pig which was found with it<sup>6</sup>, large enough to admit a melting-pan, was then to be seen. Lead was at that time still got at Green, two miles from the spot.

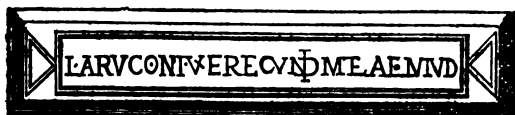
In 1797 three pigs of lead were presented to the British Museum, in the joint names of Adam Wollay, Esq., of Matlock, and Peter Nightingale, Esq., of Lea, in Derbyshire. The first of these, which we shall describe, was found upon Matlock Moor in the autumn of 1783. Its greatest length is twenty inches and a half, by four inches in breadth; the length of the upper surface, seventeen inches and

<sup>5</sup> Although Domitian held his seventh consulate in the year 80, as appears by the *Fasti*; yet, as he is here styled Augustus, the inscription must refer to the year 81, in which he succeeded to the empire upon the death of his brother Titus, and took the office of consul for the eighth time the following year. Prof. Ward's *Consider.*, in the *Philos. Trans.*, ut *supr.* p. 695.

<sup>6</sup> The second pig bore the same inscription as is given above, with the addition of the word *BRIG* on one of the sloping sides, showing the lead to have been produced from the territory of the Brigantes. Camden (see Gough's edition of 1789, vol. ii. p. 426) notices the finding of twenty pigs of lead, in his time, in Cheshire, some bearing the inscription, *IMP. DOMIT. AVG. GER. DE CEANG.* So little however was known of these blocks at that time, that Camden thought them connected as monuments with some victory over the Ceangi. Professor Ward supplied the word *vectigal* *DE CEANGIS*, and came nearer to the true explanation. These words unquestionably marked the lead as produced in the territory of the Ceangi.

a half, by three inches and three-eighths; and its weight eighty-four pounds. The inscription upon it is difficult to read, and has not been given with full accuracy, even by our own wood-engraver, in consequence of the compound and confused manner in which the letters run into each other. The following is, however, the accurate reading:

L. ARVCONI . VERECVND. METAL. LVTVD.



Section.

Dr. Pegge, an antiquary of considerable name, thought the two last words were METAL. LVND.; and interpreted the inscription *Lucii Aruconi Verecundi Metallisci* (or *Metallarii*) *Lundinensis*: presuming that Lucius Aruconius Verecundus, a lead-merchant of London, had his name inscribed upon this pig, as the farmer of the lead-works of Derbyshire. The Messrs. Lysons, however, the Rev. Robert Wallace, and other antiquaries, have given a more probable explanation. LVTVD. is, beyond doubt, a contraction for *Lutudarum*, the Roman station, mentioned by Ravennas, next to Derventione, and which, there is great reason to suppose, was the present town of Chesterfield. This being conceded, the inscription will stand *Lucii Aruconii Verecundi Metallum Lutudarense*. Lutudarian metal (the property) of Lucius Aruconius Verecundus. The lead of this piece is in strata, as if the quantities of which it is

composed had been run at different times, and smelted as they were obtained.

The second of the pigs of lead presented by Mr. Wollay and Mr. Nightingale was found on Cromford-nether-Moor, in the parish of Worksworth, in the month of April, 1777. Its greatest length is twenty-one inches and a half by five inches: length of upper surface nineteen inches by three inches: weight one hundred and twenty-five pounds. Its inscription is—

IMP. CAES. HADRIANI . AVG. MET. LVT.

Dr. Pegge was again puzzled to interpret the whole of *this* legend. He read the last words MEI. LVI. He thought MEI a ligature for MEM, and explained the whole *Imperatoris Caesaris Hadriani Augusti Memoriae Legio sexta*. 'The sixth Legion inscribes this to the memory of the Emperor Hadrian?' Some other antiquaries of the day thought MEI was intended for MET, i. e. *metallum*, and that the remaining letters, LVI, were numerals, and denoted the number of the pig.

MET. LVT, upon the most careful examination, appears to be the real reading of the inscription; and, in that case, *Metallum Lutudarense*, of Verecundus's pig, explains the inscription upon this of Hadrian<sup>7</sup>.

The third pig, presented to the Museum by the same parties, is twenty-three inches by six in its greatest length, and seventeen inches and a half by three inches on its upper surface. It was found on Matlock Moor, in 1787. The inscription reads at present,

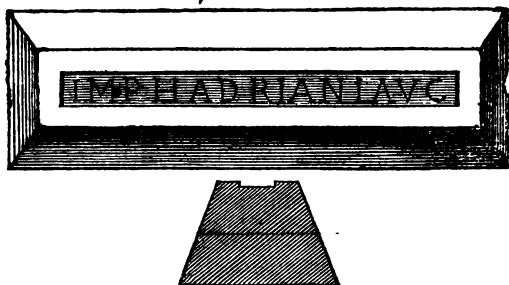
CL. TR. LVT. BR. EX. ARG.

<sup>7</sup> See Dr. Pegge's Dissertation, in the *Archaeologia* of the Society of Antiquaries, vol. v. p. 369.

<sup>8</sup> Lutudarum—whether Chesterfield, or whatever town—appears, from these inscriptions, to have been, in the Roman time, a little emporium for the mining district of Derbyshire.

Older copies give TI. as the first word, which is now obliterated<sup>o</sup>, but for which there is room. Dr. Gifford thought this inscription stood for *Tiberii Claudiani Triumviri Lutudari Britannorum ex Argentaria*. We are inclined ourselves to read the last words *Lutudari Brigantum ex Argentariis*. BRIGANTES was the name given by the Romans to the inhabitants of a large portion of this part of the country adjoining to the Coritani; and the known richness of the English lead, with which silver has been sometimes found mixed in large quantities, may serve to explain the words *ex Argentariis*.

The last pig of lead in the Museum collection was presented in 1798 by John Lloyd, Esq.



Transverse Section.

Its greatest length is twenty-two inches by seven; the upper surface nineteen inches by three inches and a half. Its weight one hundred and ninety-one pounds. It was found in the neighbourhood of a farm called Snailbeach, in the parish of Westbury, ten miles south-west of Salop: the inscription is simply,

IMP. HADRIANI . AVG.

<sup>o</sup> See the Archaeolog. vol. ix. p. 45.

The occupation of the British mines by the Romans was probably more extensive than most readers are aware of<sup>10</sup>.

<sup>10</sup> See the *Archaeologia*, vol. v. p. 75, where Mr. Strange, in an account of some Roman and other antiquities in Monmouthshire, says, "I have nothing more to observe at present relative to the vestiges of Roman antiquity in Monmouthshire, except that in some old lead-mines at Kevenpwell-du, near Machen, are very deep and large caverns in the lime-stone rock, which, as well from their great extent as the manner in which they appear to have been worked, are supposed by the inhabitants in the neighbourhood to have been opened by the Romans. However that may be, Roman coins, especially of brass, are not uncommonly found there."

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## CHAPTER XXI.

ARCHITECTURAL BAS-RELIEFS AND  
FRAGMENTS.

## Room III. No. 2.

A BAS-RELIEF, surrounded by a deep moulding, two feet one inch and three-quarters in length, by one foot ten inches and a half in height, representing a candelabrum, the triangular base of which rests on three feet, apparently those of a lion. The candelabrum itself terminates in a lighted lamp, formed by a vase with two handles, round which the sacred ribands called *lemnisci*, or *vittæ*, are wound, and thence fall, in folds, to the lower corners of the marble. Poppies are fastened to the extremities of the ribands.

Priests, altars, victims, and almost everything that was sacred to the gods, or that was applied to any religious purpose, were decorated with the sacred ribands. Virgil, in his *Æneid*, lib. ii. v. 156, calls them expressly *vittæ deorum*<sup>1</sup>.

Kirchmaun, in his treatise "*De Funeribus Romanorum*," 8vo. Lubecæ, 1636, p. 66, quotes passages which show that the sepulchres of the dead were occasionally decked with ribands; and Tacitus tells us (*Hist. lib. iv. c. 53*), that when Vespasian rebuilt the Temple of the Capitol, the space allotted to the foundation was encompassed by them.

The poppy was sacred to Ceres. Virgil calls it "*Cereale Papaver*."

<sup>1</sup> Again in Virgil's *Ecl. viii. lib. 64*:

"*Effer aquam, et molli cinge hæc altaria vitta.*"

<sup>2</sup> *Georg. i. lib. 212*. Forcellini gives the explanation of this



This bas-relief is presumed to have served as one of the architectural ornaments of a temple. In the portico of the Pantheon at Rome is a bas-relief, in which two candelabra, very similar to that now described, are represented; they each support lighted lamps, nearly of the same form, and are decorated with ribands, which terminate in like manner with a fruit resembling olives<sup>2</sup>.

The present marble was formerly in the collection of the Mattei family<sup>4</sup>.

Room III. No. 10.

A Bas-relief, two feet two inches in length, by one foot two inches in height, which appears, by its curved form, to have been the decoration of some circular building, probably dedicated to Bacchus. It represents a festoon of vine-branches suspended from the skulls of bulls. In the centre, above the festoon, is the mask or face of a Faun, whose head is crowned with ivy-leaves. Ivy-leaves likewise form the moulding which surrounds the bas-relief.

This marble was formerly engraved in a work published by Bartolomeo Cavaceppi, entitled, "Raccolta d'Antiche Statue," &c., tom. iii. tav. 2:

Room III. No. 14.

A Bas-relief, which has served as an ornament on the outside of some circular building. It represents

adjunct partly from Servius: "Vel Cereale dixit quia eo usus est Ceres ad oblivionem doloris ob raptum Proserpinæ filiæ; vel quia Meconem Atheniensem dilexit, et transfiguratum in papaver (μῆκων Græce papaver significat) tutelæ suæ jussu reservari." *Serv. ad loc. cit.* Potest etiam addi alia causa, quod narrat Ovid, 4 Fast. l. 547, de Triptolemo a Cerere pasto papavere, ut eum faceret Deum." *Lexic. edit. Patav. 1830, tom. ii. p. 536.*

<sup>2</sup> See the Musco Pio-Clementino, tom. iv. pl. B (it should be Tav. A. p. 99), fig. 9.

<sup>4</sup> Monumenta Matthæiana, tom. ii. tab. 84.

an arabesque pattern, consisting of two branches issuing from one stem, in contrary directions, each curling to a centre. A bird perched upon a flowering stem in the centre is catching an insect. Several kinds of birds and insects are distributed about other parts of this bas-relief; and at an upper and lower corner are shells, out of one of which a snail is creeping. A moulding of ivy-leaves surrounds this marble, which was first published by Bellorius, in 1688<sup>b</sup>; and afterwards by Cavaceppi, in 1772<sup>c</sup>. Its dimensions are, two feet three inches and a half, by one foot two inches and a half.

Room XI., included in No. 3.

A Portion of a capital of a pilaster, ornamented with a festoon of fruits, fourteen inches in length in the widest part, by nine inches.

Room XII., included in No. 13.

The Capital of a small column of the Ionic order. From the collection of Sir William Hamilton.

Room XII., under the Numbers 1 and 20.

Two upright narrow pieces of marble; No. 1, ornamented with branches of the olive and vine; its dimensions, three feet ten inches in height, by six inches in width: No. 20, ornamented in a similar manner with branches of the olive and pine. A raven is represented pecking at the fruit upon the summit of the principal stem of each. Dimensions of No. 20, three feet ten inches in height, by six inches and a half in width.

<sup>b</sup> P. Bellorii Notæ in Numismata tum Ephesia, tum aliarum Urbium apibus insignita, tab. viii.

<sup>c</sup> Raccolta d'Antiche Statue, Busti, &c. restaurate dal Cavaliere Bartolomeo Cavaceppi, tom. iii. tav. 2, fig. 2.

No. 1.



No. 20.



These are placed here as architectural ornaments;  
but it is possible that they may have belonged to  
some sculptures of larger dimensions.

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## CHAPTER XXII.

## MARBLE PATERÆ.

## Room III. No. 38.

A CIRCULAR votive Patera of marble, ten inches and a half in diameter, found in the neighbourhood of Rome. An eagle is represented on one side, within a circle, bearing a hare in its talons, surrounded by a wreath of ivy. On the other side, Cupid, sacrificing at an altar to a terminal figure of Priapus; a torch in his right hand, a patera filled with offerings in his left. The altar stands upon a heap of stones, and Priapus holds a slip of the vine in his right hand. Behind the figure of Priapus is a syrinx. Above both figures is the drapery of a canopy, in part supported by the stem of a tree. These pateræ were offered in the temples.

## Room III. No. 40.

A circular votive Patera of marble, rather more than ten inches in diameter, representing, on one side, the full face of Pan crowned with ivy, surrounded by a wreath of oak-leaves and acorns. His beard adjusted in long curls. On the other side is a profile face of Pan, his head also crowned with ivy, before which rises a branch of the same plant, opposite to a lighted altar. The relief of this patera is high.

The places are unknown where this and the preceding patera were found.

## Room XII., in Case No. 13.

A large votive Patera of marble, with a bas-relief on each side; one representing a full-length figure of Silenus, carrying a basket on his head, and bearing a thyrsus on his left arm; a rock altar, with a flame burning on it before him. On the other side, a bearded Satyr, with goat's legs; in his right hand he upholds a bacchic mask, and in his left a pedum. The skin of a wolf is thrown over his left arm. This patera is marked 76. Diameter, eleven inches and a half. From the collection of Sir William Hamilton.

Another votive patera, with a bas-relief on each side; one representing a mask of the bearded Bacchus, and the other a panther, with a thyrsus. On a border round the head of Bacchus are the words NEVVS. PO. T. A. CAP. Diameter, eight inches and a half: also from the collection of Sir William Hamilton. It is numbered 82.

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## CHAPTER XXIII.

## INSCRIPTIONS.

## Room III. No. 36.

WE shall copy Mr. Combe's account of this marble. The inscription is also given by Boeckh, in his *Corpus Inscriptionum Græcarum*, tom i. fol. Berolini, 1828, p. 392.

It is a Greek Inscription upon the convex side of a large circular shield. It contains the names of the *Ephebi* of Athens under Alcámenes, when he held the office of *Cosmetes*.

The *Ephebi* were a select number of young men from different parts of Attica, who, at the age of eighteen<sup>1</sup>, devoted themselves to the service of their country. At that period they were considered as having attained the rank of citizens, and, until they reached the age of twenty years, were intrusted with the office of guarding the city of Athens. During these two years they were under the care and superintendence of a prefect or *cosmetes*<sup>2</sup>, who instructed them in the art of war, as well as in different gymnastic exercises. When this period of military education was completed, they entered more fully into the profession of arms, and were then liable to be sent on foreign service<sup>3</sup>. The oath by which they bound themselves to perform their duties,

<sup>1</sup> Οἱ Ἐφήβοι παρ' Ἀθηναίους ἑκτοκαίδεκαετῆς γίνονται, καὶ μένουσιν ἐν τοῖς Ἐφήβοις ἑτη δύο. Harpocraton, Lex. v. ἐπιδίτις.

<sup>2</sup> Κοσμητῆς (λίγομιν) τῆς Ἐφήβων ἐνταξίας προνοούτας. Erotiani Lex. Hippocr. v. κόσμου.

<sup>3</sup> Ulpian. in Demosth. Olynth. III.

and protect the interests of their country, is still extant <sup>4</sup>.

The names of the Ephebi are inscribed in four columns, ranged in the order of the tribes to which they respectively belonged. Beneath these are four other columns, containing a list of names placed under the head of ΕΠΕΓΡΑΦΟΙ. We have no certain knowledge as to the meaning of this last word, but it has been inferred, from a consideration of this and other similar monuments, that the ΕΠΕΓΡΑΦΟΙ comprehended the names of those young men, who, having been recently added to the list of Ephebi, were entering upon the first year of their service <sup>5</sup>.

The greater part of the border or outer rim of the shield has been broken off; but the small portion still remaining shows that it has likewise been inscribed. The words which remain are,

- - - - ΟΡΟΣΑΚΗΣ ΑΙΕΝΕΣΑΝΧΕΜΑ - - - -

From the number of Roman names which occur in this list, it is obvious, Mr. Combe says, that the inscription was executed in the time of the Roman emperors; and, as the tribe of Hadrianis is inserted amongst the others, it is certain that it could not have been engraved prior to the reign of Hadrian. Mr. Combe inclined to think that it was not executed till after the time of Marcus Aurelius.

This marble was procured at Athens, about the year 1748, by Dr. Anthony Askew. He discovered it in a church in that city, and was informed by the people of the place that it had been removed from the Parthenon.

An incorrect copy of this inscription was published

<sup>4</sup> Jul. Pollux, lib. viii. c. ix. segm. 105. See also Stobæi de Republica Sermon. xli.

<sup>5</sup> Compare Corsini, Fast. Attic. tom. iv. prol. p. xv.

by Corsini<sup>\*</sup> in his *Fasti Attici*, tom. iv. prol. p. 9; but it is evident that he could never have seen the original, from the circumstance of his describing it as being engraved on two columns.

The diameter of the inner circle is two feet seven inches and a half; fragment of the outer circle, two inches and a half.

Boeckh differs slightly in the reading of some of the names of this inscription. Several similar inscriptions are given in the "*Marmora Oxoniensia*," on marbles brought from Greece by Sir George Wheler.

A correct copy of this Inscription, which is of considerable length, will be found in the Appendix to the present volume.

Room XI. No. 26.

A Greek Inscription, being a decree of the people of Athens and of the Piræus, in honour of Callidamas. It was brought from Athens by Dr. Chandler, and was presented to the British Museum, in 1785, by the Society of Dilettanti. It is published in Chandler's "*Inscriptiones Antiquæ*," accompanied by a copy in the modern cursive Greek character, and a Latin translation<sup>6</sup>.

Room XI. No. 5.

A sepulchral Monument to Cassiodorus: it is much defaced. Two female figures are represented upon it, reclining on a couch; another female is seated on a chair by the side. It is inscribed with six elegiac verses in Greek. What remains appears to be:

<sup>\*</sup> Chandler, \*cviii. pp. 72, 73. See also Boeckh's *Corpus Inscript. Græcarum*, fol. Berol. 1828, vol. i. p. 439.



ΝΤΜΦΙΔΙΟΥΘΑΛ -- ΜΟΙΟΛΙΠΩΝΑΤΣΠΕΝΘΕΑΚΟΣΜΟΝ  
 ΚΛΙΓΟΝΕΩΝΟΙΚ -- ΙΩΝΔΑΚ -- ΤΟΕΝΤΑΔΟΜΟΙ  
 ΚΕΙΜΑΙΕΣ --- ΑΝΡΟΥΣΚΑΙΛΛΗΠΕΑΣΑΙΔΟΣΕΤΝΑΣ  
 ΕΙΚΟΣΠ -- ΣΙΣΑΡΙΕΧΩΝΚΑΣΣΙΟΔΩΡΟΣΕΤΗ  
 ΑΠΔΗΖΝΟΥΣ --- ΜΕΣΤΝΗΡΠΑΣΕΜΟΤΝΟΕΤΙ  
 -- ΠΙΑΧΟΝΚΟΤΡΗΝΑΙΠΩΤΠΗΕΛΙΟΝ.

Room XI. No. 51.

A Greek Inscription in uncial characters, which originally formed part of the pedestal of a statue of Jupiter Urius, within a temple erected to that deity at the mouth of the Black Sea. The hollow which received the statue still remains in the upper part. Spon and Wheeler saw it inserted in the wall of a private dwelling at Chalcedon. They both copied it, but differed from each other in their readings. It was afterwards published by Chishull, in his "Antiquitates Asiaticæ," fol. Lond. 1728, p. 59; by Bonada, in his "Anthologia," 4to. Rom. 1751, vol. i. p. 73; by Fleetwood, in his "Sylloge," p. 53; in the "Supplement to Muratori," tom. iv. p. 7; and, lastly, by Osann in his "Sylloge Inscript. Antiq. Græc. et Lat.," fol. Lips. 1834, p. 228; but by every one of them imperfectly. Taylor, who has also published this inscription in his "Commentarius ad L. Decemviralem de inope Debitore in partis dissecando," 4to. Cambr. 1742, gives it the name of "Marmor Bosporanum Jovi Urio sacrum."

The following is a correct copy of this inscription, which we have given in the ordinary printing characters:

Ουριον εκ πρυμνης τις οδηγητηρα καλειτω  
 ζηνα κατα προτονον ιστιον εκπιτασας  
 ειτ' επι κυανιας δινας δρομος ενθα ποσειδων  
 καμπυλον ειλισσει κυμα παρα ψαμαδοις  
 ειτε κατ' αιγαινην ποντου πλακαι νοστον ερειναι  
 κιδνω τωδε βαλων ψαιστα παρα ξοανωι  
 ωδε τον ευαντη τον ασιδιον αντιπατρου παις  
 στησει φιλων αγαθης συμβολον ευπλοης.



It may be thus interpreted :

“ The mariner, spreading his sails, and having called on Jupiter Urius to be his guide, whether his voyage be to the *Cyanææ*, where Neptune rolls the swelling water on the sands, or whether he traces his return into the *Ægean Sea*, let him proceed when he has offered his cakes of meal to this statue. Philon, the son of Antipater, placed it here, the token of a prosperous voyage.”

This inscription was brought to England by Dr. Murdoch Mackenzie, a physician, and the Rev. Thomas Payne, chaplain to the merchants at Constantinople, and was by them presented to the celebrated Dr. Richard Mead, whose grand-daughter, Miss Mead, presented it, in 1809, to the British Museum. If the Philon mentioned in it is intended for the sculptor who made the statue, as has been conjectured<sup>7</sup>, he was probably the same who made that of Hephæstion, and who lived in the time of Alexander the Great. Osann inclines to the belief that Philon, the son of Antipater, is recorded simply as the person at whose expense the statue of Jupiter Urius was erected, and that he was probably the son of some rich merchant of Athens, who was in the habit of navigating the Bosphorus.

The statue to which this inscription appertained stood inviolate till the time of Cicero. It was one of those which Verres had seized upon to enrich his Gallery of Sculpture. Cicero, in the Accusation against Verres, which is called “*DE SIGNIS*,” says expressly, “*Quid ex aede Jovis religiosissimum simulacrum Jovis imperatoris, quem Græci VRION nominant, pulcherrime factum, nonne abstulisti?*” “Did you not take away the sacred statue of Jupiter, which the Greeks call Urius, from the temple of that god?” He afterwards designates it still more pointedly,

<sup>7</sup> See Sillig, *Catalogus Artificum*, 8vo. Dresd. et Lips. 1827, pp. 350-1.

when stating that there were but three statues of Jupiter Imperator in the world, sculptured to the same model: one in Macedonia, which had been brought to the Capitol by Flaminius; the second *in the straits of the Bosphorus at the mouth of the Euxine*, the very statue we are speaking of; and the third at Syracuse; this also had been seized by Verres<sup>8</sup>.

Pomponius Mela mentions the temple in which this statue of Jupiter Urius stood, and speaks of Jaso as the founder. Some of the commentators consider Jaso and Jason as the same person; they conclude that Jason founded the temple in his return from Colchis<sup>9</sup>. The whole passage from Mela will be found in the note below<sup>10</sup>, and it forms a comment on one part of the inscription.

\* "Etenim tria, ferebantur in orbe terrarum signa Jovis imperatoris uno in genere pulcherrime facta: unum illud Macedonicum, quod in Capitolio videmus; alterum, *in Ponti ore et angustius*; tertium, quod Syracusis ante Verrem prætorem fuit. Illud Flaminius ita ex aede sua sustulit, ut in Capitolio, hoc est, in terrestri domicilio Jovis poneret. Quod autem est ad introitum Ponti; id cum tam multa ex illo mari bella emerissent, tam multa porro in Pontum invecta sint, usque ad hanc diem integrum inviolatumque servatum est. Hoc tertium, quod erat Syracusis, quod M. Marcellus armatus et victor viderat: quod religioni concesserat: quod cives atque incolæ Syracusani colere, advenæ non solum visere, verumetiam venerari solebant: id Verres ex templo Jovis sustulit." Cic. in Verrem. lib. iv. De Signis, Orat. ix. § 58.

<sup>9</sup> See the Notes to Tzschvckius's edition of Pomponius Mela, vol. ii. pt. i. p. 576.

<sup>10</sup> "Deinde priores erræ iterum jacent; exiturique in Pontum pelagi canal is angustior Europam ab Asia stadiis quinque disternit, Thracius (ut dictum est) Bosphorus. Ipsi in faucibus oppidum, in ore Templum est: oppidi nomen Calchedon, auctor Archias Megarenium princeps; templi numen Jupiter, conditor Jaso. Hic jam sese ingens Pontus aperit; nisi quæ promontoria sunt, huc atque illuc longo rectoque limite extensus, sinuatus cetera, sed (quia contra minùs, qua ad lævam et

Cellarius, "Notitia Orbis Antiqui," edit. Lips. 1731, tom. i. p. 1076, mentions this temple of Jupiter Urius, from Arrian. Dr. E. D. Clarke's Travels, edit. 8vo. Lond. 1816, vol. ii. pp. 438-9, 441, point out its site.

Room XI. No. 52.

A very ancient Greek Inscription, known by the name of the "Marmor Atheniense." It was brought to England by Dr. Chandler, and was presented to the British Museum, in 1785, by the Society of Dilettanti. It is the record of a public report, made by a commission, consisting of two inspectors (*ἐπιστάται*), an architect, and a secretary, who had been appointed by the people of Athens to take an account of the parts of a building which were then finished, and of those which remained unfinished. The building is mentioned by no particular designation, but is described as "the temple in the citadel, in which was the ancient statue," and which was, without doubt, the Eretheium. The report is dated in the archonship of Diocles, who held that office in the third year of the ninety-second Olympiad, which was the twenty-third of the Peloponnesian war, or the year before Christ 409.

Dr. Chandler failed in the reading of several parts of this inscription; but a correct copy in the modern character, with a translation of it, was printed by Mr. Wilkins in his *Atheniensia*, 8vo. Lond. 1816, p. 193-218; and again, by the same gentleman, still more

*dextram abscessit, mollibus fastigiis, donec angustos utrinque angulos faciat, inflectitur) ad formam Scythici arcus maxime incurvus: brevis, atrox, nebulosus, raris stationibus, non molli neque arenoso circumdatus litore, vicinus aquilonibus, et quia non profundus est, fluctuosus atque fervens: olim ex colentium sævo admodum ingenio Axenus, post commercio aliarum gentium mollitis aliquantum moribus, dictus Euxinus." Pomp. Melæ de Situ Orbis, lib. i. c. 19.*

perfectly, in the memoirs relating to European and Asiatic Turkey, edited by the Rev. R. Walpole, 4to. Lond. 1817, p. 580-603, in which the original is given in fac-simile, a copy of the inscription divested of its archaisms, an English translation, and a commentary: to this work the reader is referred<sup>11</sup>.

This inscription, as belonging to an early period of the Greek language, is one of great importance to scholars.

Room XII., under No. 2.

An Epitaph upon a Dog, named Margaret, from the collection of Sir Hans Sloane. It is unquestionably modern, although there is an attempt at the archaic manner in the forms of some of the letters:

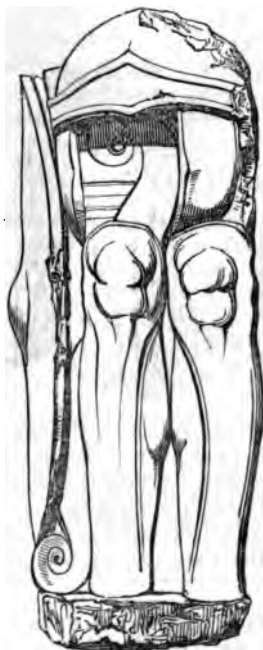
GALLIA . ME . GENVIT . NOMEN . MIHI . DIVITIS . UNDAE  
CONCHA . DEDIT . FORMAE . NOMINIS . APTUS . HONOS  
DOCTA . PER INCERTAS . AVDAX . DISCVRRERE SILVAS  
COLLIBVS . HIRSUTAS . ATQVE . AGITARE . FERAS  
NON . GRAVIBVS . VINCLIS . VNQVAM . CONSUETA . TENERI  
VERBERA . NEC . NIVEO . CORPORE . SAEVA . PATI  
MOLLI . NAMQVE . SINU . DOMINI . DOMINAEQUE . JACEBAM  
ET . NORAM . IN STRATO . LASSA . CUBARE . TORO  
ET . PLVS . QUAM . LICUIT . MUTO . CANIS . ORE . LOQUEBAR  
NULLI . LATRATUS . PERTIMVERE . MROS .  
SED . JAM . FATA . SVBII . PARTU . LACTATA . SINISTRO  
QUAM . NUNC . SUB . PARVO . MARMORE . TERRA . TEGET  
MARGARITA.

<sup>11</sup> See also Boeckh, *Corpus Inscr. Græc.* fol. Berol. 1828, vol. i. p. 261-286; and Hug. Ia. Rose, *Inscriptiones Græcæ Vetustissimæ*, 8vo. Cantabr. 1825, class iii. sect. i. Inscr. viii., where it is also engraved in fac-simile, and the version in modern characters given, accompanied by a Latin translation, and a very extended commentary, pp. 145-208.

CHAPTER XXIV.

MISCELLANEOUS ANTIQUITIES.

Room XI., upon No. 17.



ΤΡΟΦΗΥ, found upon the plains of Marathon. It  
presented to the British Museum, in 1802, by  
Walker, Esq.

Room XI. No. 29.



An ancient Bath-chair, or Seila Balnearis, of coarse marble, called *avonazzo*: much injured by exposure to the weather. Its greatest height at the back is two feet: its width in front twenty-one inches.

In the centre of the seat is a hollow space, or perforation, in the form of an extended horse-shoe,

*See also* in his *Germanische Alterthümer* (Münchener Museum, etc. 1877), p. 146, gives an account of the names and shapes of the different ancient baths. The *avonazzo*, or *avonazzo*, was named from its shape resembling that of the *avonazzo*.

serving a double use, either for water to be poured upon the person sitting in it, or to receive steam or vapour from beneath.

On each side of the exterior a wheel is worked in relief, in imitation, no doubt, of such wheel-chairs as were at that time executed in wood, resembling in some degree the chairs of this day, which are placed on wheels for the use of lame persons.

This sort of chair, as used in baths, is particularly described in Cassiodorus's "*Variæ* <sup>2</sup>."

This chair was found in the part of the Antonine Baths formerly belonging to the Jesuits, and was brought to England by Mr. Lyde Browne.

There was another sort of chair used in the baths, in which the patient received the strigil. This kind of chair is engraved in Boissard, part ii.

Room XII., on shelf No. 19.



The Head of a Goat.

<sup>2</sup> In a letter from King Theodoric to Aloisius, his architect, concerning the separation of the baths at Aponus :

"Præstat et aliud adjutorii genus vis illa medicabilis: nam juxta caput fontis sciuttilosi, quendam sibi meatum provida Natura formavit. Hinc desuper Sella composita quæ humanis



Room XI., beneath the Shelf No. 43.

A semicircular Sun-dial, hollow; supported by two heads of lions, each resting on a single foot, similar to the support of a tripod table. It stands rather more than twenty inches high: is eighteen inches in diameter at the upper part, and fourteen inches at the base.

Lumisden has some observations on the Roman sun-dials, and the manner in which that people computed their hours. He says, "On the authority of Varro, Pliny<sup>3</sup> informs us, that the first *sun-dial* set up for public use at Rome was brought from Catania, in Sicily, by the consul M. Valerius Messala, in the year u. c. 491, and was placed on a column near the *rostra*; but as this dial had been projected for a more southern latitude, it did not show the hours with exactness. However, such as it was, the Romans regulated their time by it, for the space of ninety-nine years, when Q. Marcus Philippus, who was censor with L. Paulus, caused another dial, constructed for the latitude of Rome, to be erected near the old one. But as a sun-dial did not serve in cloudy weather, Scipio Nasica, five years after, remedied this defect by introducing a method of dividing the night as well as the day into hours, by means of a water-machine, a *clepsydra*, which Pliny calls an *horologium*." "I do not indeed conceive," he adds, "how a sun-dial, or any other instrument,

necessitatibus in absidis speciem perforatur, ægros suscepit interno humore defluentes: ubi dum fessi nimio languore consederint, vaporis illius delectatione recreati, et lassa viscera reficiunt, et humores noxia infusione laxatos, vitali ariditate constringunt: ut quasi aliquo desiderabili cibo refecti, valentiores queant protinus inveniri. Sic medicabili substantiæ venit a sulphure quod calet, a salsedine quæ desiccatur." *Cassiod. Variarum Libri xii. 8vo. Lugd. 1595, p. 124, lib. ii. c. 39.*

<sup>3</sup> Hist. Nat. lib. vii. c. 60.

<sup>4</sup> See Vitruvius, lib. ix. c. 9.

could point out the various hours, as time was computed by the ancient Romans. The time the earth takes to revolve once round its axis, or the space between the rising of the sun till its next rising, which makes a day and a night, divided into twenty-four equal parts, we call hours. Now, the Romans divided the day and the night into twenty-four hours. Twelve of these, from the rising of the sun to its setting, constituted their day; and the other twelve, from the setting of the sun to its rising, constituted their night. Thus, as the seasons changed, the length of their hours must have varied. In winter the twelve hours of the day were short, and those of the night long: in summer they were the reverse. How then could these hours of an unequal length, and which daily varied, be measured by an instrument? I have not been able to discover any method by which this could be done. However, they had two fixed points, namely, mid-day and midnight, which they called the sixth hour. So that a meridian line would always point out the sixth hour, or mid-day<sup>s</sup>."

Room XII., in the Case No. 8.

A votive Horn, in marble, two feet long. It was found by Mr. Gavin Hamilton, about the year 1778, at Cornuazzolo. It is marked 35.

Room XII., in the Case No. 13.

A Head of an Eagle, which appears to have served as the hilt of a sword. From the collection of Sir William Hamilton. It is marked 81.

A fragment of a Serpent, in dark marble. Marked 83.

One of the Handles of a Vase. From the collection of Sir William Hamilton. It is numbered 62.

<sup>s</sup> Lumisden's Remarks on the Antiquities of Rome, 4to. Lond. 1812, pp. 264-5.

## Room XII., in the Case No. 8.

A votive Barrel, sacred to Bacchus, about ten inches high. On the bottom is engraved this inscription :

DIONVSIO  
LIBERO SANCTISSIMO  
M. L. KOTTA . CENEX.  
V. P. V. S.  
HAERES . HVC . QVOT.  
ANNIS . FALERNI . AM-  
PHORAS . II. EX. TEST.  
FVNDITO

This Barrel is marked 33.

In the same case is another of the same dimensions, bearing an inscription in the same words, written not upon the bottom, but on the front of the barrel.

## Room XII., under No. 16.

A Labrum or Cistern, of dark green basalt, which, from a perforation at the bottom, appears to have been used, at some time, as a bath. The upper edge is curved, and two rings, in imitation of handles, are carved on each of the sides ; and, in the centre of each, a leaf of ivy.

This cistern is six feet in length, two feet ten inches in width, and one foot seven inches in depth. From the upper edge to the bottom its form recedes. Its length at its base is only four feet.

By the will of Christina, queen of Sweden, who once possessed it, it passed to the Museum of the Duke of Odeschalchi, from whose heir, the Duke of Bracciano, it was purchased in 1776.

## Room XII., beneath No. 5.

An oblong-square Basin of dark granite ; three feet seven inches in length, twenty inches wide, and one foot in depth : the sides supported by orna-

mented pilasters, which rest on plinths of eagles' feet, in dark variegated marble. It stands two feet nine inches and a half in height.

This kind of basin was used anciently in temples, to contain the water necessary for the purification of those who sought admittance to the sacrifices. Three, similar to this, have been found in porphyry; one, discovered in Agrippa's Pantheon, is now placed in the Church of St. John Lateran at Rome; another is in the Borghese Palace; and the third, which was in the collection of Count Caylus, who engraved it in his *Antiquities*<sup>6</sup>, now stands in the Church of St. Germain l'Auxerrois at Paris, where it is adapted as a mausoleum for the Count, with the addition of a modern cover<sup>7</sup>. This basin was purchased, with the preceding article, from the Odeschalchi collection in 1776.

Labra were also used in the baths. In those of Caracalla, we are told, there were sixteen hundred marble seats, besides the labra, or bathing-tubs of granite and porphyry, for the use of those who bathed there. Two of these labra of granite are mentioned by Lumisden as serving for the fountains in the Piazza Farnese<sup>8</sup>.

Cicero, writing to his wife Terentia, and requesting that all may be prepared at the Tusculan Villa for himself and friends, says, "Labrum si in balneo non est, ut sit: item cætera quæ sunt ad victum et ad valetudinem necessaria<sup>9</sup>."

<sup>6</sup> Recueil d'Antiquités, tom. vii. pl. lxvi.

<sup>7</sup> See Dallaway's *Anecdotes of the Arts in England*, p. 336, from Caylus, Recueil d'Antiquités, 4to. Par. 1767, tom. vii. p. 236.

<sup>8</sup> Lumisden's *Remarks on the Antiq. of Rome*, p. 178.

<sup>9</sup> Epist. ad Familiares, lib. xiv. Epist. 20, ex recens. Grævii, Amst. 1689, p. 471.

## ALCAMENE COSMETA. EPHEBI.

- Erechtheidis.  
 Aur. Demetrius.  
 Isitychus Zopy.  
 Zopyrus.  
 Zosimianus Soph.  
 Phanias Mystici.  
 Heraclides.  
 Ægeidis.  
 Megistodorus.  
 Carpus.  
 Leontidis.  
 Apelles Aphrod.  
 Eutychnus Aphro.  
 Asclepiades Apo.  
 Diocles, qui et Tryph.  
 Leonides Zosi.  
 Zosimus.  
 Isidotus Herm.  
 Euphrosynus Herm.  
 Ptolemaidis.  
 Titus.  
 Nicostratus.  
 Timocrates Nico.  
 Zopyrus Nico.  
 Aur. Pantænus.  
 Sympheron Melis.  
 Melissus.  
 Logus.  
 Euelpistus.  
 Xenocles Onesi.  
 Acamantidis.  
 Criton.  
 Nicon Eutychn.  
 Chrysanthus Sosi.  
 Athenæus Euc.  
 Hadrianidis.  
 Cl. Protacoræ.  
 Ceneidis.  
 Isidotus.  
 Alexander Eut.  
 Ammonius.  
 Diphilus Aphro.  
 Pharnaces Eleu.  
 Macrinus Philo.  
 Aphrodisius Phil.  
 Cecropides.  
 Eperastus Athenio. Me.  
 Cl. Paulinus.  
 Cl. Rhetoricus.  
 Hymenæus Metr.  
 Aphrodisius.  
 Iatrocles.  
 Agathopus.  
 Hippothoontidis.  
 Theophanes Philerothis.  
 Philocrates.  
 Diophantus Phil.  
 Eucrates Phil.  
 Theophanes.  
 Aphrodisius.  
 Euporistus.  
 Æantidis.  
 Stephanus Tro.  
 Milo.  
 Serapiacus Euc.  
 Phæbus Doryph.  
 Doryphorus.  
 Cla. Caius.  
 Agathocles.  
 Zosimus Aga.  
 Artemidorus A.  
 Antiochidis.  
 Æl. Dionysius.  
 Cla. Nymphius.  
 Heliodorus Arc.  
 Solon Arcoly.  
 Proctoctetus.  
 Diophantus Dion.  
 Thrasybulus.  
 Attalidis.  
 Pu. Æl. Diphilus.  
 Publius Tauge.  
 Anticosmetà vero usus non  
 sum, quoniam in lege de  
 isto nihil scriptum erat;  
 et præsertum filio usus  
 sum in hanc curam,  
 M. Aurelio  
 Alcamene Lam-  
 prensi,

## 'Επίγραφαι.

Κα. 'Ορέωντες  
 Φιλίππος Μιντια.  
 Μισήφορος Εύδοτα  
 Σπυρίδης Εὐδ' Ερ.  
 Πρατ. Μάρκος  
 'Ολυνθίος  
 'Αφροδίσιος  
 Εὐκρίτης Διο.  
 Βόριος  
 Θίανος  
 Ήρώδης

## 'Επίγραφαι.

Περύσιος 'Υγίς.  
 'Αγάθων  
 Εὐτυχωνός  
 Δασίσιος  
 Γαλιμαίδης  
 Δέμος  
 Κέρκυβος  
 'Ηρακλίδης  
 Εὐγνώμων  
 Νιάσιος  
 'Ιριδοτος  
 'Ιριδοτος  
 Μάρων  
 'Επαφρᾶς  
 Εὐτύχιος Γα.  
 Πέρσιος  
 Ζωσιᾶς Πεί.  
 Επικτατος  
 'Αστυσίαν  
 Ζήνων  
 Πίνος  
 Νικων  
 Κλα. Σωτηρίων  
 'Αρτιμίδωρ  
 Σωτήριχος  
 Ζώσιμος  
 Δίμαντις  
 Κλα. 'Ορήσιμος  
 Ζυμάργδος

## 'Επίγραφαι.

Μάριος  
 'Ασολών  
 Πλάτων  
 Εὐκαρπας  
 Εὐτυχᾶς  
 Λίαν  
 Πισίφορος  
 Διονύσιος  
 Ζώτιος  
 Μάρκος  
 Εὐφραντικός  
 Κλ. Εὐτύχιος  
 'Αθηνίων  
 Σύμφωρος  
 Πανθίων  
 'Αφροδίσιος  
 Εὐκαρπᾶς  
 'Αρτιμᾶς  
 Θιόδοτος  
 'Αρτιμίδωρο  
 Σωτηρίχο.

'Lamprea, a small village near Athens. Stuart, *Antiq. of Athens*, vol. iii. p. xiii., says, "Here are several ruins, though without form, and some tolerable sculpture, some sepulchral inscriptions, with Lampreus on them, and another inscription, on which is *Λαμπρα*. It is about three miles, or three miles and a half, from the sea-shore."

## ALCAMENE COSMETA. EPHEBI.

- Erechtheidis.  
 r. Demetrius.  
 Erychus Zopy.  
 Eryrus.  
 Eucimianus Soph.  
 Phanias Mystici.  
 Heracles.  
 Aggeidis.  
 Megistodorus.  
 Carpus.  
 Leontidis.  
 Apelles Aphrod.  
 Eutychanus Aphro.  
 Aclepiades Apo.  
 Diocles, qui et Tryph.  
 Leonides Zosi.  
 Zosimus.  
 Isidorus Herm.  
 Euphrosynus Herm.  
 Ptolemaidis.  
 Titus.  
 Nicostratus.  
 Timocrates Nico.  
 Zopyrus Nico.  
 Aur. Pantænus.
- Aphrodisius.  
 Isirocles.  
 Agathopus.  
 Hippothoontidis.  
 Theophasus Philerotis.  
 Philocrates.  
 Diophantus Phil.  
 Eucrates Phil.  
 Theophasus.  
 Aphrodisius.  
 Eupuristus.  
 Xantidis.  
 Stephanus Tro.  
 Milo.  
 Serapiacus Euc.  
 Phœbus Doryph.  
 Doryphorus.  
 Cla. Caius.  
 Agathocles.  
 Zosimus Aga.  
 Artemidorus A.  
 Antiochidis.  
 Æli. Dionysius.  
 Cla. Nymphius.  
 Heliodorus Arc.  
 Solon Arcoly.
- Sympheron Melis.  
 Melissus.  
 Logus.  
 Euelpistus.  
 Xenocles Onesi.  
 Acamantidis.  
 Criton.  
 Nicon Eutyph.  
 Chrysanthus Sosi.  
 Athenus Euc.  
 Hadriandiv.  
 Cl. Protagoras.  
 Ceneidis.  
 Isidorus.  
 Alexander Eut.  
 Ammonius.  
 Diphilus Aphro.  
 Pharnaces Eleu.  
 Macrinus Philo.  
 Aphrodisius Phil.  
 Cecropides.  
 Eperastus Athenio. Me.  
 Cl. Paulinus.  
 Cl. Rhetoricus.  
 Hymenæus Metr.
- Proctotetus.  
 Diophantus Dion.  
 Thrasybulus.  
 Attalidis.  
 Pu. Æli. Diphilus.  
 Publius Tauge.
- Anticosmeta vero usus non  
 sum, quoniam in lege de  
 isto nihil scriptum erat;  
 et præsertum filio usus  
 sum in hanc curam,  
 M. Aurelio  
 Alcamente Lam-  
 presi.

<i>Adscripti.</i>	<i>Adscripti.</i>	<i>Adscripti.</i>	
Cla. Onomastus.	Peregines Hygin.	Eutyches Ca.	Symphorus.
Philinus Mystic.	Agatho.	Primus.	Panthion.
Nicephorus Euasta.	Eutychiannus.	Zosas Pri.	Aphrodisius.
Hermophilus Eud. Er. Doitheus.	Palamedes.	Epictas.	Eucarpas.
Pomp. Maro.	Damas.	Atticion.	Artemas.
Olypicus.	Corymbus.	Zeno.	Theodotus.
Aphrodisius.	Heracides.	Pinus.	Artemidoro.
Isidotus Dio.	Eugnomon.	Nico.	Soterichu.
Botrys.	Neantes.	Cla. Soterion.	
Thiasus.	Isidotus.	Artemidor.	
Smyrnus.	Isidorus.	Soterichus.	
	Maro.	Zosimus.	
	Epaphras.	Demetris.	
		Cla. Onesimus.	
		Smaragdus.	
			Maximus.
			Apolloni.
			Plato.
			Eucarpas.
			Eutychas.
			Leo.
			Posphorus.
			Dionysius.
			Zopyrus.
			Marcus.
			Euphranticus.
			Cl. Eutyches.
			Athenion.





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