

## THE ROMAN ANTIQUITIES OF SWITZERLAND.

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Many persons, well-informed in other respects, think that there are no Roman antiquities in Switzerland. This mistake results from various causes. Most people travel there to enjoy the scenery, and recruit their health. The Romans have not left behind them in that country vast monuments of their power, like the temples, theatres and aqueducts, which in regions farther south are still to be seen; but, speaking generally, we must be content with smaller objects stored in museums, sometimes unprovided with catalogues.<sup>1</sup> Moreover, no English writer, as far as I know, has discussed this subject at any length; attention has been directed almost exclusively to pre-historic remains made known by Dr. Keller's book on Pfahlbauten (lake-dwellings), of which an excellent translation has been published.<sup>2</sup> However, I hope to show that the classical antiquities of Switzerland, though inferior to those of some other countries, ought not to be passed over with contemptuous neglect, and that they deserve study quite as much as similar relics of the olden time in Britain,

<sup>1</sup> A very good account of the Collections at Bale has been written by Professor J. J. Bernoulli, author of *Römische Ikonographie*; it is entitled, "Museum in Basel. Catalog für die Antiquarische Abtheilung," 1880. Compare *Kurzer Bericht über die für das Museum in Basel erworbene Schmid'sche Sammlung von Alterthümern aus Augst*. Von Prof. Wilhelm Vischer. 1858, 4to, with one Plate containing eight figures.

The Catalogue Descriptif of the Musée Fol at Geneva is an elaborate work in four volumes, of which the first and second are devoted to Antiquities. Among the illustrations, some coloured plates of *Verres Antiques* deserve special notice.

<sup>2</sup> Dr. Keller gives only three references to Roman remains—key, tiles and amphora—pp. 121, 133, 183, English translation by J. E. Lee. Victor Gross's book may be regarded as supplementary to Keller's: on account of its importance I add the title *in extenso*, "Les Protohelvetes ou les premiers colons sur les bords des lacs de Bienne et Neuchâtel." Berlin, 1883, 4to, avec 33 Planches en phototype figurant 950 objets trouvés pendant les fouilles."

See also Sir John Lubbock's *Pre-historic Times*, chap. v, *The Lake-Habitations of Switzerland*, pp. 119-170, ed. 1865.

which our own local antiquaries have so carefully investigated.

I. The Roman inscriptions are replete with interest, but they have been scarcely noticed by our countrymen, with the exception of the forgery relating to Julia Alpinula, which Lord Byron has immortalised.<sup>1</sup> A few specimens will suffice to show the importance of these historical monuments. A block of marble, nine feet high and thirty inches wide, found in the baths at Avenches and now preserved in the museum there, exhibits the following characters,

i u l i a e  
 DOMINAE AVG  
 MATRICASTRO  
 HEL PVBLIC

*Juliae Dominae Augustae Matri Castrorum Helvetii publice.* The Helvetians have officially erected this monument in honour of Julia Domna Augusta, mother of the camp.<sup>2</sup>

I have selected this inscription on account of the title Mater Castrorum, which was first conferred on Faustina Junior, wife of Marcus Aurelius. Accordingly, the empress is represented on her coins with this legend and three military standards in front.<sup>3</sup> Her example was followed by Julia Domna, Mamaea and other princesses.<sup>4</sup>

<sup>1</sup> Julia . alpinula . hic . iaceo | infelicis . patris . infelix . proles | deae auent . sacerdot . exorare . patris . necem . non . potui | male . mori . in . fatis . illi . erat | uixi . annos . xxiii .

These words are derived partly from Tacitus, Histories, I, 68, In Julium Alpinum e principibus ut concitorem belli Caecina animadvertit : partly from inscriptions, Nos. 154, 155, containing Dea Auentia, found at Münchweiler ; and No. 241, where Alpinula occurs, found at Wettingen, near Baden in the Canton Aargau. See Orelli, note on Tacitus, loc. citat., insc. : . . . conficta a Paulo Gulielmo, and Collectio Inscriptionum Latinarum, vol. i, p. 123, No. 400 ; Mommsen, in Mittheilungen der Antiquarischen Gesellschaft in Zürich. Zehnter Band, 1854, Inscriptiones Confoederationis Helveticae Latinae ; Falsae, No. 15. Byron, Childe Harold, III, 66,

And there—oh ! sweet and sacred be the name !—

Julia—the daughter, the devoted—gave Her youth to heaven, &c.

The numbers of inscriptions in this

Memoir are Mommsen's, unless otherwise specified. I have used the edition of Orelli, which appeared in 1828.

<sup>2</sup> No. 169. Baron de Bonstetten, Carte Archéologique du Canton de Vaud accompagnée d'un texte explicatif, 1874, p. 6.

<sup>3</sup> Cohen, Médailles Impériales, vol. ii, p. 577. M. Aurèle . . . lui (Faustine Jeune) avait donné le titre de mère des camps qu'on voit sur les médailles 24, 60, 145 et 194, parce qu'elle l'avait suivie à la guerre. Cf. Pl. XIX, Grand Bronze, 194 ; and p. 599. Eckhel, Doct. Num. Vet., vol. vii, p. 79. Capitolinus in the Augustan History, M. Antoninus Philosphus, chap. 26, quam secum et in aestivis habuerat, ut matrem castrorum appellaret : see the note of Casaubon. Dion Cassius, Hist. Rom., LXXI, 10 fin. ἡ μὲν τοι φαυστίνα μήτηρ των στρατοπέδων ἐπεκλήθη.

<sup>4</sup> Julia Domna, wife of Septimius Severus : Cohen III, 339, Nos. 67-70 : Eckhel, VII, 196. Mamaea, mother of Alexander Severus : Cohen IV, 83, Nos. 54-56 ; Eckhel VII, 288.

The monuments corroborate the statement of Tacitus, who, in his account of the appearance of Caractacus before Claudius and Agrippina, mentions it as a novelty, at variance with ancient usage, that a woman should preside over Roman standards.<sup>1</sup> As might be expected, the wives of provincial governors imitated the empresses; Plancina, daughter of Munatius Plancus, in Syria, and Cornelia in Pannonia are censured because they assisted at the military exercises of the legions.<sup>2</sup> This interference of Roman ladies in politics and war, which is indicated by our inscription, forms the subject of a debate in the Roman senate recorded by Tacitus, and has a special interest now, as history is repeating itself, and a tendency to exceed the limits of nature is spreading amongst ourselves.<sup>3</sup>

GENIO  
PAG. TIGOR  
P. GRACCIUS  
PATERNVS  
T.P.I.  
SCRIBONIA  
LVCANA  
H.F.C.

*Genio pagi Tigorini P. Graccius Paternus testamento (aram) poni jussit, Scribonia Lucana haeres faciendam curavit.* P. Graccius Paternus has ordered by his will that this altar should be erected to the Genius of the Tigurine Canton, Scribonia Lucana his heir has carried his wish into effect.<sup>4</sup> This inscription was found at

<sup>1</sup> Tacitus, Ann. XII, 37, Novum sane, et moribus veterum insolitum, foeminam signis Romanis praesidere.

<sup>2</sup> Plancina, wife of Cn. Piso: Tacitus, Ann. II, 55, Exercitio equitum, decursibus cohortium interesse. Cornelia, wife of Calvisius Sabinus: Dio LIX, 18, Καὶ γὰρ ἐκείνη, ὡς φύλακας τε ἐφοδεύσασα καὶ τοὺς στρατιώτας ἀσκούντας ἰδούσα, αἰτλὰν εἶχεν.

<sup>3</sup> Tacitus, Ann. III, 33, 34, Caecina proposed that provincial governors should not be accompanied by their wives, Messalinus and Drusus took the opposite side. The discussion affords a curious parallel with the case of English officials going to India. In the latter chapter the expressive phrase *modum excedere* occurs. Juvenal, Sat. VI, 399,

Et cœtus possit quam ferre virorum,  
Cumque paludatis ducibus, præsente marito,

Ipsa loqui recta facie, strictisque mamillis.  
Chat with great generals, though her lord be there,

With lawless eye, bold front, and bosom bare. Gifford's Translation.

See Rupert's Commentary.

Friedlaender (to whom I am indebted for some of the preceding references), *Sittengeschichte Roms*, 2<sup>nd</sup> edit., 1865, vol. I, chap. V, Die Frauen, p. 338 sq. Ehrgeiz der Frauen und Theilnahme an der Politik. It would be well to compare the 4<sup>th</sup> edit., 1873, vol. I, p. 478.

<sup>4</sup> No. 159; Bonstetten, Op. citat. p. 5 Orelli, No. 366, gives the inscription less correctly; after *Paternus* he reads *CVR. COL. ET. for T.P.I.*, and after *Lucana* *V. FEC. for H.F.C.*, which he explains as equivalent to *vivi fecerunt*; but *V* might stand for *uxor*. The form *Tigorinus* for *Tigurinus* should be observed. For the

Münchweiler near Morat, and about five miles from Avenches. The word *altar* for which there is no equivalent in the Latin text may be supplied from a similar monument at Hasparren, near Bayonne, where we find the phrase, *genio pagi hanc dedicat aram*.<sup>1</sup> Combined with evidence from other sources, our inscription leads to the conclusion that Aventicum was the capital of the Canton, and therefore agrees with the description of Tacitus, *gentis caput*.<sup>2</sup> But it more directly illustrates Cæsar, who in his Gallic War, Book I, chap. 12, relates the victory he gained over this Canton near the river Arar (Saône), and probably in the neighbourhood of Macon. In the same passage he bears witness to the valour of the Tigurini, for he speaks of the signal disaster which a former generation of them had inflicted on the Roman people, when they killed a consul and sent his army under the yoke.

Letters, almost identical with those quoted above, were said to have been found on a marble column at Kloten in the Canton Zurich; for a long time a forgery was suspected, but the recent discovery of a fragment has caused them to be received as genuine.<sup>3</sup>

The importance of Aventicum can be traced back to a period preceding the Roman domination, and consequently much earlier than that to which this monument belongs. From a very curious die (Münzstempel) found there it may be reasonably inferred that gold coins were issued from the mint at this city about two hundred years before the Christian era. The device is a laureated head of Apollo, imitated from the Macedonian *stater*. It deserves our attention, because the type passed from Greek to Gaul and thence to our own country, where it shows itself, in a

extent of this canton see Smith's Dictionary of Classical Geography, vol. i, p. 1041, s.v. *Helvetii*, article by Mr. George Long. Pagus Tigurinus is not to be confounded with Turicum (Zurich).

<sup>1</sup> My Paper on Antiquities in the South-west of France, *Archæol. Journal*, vol. xxxvi, p. 11: *Pagi Magister* occurs in the first line *ib.* Monsieur Henry Poydenot published subsequently Note sur La Date Probable de L'Inscription Romaine de Hasparren (Lue au Congrès Scientifique de Dax en Mai, 1882) with fac-simile. See esp. *Revue Archéologique*, Nouvelle Série, vol. xlv, pp. 23-27, July 1882, Inscription d' Hasparren, par

M. E. Desjardins, with a more accurate copy, Pl. XII. The forms of the letters are particularly noticed, p. 24.

<sup>2</sup> Histories I, 68, Cumque dirutis omnibus Aventicum gentis caput justo agmine peteretur, missi qui dederent civitatem, et deditio accepta.

<sup>3</sup> The pulling down of a wall in August 1862 led to this discovery, and to the correction of the mistake made by Mommsen and others: Zurich Mittheilungen, Erster Nachtrag zu den Inscriptiones Confoederationis Helveticæ Latinæ von Theodor Mommsen, 1865, p. 210, sec. xiv, No. 28.

degraded form, on the earliest national coins. However this subject has been so ably treated by Dr. Ferdinand Keller and Mr. John Evans that I forbear to enlarge upon it.<sup>1</sup>

C. VALER. C. F. FAB. CA  
MILLO. QVOI. PVBLIC<sup>E</sup>  
FVNVS. HAEDVORVM  
CIVITAS. ET. HELVET. DECRE  
VERVNT. ET. CIVITAS. HELVET  
QVA. PAGATIM. QVA. PVBLICE  
STATVAS. DECREVIT  
IVLIA. C. IVLI. CAMILLI. F. FESTILIA  
EX. TESTAMENTO.

In honour of Caius Valerius Camillus, son of Caius of the Fabian tribe, to whom the Aeduians and Helvetians decreed a public funeral, and the Helvetians decreed statues at the expense of the Cantons and of the state : Julia Festilia, daughter of Caius Julius Camillus, by her will ordered the erection of this monument.<sup>2</sup>

The preceding inscription was found at Conches-Dessus in 1809, but since that time has disappeared. It should be compared with Nos. 143 and 179 in Mommsen's collection.<sup>3</sup> We may remark here the juxta-position of the Helvetii and Ædui, *i.e.* the Swiss and Burgundians. These two nations were neighbours; hence their history, both ancient and modern, is closely intertwined.<sup>4</sup> The Helvetians who invaded Gaul penetrated the Ædian territory, and were defeated by Cæsar near Bibracte (Mont Beuvray); on the other hand, Charles the Bold was

<sup>1</sup> See an excellent memoir by Dr. Keller in the *Archæol. Journal*, vol. xix, pp. 253-258, "Notice of a die for striking Helvetian or Gaulish gold coins found at Avenches," and remarks by Dr. Birch appended thereto. Evans, *Ancient British Coins*, p. 24 *eq.*, Pl. A. Nos. 1, 2; and p. 312, Pl. X, No. 10, Apollo citharoedus on a coin of Cunobeline. Chabouillet, *Catalogue général et raisonné des Camees et Pierres gravees de la Bibliothèque Impériale*, p. 541, *Coins de monnaies imperiales romaines*, Nos. 3173-3180. M. Chabouillet explains the legend S M AN as meaning, *Sacra moneta Antiochena*, but I am inclined to think that S stands for *signata*: comp. my Remarks on Coins found at Sutton, near Woodbridge, Suffolk, *Archæol. Jour.*, xxviii, 37, "SMANTB, struck at Antioch (*Signata moneta Antiochia*; B, second issue)." Eckhel, however, gives examples of *Sacra Moneta*, *Doct. Num. Vet.* VIII, 10, 107;

he also refers to Spanheim *Tom. i*, p. 29. Lelewel, *Études numismatiques et archéologiques*, type Gaulois ou Celtique, Atlas, Tableaux VI, *Éléments du type Gaulois*, ou explication de la Planche X, Nos. 19-26, 28, 29, *Famille laurée*; 19, imitation de la tête d'Apollon.

<sup>2</sup> No. 192; Bonstetten, *Op. citat.* p. 9; Orelli, No. 360.

<sup>3</sup> Conches Dessus and Conches Dessou are marked in the large map of Aventicum, which accompanies Professor Conrad Bursian's *Memoirs* on that city in the *Zurich Mittheilungen*, Band XVI, Abtheilung I, Heft I, Taf: II.

No. 143, in honour of Julia Festilia, was found at Yverdun in extending the cemetery; No. 179 at Avenches.

<sup>4</sup> The connection between the Ædui and Helvetii is shown by a remarkable coin engraved in Hucher's *Art Gaulois*, Pl. LXXII, and described, Part I, p. 27. On the obverse is the bust of Diana wearing



vanquished at Morat almost within sight of Avenches, and at Granson on the lake of Neuchâtel.<sup>1</sup>

The most important monument relating to the history of Helvetia is not to be found in the country itself, but far away in Italy. On the mausoleum of Munatius Plancus at Gaeta the following words are still legible :—

L. MVNATIVS. L. F. L. N. L. PRON  
PLANCVS. COS. CENS. IMP. ITER. VII. VIR  
EPVLON. TRIVMP. EX. RAETIS. AEDEM. SATVRNI  
FECIT. DE. MANIBIS. AGROS. DIVISIT. IN. ITALIA  
BENEVENTI. IN. GALLIA. COLONIAS. DEDVXIT  
LVGDVNVM. ET. RAVRICAM.

Lucius Munatius Plancus, son of Lucius, grandson of Lucius, great-grandson of Lucius, Consul, Senator, Imperator twice, one of the Septemviri Epulones, triumphed over the Rhætians, erected a temple to Saturn with the spoils, allotted lands at Beneventum in Italy, founded Lugdunum and Raurica, colonies in Gaul.<sup>2</sup>

Plancus is the person to whom Horace addressed the seventh Ode of the first Book. Milman truly describes him as a restless and adventurous politician, throughout the turbulent period of the civil wars engaged in almost every contest and on every side; but he gives the text of the inscription incorrectly, and misunderstands the word *Septemvir*.<sup>3</sup> Raurica was called Augusta, and hence the modern name of Augst is derived, as Augsburg represents Augusta Vindelicorum.<sup>4</sup> Even now it ranks next to Avenches, as exhibiting vestiges of Roman occupation.

a collar, and carrying a quiver on her shoulder, with the legend EDVIS; on the reverse is an Alpine bear walking, with the name of the Helvetian chief ORGETIRIX (*sic*) in the exergue.

<sup>1</sup> Not only did the Swiss gain these famous victories, fighting in defence of their own country, but they also contributed powerfully to the success of René, Duke of Lorraine, in the battle of Nancy, where Charles le Téméraire was defeated and slain. Kirk, History of Charles the Bold, Duke of Burgundy, vol. iii, chap. v, pp. 446-472; see also chap. vi, pp. 484-491: Memoirs of Philip de Commines, The scandalous Chronicle, vol. ii, p. 385 *sq.*, Bohn's edition.

<sup>2</sup> Mommsen, *Op. citat.*, p. 105, Tituli externi male relati inter Helveticos, No. 22. Observe DE MANIBIS for *de manubiis*, which is more common. Cf. Livy X, 46, *s.f.*, De reliquo aere aedem

Fortis Fortunae de manubiis faciendam locavit (Carvilius Consul).

<sup>3</sup> Illustrated edition of Horace, Personae Horatianae, pp. 140-143, *s.v.* Munatius, "To his titles it adds Imperator twice, Septemvir and Epulo," as if the last two words indicated separate offices. The meaning is that Plancus was one of the seven members of a college of priests who superintended the sacrificial banquets to the gods: Smith's Latin Dictionary, *Epulo*; and the Dictionary of Antiquities, *Epulones*. Cf. Inscription, *Archæologia*, vol. xlviii, p. 12, note a, and C.I.L., iii, 1741.

<sup>4</sup> *Augusta* takes various forms in modern languages—*Aoust* in the Department of Drome (France); *Agosta* between Catania and Syracuse; *Aosta* in Piedmont; Zaragoza (Caesaraugusta) in Spain: see Graesse, *Orbis Latinus*.

The tomb of Plancus is among the most remarkable that remain from antiquity on account of its great size, its good preservation, and its commanding position, which has caused it to be used as a telegraph-station.<sup>1</sup>

The inscription appears in the collection of Gruter with introductory remarks, vol. i, p. 439, no. 8; in Montfaucon's *Antiquité Expliquée*, Tome v, Pl. cxiii;<sup>2</sup> and in Bruckner's *Versuch einer Beschreibung historischer und natürlicher Merkwürdigkeiten der Landschaft Basel*, xxiii Stück, p. 2669 (1763); but I have followed the edition of Mommsen, *Insc. Regni Neapolitani Lat.*, presuming it to be the most accurate. This sepulchre, which is comparatively little known, closely resembles that of Caecilia Metella, "the wealthiest Roman's wife," upon the Appian way; both are circular in form, and decorated with a frieze of ox-heads.<sup>3</sup>

II. It is unnecessary to dwell upon the importance of the roads as a part of the organization of a Roman province, but we may observe that they are connected with the preceding subject, because they may in some cases be traced by inscribed milestones. (1) For example, we do

<sup>1</sup> Swinburne's *Travels in the Two Sicilies*, vol. ii, p. 499, "That city (Gaeta) appears full in front upon a peninsula; and above it stands the tomb of Munatius Plancus, which is a conspicuous object from every side." *Cf. Ibid.* p. 502.

<sup>2</sup> Gruter's account will be rendered more intelligible by studying Montfaucon, *Op. citat.*, Tome v, première Partie (vol. 9), chap. xi, pp. 127-131, Pls. CVII-CXVIII. 1. Mausolées de Caecilia Metella, 2. de Munatius Plancus, 3. des Plautiens, 4. Autres Mausolées. The engravings consist chiefly of elevations and plans by Bartoli.

<sup>3</sup> There is a good coloured Plate of Caecilia Metella's sepulchre in Rheinhard's *Album des Classischen Alterthums*, No. 28, described in the text, p. 20. A bas-relief over the inscription on this monument represents a trophy, and commemorates the warlike achievements of Metella's father, who subjugated Crete.

*Torre di Orlando* is the modern name of the tomb of Plancus. The best engraving of it which I have seen will be found in Luigi Rossini, *Viaggio Pittresco da Roma a Napoli*, fol. 1839. He describes it thus: "Coronato da una cornice dorica con triglifi, e nelle metope vi sono corazze, elmi, scudi, ed altre armi guerresche

antiche." The inscription is placed over the door, half way between it and the cornice.

The coins of Munatius Plancus present various points of interest. Some of them have for their device the *præfericulum* (a vessel used in sacrifices), and therefore illustrate the title *Epulo*, mentioned above. The legend PR.VRB. (præfectus urbis) refers to the appointment of Plancus as Præfect of Rome made by Julius Cæsar, when he left the city to fight against the Pompeians in Spain. The winged thunderbolt corresponds with his proconsulate in Asia under Mark Antony; according to Borghesi it is the mint mark of Seleucia in Pieria, on the Mediterranean coast west of Antioch. Cohen, *Médailles Consulaires*, s.v. Munatia, p. 221 sq. *Eclaircissements*; Pl. XXVIII. Bruckner, *op. citat.* p. 2675, appends to his account of the inscription at Gaeta a coin which is not mentioned by Cohen; on the obverse is a laureated head of Julius Cæsar with the legend DIVVS IVLIVS; the words on the reverse are L. M<sup>o</sup> A<sup>o</sup> T<sup>o</sup> I<sup>o</sup> P<sup>o</sup> I. A N C V S. PRAEF.VRB. Eckhel, *Doct. Num. Vet.* vol. v, p. 257, summarizes the eventful career of Plancus.

not find in the Antonine Itinerary any notice of a route between Aventicum and Sedunum (Avenches and Sion); but that such a line of communication existed in ancient times, seems to be proved by two stones of this kind, one at Sion, the other at Amsoldingen about three miles west of the lake of Thun.<sup>1</sup> They cannot be called milliaries, because the distance is marked not in thousands of paces (*millia passuum*), but in *leugae*, a Gallic measurement, which need not cause surprise if we take into account that the road began in Gaul. The *leuga* was 1,500 paces, and considerably less than the English mile and a half; it must therefore not be confounded with the modern league, a mistake into which Mr. Wright appears to have fallen.<sup>2</sup> According to Muratori, quoted by Forcellini, the word occurs in an inscription of Antoninus Pius for the first time. The former of these *lapides leugarii* contains the words AVEN LEVG XVII, and the latter AVENT LEVG VII, but the figures do not correspond with the distance from Aventicum, and have not been satisfactorily explained hitherto. They both belong to the reign of Gallus Trebonianus and Volusianus, i.e. A.D. 251—254.

The Roman Antiquities of Switzerland present many analogies with those of our own country; we also can show some milliaria, the best preserved being at Leicester (*Ratae*); an imperfect copy is given by Mr. Wright in his "Celt, Roman, and Saxon," but the deficiencies may be supplied from Hubner.<sup>3</sup> Lancaster is a station rich in

<sup>1</sup> Nos. 309, 310. This road was probably connected with the ancient way over the Simplon, also known from an inscription on a rock near Vogogna in the Val d'Ossola, of the year A.D. 196, Mommsen, *Insc. Confoed. Helv. Lat.* p. 64. But see a better copy in the Zurich Mittheilungen, Band XV, Heft 5, p. 214, XXI, Meilensteine, Oscella Sedunum, No. 47.

The Antonine Itinerary mentions Aventicum under the heading, A Mediolano per Alpes Penninas Mogontiacum (from Milan to Mayence, over the Great St. Bernard); it is the station between Minnodunum (Moudon) and Petinesca (Biel?), and is called Aventiculum Helvetiorum; edit. Wesseling, p. 352; ed. Parthey and Pinder, p. 163.

<sup>2</sup> The Celt, the Roman and the Saxon, 2nd ed. p. 185 sq. Mr. Wright translates SVESS LEVG VII on a milestone, discovered near the town of Vic-sur-Aisne,

"at the distance of seven leagues from Soissons," and adds "that in ancient Gaul, as in modern France, they reckoned by leagues." These expressions may mislead the reader. *Lieue* is of course derived from *leuga*, but the meaning is different.

<sup>3</sup> Wright *ib.* The words NER NEP (grandson of Nerva) are omitted, and PONT, which is unintelligible, is written

for POT; in the original we find RIB POT IV (holding the tribunician power for the fourth time), which fixes the date A.D. 120-121. Hübner, *Insc. Brit. Lat.* No. 1169, describes the stone, states the circumstances of its discovery, copies the inscription carefully (showing the ligatures), and gives copious references. Compare the account of a Roman milestone found in Carnarvonshire, Proceedings of the Society of Antiquaries of



monuments of this kind, dedicated to the Emperors Hadrian, Philip, and Decius; they have been engraved and described by Mr. Thompson Watkin in his valuable work entitled *Roman Lancashire*.<sup>1</sup>

2. There was a road from Summus Poeninus (Great St. Bernard),<sup>2</sup> through Octodurum (Martigny), Tarnaia (St. Maurice), Penneloci (Villeneuve), and Viviscus (Vevey) to Lousonna, also called Lacus Lausonius (Lausanne). The milestones on the route bear the names of Claudius I, Diocletian and Maximian, Licinius and Constantine the Great (colleagues); in round numbers the interval between the first and last includes a period of three hundred years, A.D. 47—337. From the letters AVGG and CAESS we learn that the Caesars were associated with the Augusti in the government; and in DD NN, the abbreviation for Domini Nostri, as well as in the pompous epithets, INVICTVS and NOBILISSIMVS, we see the servility of a degenerate race.<sup>3</sup>

London, Second Series, vol. ix, No. 3, p. 263, March 8, 1883. This report identifies Caerhun with Canovium by means of the same kind of evidence as that which proves Ratae to have been on the site of Leicester. See also Mr. Thompson Watkin on Roman Inscriptions discovered in Britain in 1883, *Archaeol. Journ.*, vol. xli, p. 173 sq.

<sup>1</sup> Pp. 181-183. Mr. Thompson Watkin translates IMP. C. M. IVLIO PHILIPPO, by the Emperor Cæsar Marcus Julius Philippus. This version would require the preposition *a* or *ab* to express the person *by whom*. I think IMP may stand for Imperatore, in which case the construction would be the ablative absolute—Philip being Emperor, or when Philip was Emperor. If we explain IMP=Imperator (Dative), it would mean In honour of the Emperor. For the milestone formerly at Ribchester (Bremetonacum) *v. ibid.* pp. 140-142.

<sup>2</sup> We find a similar name in the ancient geography of the Pyrenees; my paper on the South-West of France, in the *Archaeol. Journ.*, vol. xxxvi, p. 2, where the road from Asturica (Astorga) to Burdigala (Bordeaux) is traced. "It crossed the frontier at Summus Pyrenaicus (Roncevaux), and was carried through Imus Pyrenaicus (St. Jean Pied de Port), &c.

<sup>3</sup> I have heard that one of our Universities addressed the Prince of Wales as *Dominus futurus*, meaning *our future*

*Sovereign*. The word was incorrectly applied, because it signifies a master of slaves or a despot, not a constitutional monarch; Cicero, *De Re Publica* II, 26, Hic est enim dominus populi, quem Graeci tyrannum vocant. Tacitus calls the Emperor *Princeps*; Ann. I, 1, Qui (Augustus) cuncta discordiis civilibus fessa nomine *Principis* sub imperium accepit. Mr. Horton, *History of the Romans*, p. 319, note 4, refers by way of illustration to the title of First Citizen, which Napoleon assumed.

With INVICTVS on the milestone, we may compare the following legends on the coins of Constantius II; VICTOR SEMPER AVG, Cohen *Med. Imp.* vol. vi, p. 276, No. 8; TRIVMFATOR GENTIV BARBARARVM, *ib.* p. 283, No. 39; DEBELLATORI GENT. BARBARR, *ib.* p. 301, No. 156. See also Arneth, *Monumente des K.K. Münz- und Antiken-Cabinetes in Wien*. The same title was taken by Valens, in whose reign the Goths crossed the Danube and occupied Thrace. I suspect that the money which bore these vain-glorious appellations was often employed as tribute to buy off the barbarians.

In No. 311 FA=forum Augusti. No. 312 is given very imperfectly by Orelli (223). On No. 319 Mommsen remarks that he has not found the *Dative* case of the Emperor's name in inscriptions before Trajan. Op. citat. pp. 65-68.

The importance of such records can hardly be exaggerated, and it has been truly remarked that, if all the ancient histories of Rome had perished, the loss might be to a great extent repaired by inscriptions on bronze or stone and legends on coins. In the case of Trajan a misfortune of this kind has happened; scarcely any written account is extant, but the events of his glorious reign are known to us from the Epigraphy which still remains. On the other hand, where the old authors have come down to us, the monuments confirm and elucidate their statements; though silent, they seem to speak to us like living witnesses, and prove that we have not believed "cunningly devised fables."

3. Mommsen mentions a road on the south side of the lake of Geneva, sometimes called the left bank, I presume with reference to the river Rhone which flows through it. Only two milestones have been found, one at Hermance, marked VII, the other at Messeri marked IV; and it should be observed that the column further from Geneva bears the lower figure. This circumstance causes a doubt as to the existence of the road; the Swiss antiquaries conjecture that the stones were originally placed between Geneva and Nyon, and removed to be used as building materials—a supposition which is corroborated by the discovery of some millaria collected near the latter place, on the shore of the lake, apparently with the view of transporting them by water-carriage to their respective destinations.<sup>1</sup> We must not too hastily jump to the conclusion that a Roman road passed through a place, because we find a milestone in it. Moreover, at the present time there is much less traffic on the Savoy than on the Swiss shore of the lake; and the same was probably the case in antiquity, so that

<sup>1</sup> Zurich Mittheil. Band XV, Heft 5, p. 215 sq. Equestri Genavam. Nyon. Nos. 52-54. An inscription, nearly identical with No. 52, was found at St. Paulien, Haute-Loire: Orelli Insc. Lat. vol. iii. Supplement by Henzen, p. 29, No. 5220.

Guichenon, Histoire de la maison de Savoie, Tome i, p. 42, reads in the second line of No. 54 SABADIA, supposing it to be an ancient name of Savoy. His mistake was corrected by Spon, the greatest of French epigraphists, Histoire de Geneve,

ii, 343, who substituted ARAB ADIAB—words which occur in full (ARABICUS, ADIABENICUS) on many monuments of Septimius Severus, and, on his triumphal arch in the Roman Forum, correspond with the bas-reliefs representing his Oriental campaigns. Cf. Gruter, vol. i, p. 1, No. 1, Inscriptions on the front of the Pantheon, Rome, *litteris digitalibus*. Sabandia, Sabogia and Saboia are the Latin names for Savoy: Graesse, Orbis Latinus.

there would be little need for the route which Mommsen has imagined.<sup>1</sup>

4. On the other hand, there is no doubt about the line of communication between Geneva and Lousonna, through Colonia Julia Equestrum, also called Noviodunum (Nyon).<sup>2</sup> We have here four examples of the phrase VIAS ET PONTES VETVSTATE COLLAPS RESTITV occurring in the inscriptions with slight variations, the earliest belonging to the reign of Caracalla, A.D. 213.<sup>3</sup> This is an interesting proof of the pains taken by the Romans to keep their highways in good repair; as a military nation they were well aware that the security of the empire depended on the facility with which they could march their legions from one province to another, and the roads in Switzerland would require special attention on account of their proximity to the Rhenish frontier.

The way from Lousonna to Vindonissa (Windisch) was carried through Aventicum; the milestones upon it exhibit the names of Trajan (A.D. 99), Septimius Severus, Caracalla, Tacitus and Galerius (A.D. 292-304). It would be instructive to examine the lettering of these monuments. We should probably find that the earliest characters, being of a good period, are carefully incised, and that the

<sup>1</sup> The railway on the south side of the Lake of Geneva extended only as far as Evian-les-Bains, which is nearly opposite Ouchy, in the autumn of 1883, when I visited Switzerland. This place is marked as a station for steamers in the Swiss Indicateur.

<sup>2</sup> Besides the town in Switzerland, three places in Gaul, one in Pannonia Superior, and one in Moesia Inferior, bore this name, so that there is danger of confusion. See Smith's Dictionary of Classical Geography, s.v., but the article is incomplete. The last-mentioned town is noticed by Mr. Bunbury in his History of Ancient Geography, vol. ii, p. 696, note 6; it was within a few miles of the mouth of the Danube, and probably near Tultcha.

Like many other railways, that between Geneva and Lausanne follows the Roman road closely, as may be seen by comparing an ancient with a modern map of Switzerland.

<sup>3</sup> No. 322. My paper on the South-West of France, *Archaeol. Journal*, xxxvi, 9; Inscription on the natural rock by the wayside, at Pène d'Escot in the Pyrenees, near Oloron, IIVIR BIS HANC

VIAM RESTITVIT. Both the synonyms, *reficio* and *restituo*, occur in our Romano-British inscriptions; *Lapidarium Septentrionale*, Index xi, Forms of expression, Nos. 94, 646, 743, and 22, 62, 121. REF, REFE, REFEC in England are analogous to REST, RESTIT, RESTITV in Switzerland, Mommsen, *Op. cit.* pp. 69, 70; cf. Bruce, *Roman Wall, Restoration of Decayed Temple*, p. 160.

From No. 322 we may supply the *lacuna* in an inscription on the pediment of the Temple of Minerva at Bath; VETVS (tate collapsam aedem Minervae sua pec) VNIA REFICI ET REPINGI CVR (arunt), which is the reading adopted by Lysons: *Prebendary Scarth, Aquae Solis* pp. 19-21: Hübner, *Insc. Brit. Lat.* No. 39, p. 25; and *Indices, Res Epigraphica*, ii, *Tituli sacri*, s.v. *restituit*, p. 340, cf. Nos. 542, 563.

In No. 329, Levade thought he had discovered the name of Cornelia Salonina, wife of the emperor Gallienus, who reigned A.D. 253-268; but this seems to be a mistake, for as Mommsen truly remarks, non facile imperatorum uxores in cippis miliaris nominantur.

deterioration increases as we proceed down the series, corresponding with the inferior style observable in the legends of the later medala. I beg to suggest this enquiry to learned travellers.

There were other Roman roads at least equal in importance to those already mentioned, but on which no milliaria have been discovered, viz.—(1) from Augusta Rauricorum to Argentoratum (Strasbourg), to Salodurum (Solothurn), and to Brigantia (Bregenz) on lake Constance, passing through Vindonissa (Windisch), Aquæ (Baden), and Ad Fines (Pfyn); (2) from Mediolanum and Comum to Curia (Coire) and Brigantia; (3) on the side of Gaul, from Geneva to Equestrium, Lousonna, Urba (Orbe), Ariorica (probably Pontarlier) and Vesontio (Besançon); this road crossed the Jura, leaving Switzerland at some point south west of the lake of Neuchâtel.

For this subject the Antonine Itinerary<sup>1</sup> and the Table of Peutinger should be consulted, as they are our only ancient authorities besides inscriptions. In segments II and III of the map, Helvetian towns, roads and distances are marked, but unfortunately they do not correspond with the road-book. The reader who is not accustomed to the Table will scarcely recognize the country at first sight, because the space from west to east is so greatly exaggerated.<sup>2</sup>

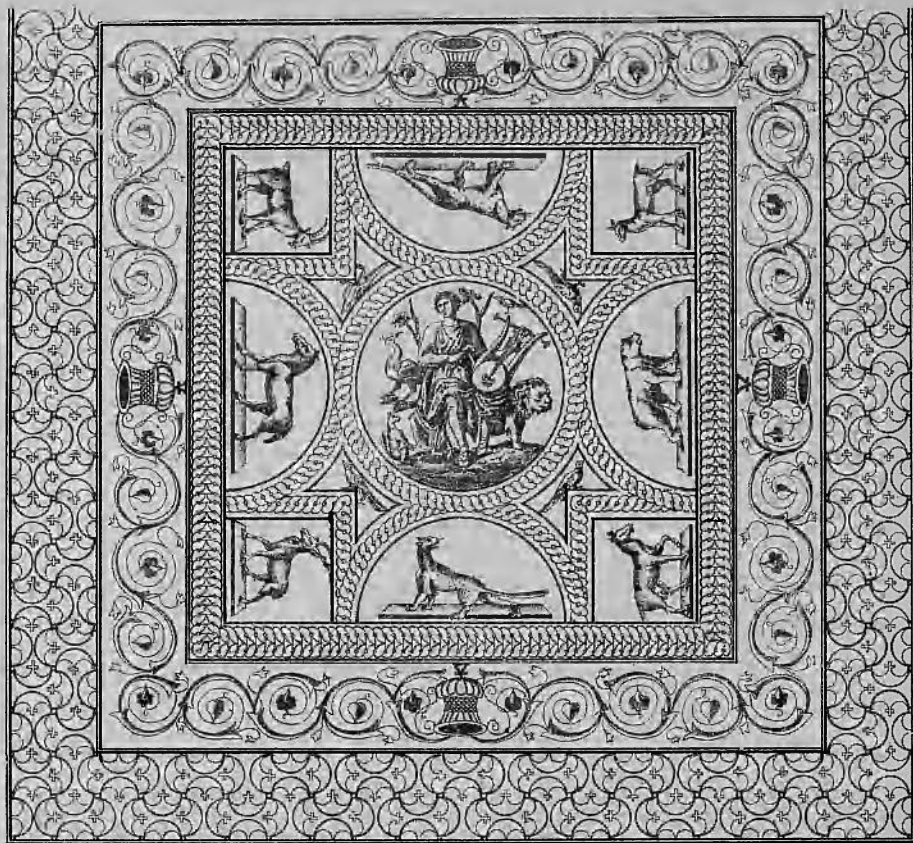
III. As in Britain, so in Switzerland, the mosaics rank among the most interesting relics of antiquity. Several

<sup>1</sup> *Itinerarium Antonini* edit. Wesseling, p. 237, Brigantia; p. 238, Ad Fines, Vindonissa (*cf.* p. 251); p. 347, Genava; p. 348, Equestribus, Lacu Lausonio, Urba; pp. 351-353, Summo Pennino, Octoduro, Tarnaias, Pennelocos, Vibisco, Bromago, &c.

<sup>2</sup> We find in Segment II both Avenches and Augst—Auenticum Helietorium and Augusta Rvracum (*sic*). Conrad Mannert prefixes to his edition an Introduction, which is a copious dissertation on the date, history and various details of the Tabula: *cf.* Dr. Bryan Walker, *Camb. Antiq. Soc. Communications*, vol. v, pp. 237-264. Mr. Bunbury gives a more concise account, but explains its leading features sufficiently; *Op. citat.* vol. ii, p. 697 *sq.*, chap. xxxi, sec. 15. He remarks in a note that the whole of Spain is wanting; this is the case with

the western corner of the South of France also—a deficiency which was pointed out to me by the late Mons. Paul Raymond, Archiviste des Basses Pyrénées.

Burdigala (Bordeaux) and Tolosa (Toulouse) are included; but the part containing Lapurdum (Bayonne) has perished. Some have doubted whether Bayonne corresponds to Lapurdum; but, besides other evidence, an argument in favour of this opinion may be derived from the Basque name Pays de Labourd, which is enclosed within the rivers A-lour and Bidassoa: Basque Legends collected chiefly in the Labourd by the Rev. Wentworth Webster, Lond., 1877, p. 227. Being deprived of aid from the map towards discovering ancient localities, we can only fall back on the Itinerary and Notitia (Army-List) as our chief authorities.



ORPHEUS.

FROM BURSIA'S ATRIVICUM HELVETIORUM.

*Spruue & Co. Photo-litho. London.*



have been discovered at Aventicum; some have disappeared, and others are still to be seen in the local museum. The Baron de Bonstetten gives a meagre account of six tessellated pavements at this place in his *Carte Archéologique du Canton de Vaud*.<sup>1</sup> Professor Bursian describes more fully a larger number of them, with good illustrations, in the *Mittheilungen der Antiquarischen Gesellschaft in Zurich*, Band xvi, Abtheilung i, Heft 5.

One of these mosaics, No. 23, exhibits a subject well known to Art students, but there is a peculiarity in the treatment which deserves attention. Orpheus, with the plectrum in his right hand, and the lyre in his left, occupies the central medallion; he is seated on a bench; a lion, peacock and squirrel are grouped around him; a small bird, probably a raven, is perched on the top of the lyre. The remaining figures fill up a quadrangular space, being arranged in squares and semicircles alternately. There is some difficulty in identifying them, which arises partly from the original having been destroyed; but they appear to be a panther repeated twice (possibly one may be a lynx), hart and hind, horse and mare, goat and bear. The border consists of a foliated pattern, whose graceful curves contrast well with the straight lines enclosing the design. In the middle of each of the four sides is a large vase, like the cantharus sacred to Bacchus.<sup>2</sup> Orpheus usually wears the Phrygian bonnet; so he appears in the mosaics at Cirencester (Corinium), at Palermo, and in Algeria;<sup>3</sup> but here he is bare-headed, as Polygnotus,

<sup>1</sup> P. 12. Pavés de Mosaiques: two are inscribed; one represents different animals, with the words POMPEIANO ET AVITO CONSVLIBVS KAL. AVG.: the other has a man's head in the centre, and dolphins at the four corners, with the proprietor's name, PROTHASIVS FECIT: De Schmidt, *Recueil d'Antiquités de la Suisse*, tome i, Avenches et Culm, p. 15, *sq.*

<sup>2</sup> Silenus, the companion of Dionysus, also has the cantharus. Virgil says that the handle was worn by the drunkard's frequent use, *Eclogue VI*, v. 17, *Et gravis atrita pendebat cantharus ansa*. See the note in Professor Yonge's edition. Comp. C. O. Müller, *Denkmäler der Alten Kunst*, Pt. II, pp. 42-45, Taf. XLI, XLII, Nos. 494-517, esp. Nos. 500, 503, 506, 517; *Handbuch der Archæologie*, sec. 386; English translation, *Ancient Art*

and its Remains, pp. 499-501. Museo Borbonico, vol. xi, Tav. XI, pp. 7-9, Incisione in lastra di argento.

<sup>3</sup> Millin, *Galerie Mythologique*, Pl. CVII, No. 423, who follows Laborde, *Voyage pittoresque de la Suisse*, No. 197. Buckman and Newmarch, *Corinium*, p. 32, "Orpheus habited in a Phrygian cap," Pl. VII, coloured. My Paper on Antiquities in the Museum at Palermo, *Archæol. Journal*, xxxviii, 151-153, and notes, where the subject is treated at length: cf. Heydemann in *Archæologische Zeitung*, Antiken in Palermo, 1869; a good photograph of this mosaic has been published. *Bulletin de la Société Nationale des Antiquaires de France*, 1883, pp. 319-322, engraving at p. 320, *Memoir* by M. Heron De Villefosse on the mosaic at Chérchell: he mentions many others, and among them one found at Blanzey,

according to the description of Pausanias, painted him on the wall of a Delphic colonnade.<sup>1</sup> This figure is one of those which Christian art borrowed from paganism. The disciples of the new religion saw in Orpheus a symbol of the Faith subduing and refining barbarous natures; but I think they also adopted it for another reason,—because the Thracian bard in a pastoral scene, charming the birds and beasts who listened to his music, was not unlike the Good Shepherd amidst the flock, an aspect of our Lord's character which the early church seems to have preferred to every other.<sup>2</sup> It may also be observed that Orpheus was represented as a young man, and that in the catacombs the figure of Christ is youthful, a type derived from classical antiquity.

We have in the subject before us a good example of the close connexion between art and literature. The chapters

which I remember to have seen in the Museum at Laon. Dr. Appell reminded me that there is a very fine example at Rottweil in Würtemberg, on the route from Stuttgart to Schaffhausen: Berlepsch, Schweiz, ed. 1882, p. 17, Schon zu Römerzeiten war Rottweil eine bedeut. Kolonie (Fundestelle interessanter Antiquitäten, darunter ein Mosaik-Boden, Orpheus darstellend).

<sup>1</sup> To the left of a person entering the Lesche at Delphi there was a series of paintings upon the wall representing the infernal world, and Orpheus was a conspicuous figure: Pausanias, x, 30, 6 ed. Schubart and Walz, 'Ἐπὶ λόφου τινὸς Ὀρφεὺς καθέζομενος, εἰσπύεται δὲ καὶ τῇ ἀριστερᾷ κιθάρας, τῇ δὲ ἐτέρᾳ χειρὶ ἰτέας κλωνές εἰσιν ὠνψάνει (locus turbatus). . . Ἑλληνικὸν δὲ τὸ σχῆμά ἐστι τῷ Ὀρφεῖ, καὶ οὕτε ἡ ἐσθὴς οὕτε ἐπιθῆμά ἐστιν ἐπὶ τῇ κεφαλῇ Ὀρφικόν. On the other hand Philostratus Junior describes Orpheus as wearing a head-dress, edit. Kayser, 'Εὐκόνες, p. 10, Ὀρφεὺς ἀρχιχρῶν μὲν ἐκβάλλων ἱούλον ἐπιρρέοντα τῇ παρειᾷ, τιάραν δὲ χρυσαυγὴν ἐπὶ κεφαλῆς αἰώρων

<sup>2</sup> Aringhi, Roma Subterranea, vol. i, p. 547: Garrucci, Storia dell' Arte Christiana, vol. ii, Tav. 4, Parve utile il dipingere l'immagine di Orfeo, quasi ponendolo a confronto col vero restauratore e rigeneratore dell' umana famiglia. . . In questa pittura le fiere selvagge sono trasformate in agnelli mansueti. Appell, Monuments of Early Christian Art, pp. 46-48, with woodcut.

The Good Shepherd, as we see Him in Christian Art, carrying the lost sheep on

his shoulders, is a type said to be derived from the Hermes Kriophoros of Calamis at Tanagra, cf. omn. Pausan, ix, 22, 1; and coin of Tanagra in the British Museum, Reverse, Hermes Kriophoros with the legend ΤΑΝΑΓΡΑΙΩΝ; Catalogue of Greek Coins, Central Greece, p. 64, Pl. X, No. 12 (photograph): Aringhi, Roma Subterranea, vol. i, p. 531: C. O. Müller, Denkmaler, Pt. ii, Taf. xxix, No. 324, Hermes in alterthümlicher Gestalt einen Widder auf den Schultern tragend; cf. Pt. i, Taf. xlv, No. 210<sup>a</sup>, vase-painting of the gods assembled at the nuptials of Peleus and Thetis; and ib. Taf. lxxiv, No. 431, from Aringhi ii, 101, Good Shepherd surrounded by Scriptural subjects in compartments: Westcott, The Epistles of St. John, Appendix III, The Relation of Christianity to Art, p. 335, and notes. This Hermes is Κριοφόρος, carrying the ram (see examples in the collection of casts formed by Mr. Perry at the South Kensington Museum); but sometimes he is Κριοφόρος, carried by the ram, or riding on it, Denkm. Pt. II, No. 323, from an engraved gem. For the Good Shepherd in an unusual attitude, v. Archæologia, vol. xlviii, p. 49, Fig. 18.

The lamb in the bosom is a Semitic idea, Isaiah xl, 11; but modern artists sometimes introduce confusion, mingling the Jewish with the early Christian treatment of the subject.

Like the Bonus Pastor, another Christian symbol, the Chi-Rho (XP), may be traced back to a Pagan origin; it appears on the coins of Ptolemy III, Euergetes I: Archæologia, vol. xlviii, p. 242

on Orpheus in Philostratus Junior and Callistratus would serve for descriptions of the mosaics mentioned above.<sup>1</sup>

In No. 24 we see Bellerophon in a square compartment mounted on Pegasus and holding a lance; his attitude, like that of St. George fighting with the dragon on our own coinage, suggests the idea that he is attacking Chimæra, but the lance is a more suitable weapon than the short sword with which Pistrucci has armed the saint.<sup>2</sup> The square is surrounded by four circular medallions, each containing a youth who blows a straight trumpet (*tuba*), instead of a horn formed in spiral twists (*buccina*), which is more usual when the winds are personified.<sup>3</sup> All the figures have a mantle (*chlamys*) for their garment; one of them also wears a broad-brimmed hat, a protection against heat and rain which seems to indicate the south wind. All four are beardless; in this respect the mosaic now under consideration differs not only from another at Avenches, but also from the well-known reliefs on the Horologium of Andronicus Cyrrhestes at Athens.<sup>4</sup> Lozenges, each enclosing a single animal, alternate with the medallions; these rectangles are ornamented, like the central square, with a kind of chess-board pattern on the borders. The remaining space is filled up with dolphins or fish in semicircles, and thunderbolts in pointed ovals. Outside this composition, at the top and bottom, hunting scenes are represented, and a forest is conventionally denoted by a few trees, one of which is the Alpine fir.

sg. Memoir by Mr. Alfred Tylor on New Points in the History of Roman Britain, as illustrated by Discoveries at Warwick Square, City of London. Comp. Catal. of Greek coins in Brit. Mus., The Ptolemies, Kings of Egypt, pp. 48, 51, 53, 55, &c.

<sup>1</sup> Philostratus, loc. citat.; Callistrati Descriptiones (Ἐκφράσεις) edit. Kayser, p. 30, 'Εἰς τὸ τοῦ Ὀρφεὺς ἔργον.

<sup>2</sup> The same subject "treated in the highest style of art" occurs in a mosaic found at Autun; Roach Smith, Collectanea Antiqua, V. 225.

Pegasus is a very frequent device on the coins of Corinth; Catalogue of Hunter's Collection, Tab. 20; Leake gives an example of Bellerophon mounted on Pegasus, Numismata Hellenica, European Greece, p. 38.

Mr. Sainthill, Olla Podrida, I, 49 sg., criticizes Pistrucci's design; he says it

was derived from the Parthenon frieze and reproduced "one of the cavalry in the Panathenæan (*sic*) procession." St. George's sword is so short that he might fall off his horse in attempting to pierce the monster.

<sup>3</sup> So Shakspeare, Midsummer Night's Dream, Act ii, sc. 2,

"The winds *pip*ing to us in vain":

Milton, Il Penseroso,

"While rocking winds are *pip*ing loud."

<sup>4</sup> In this monument the costume of each figure is appropriate to the nature of the wind that it represents: Rheinland, Album des Classischen Alterthums, Pl. VII, p. 5 text, Lips and Zephyros haben nackte Beine, die übrigen sind mit Halbstiefeln bekleidet; cf. Hirt, Bilderbuch für Mythologie, Die Dämonen der Luft, S. 143-146, Taf. xvii; and Stuart, Antiquities of Athens, vol. i, chap. 3, Pl. XXI.

Here also a symmetrical arrangement prevails, a large vase being placed in the centre, and a drinking-cup at each extremity. This mosaic has been destroyed.

No. 25 has an unusual border made to imitate regular masonry; in the lower part there is a frieze consisting of Ionic volutes and palmetti. The general design is a maeander, in which the ordinary cable pattern (*torsade*) alternates with flowers. Upon the field five small squares are placed in a quincunx, like the marks for this number on a die; the central one contains the head of the Sun, and each of the others had an animal in it. It should be noticed that there is a double row of rays around the face; the inner short and straight, the outer long and resembling leaves with the point bent upwards.<sup>1</sup> The ancient artists portrayed the Sun-god in two ways; sometimes with a radiated head, as in the Palermitan mosaic, sometimes, as on the earlier coins of Rhodes, with flowing locks disposed so as to resemble his beams.<sup>2</sup>

No. 26 is a swan standing on the edge of a large two-handled vase, and drinking water therein. This subject is enclosed in broad concentric bands, the interior being a cable, and the exterior like crested waves. The design forcibly reminds us of the famous mosaic in the Capitol, called the doves of Sosus, from Hadrian's villa at Tivoli, where four birds are sitting on a *cantharus*. It has been so often reproduced in the round that we are in danger of forgetting the flat surface of the original.<sup>3</sup> Between the inscribed circle and the square, the spaces at the four

<sup>1</sup> A very fine example of this double radiation is supplied by a relief from Hissarlik (4<sup>th</sup> century, B.C.), representing Helios in a quadriga; casts of it may be seen in the British Museum, at South Kensington, and in the Museum of Classical Archaeology at Cambridge. Schliemann, *Troy and its Remains*, 1875, pp. 32-34, Pl. III. facing p. 32, Block of Triglyphs, with Metopé of the Sun-God. From the temple of Apollo in the Ruins of Grecian Ilium: "one of the most glorious masterpieces that have been preserved from the time when Grecian art was in its zenith." Schliemann, *Ilios*, 1880, chap. xi, The seventh city, the Grecian Ilium, or Novum Ilium, No. 1479, pp. 622-625. Cf. omn. gold obolus of Alexander I, King of Epirus, brother of Olympias, and therefore uncle of Alexander the Great: Brit. Mus. Catal. of

Greek Coins, Thessaly to Ætolia, p. 110, Pl. XX, Nos. 2 and 5 (photographs).

<sup>2</sup> Leake, *Numism. Hellen.*, Insular Greece, Rhodes, Aegæan Sea, p. 35, Beardless head, *adv. towards*, with hair divided into locks, and radiating (Apollo as the Sun); Hunter's Catalogue, Tab. 45. This arrangement appears on the earlier coins, which are remarkably fine, and was continued down to the siege of the city by Demetrius Poliorcetes, B.C. 305. A stater of Philip II, struck at Rhodes, has a minute head of the Sun radiated, as its mint mark: Müller, *Numismatique d'Alexandre*, p. 324.

<sup>3</sup> Müller, *Denkmäler*, Pt. I, Taf. lv., No. 274; Murray's Handbook for Rome, Sect. I, sec. 26. Mus. of the Capitol, Hall of the Doves, No. 101, where Pliny's description is quoted, Hist. Nat. xxxvi, 25, s. 60, sec. 184, ed. Sillig.

corners, corresponding to spandrils in architecture, are filled up with birds and fishes. One cannot speak with certainty where there is so much conventional treatment, but if I may offer a conjecture, these creatures were probably meant for inhabitants of the lakes in whose neighbourhood the mosaic was discovered.

No. 27 is a floral pattern which does not call for any special remark, but in two of the angles we see an interlaced ornament, like the Runic knot which occurs in Irish and Scandinavian art.<sup>1</sup> This pavement was found in 1863 at Conches Dessous, adjoining the high road from Berne to Lausanne which passes through Avenches: two-thirds of it are preserved in the Museum there.

No. 28 contains a winged boy, seated and playing a lyre with his hands, not using the plectrum like Orpheus. A vase is placed on the table before him. Each of the four corners is ornamented with a medallion that reminds us of kaleidoscopic figures. The principal features in the border are stars and cubes marked with the quin-cunx, seen in perspective. It has been conjectured that the central figure is an emblem of a musical contest (ἀγών), and that the vase represents the prize. This mosaic has disappeared.

No. 29 was discovered, in the year 1830, at Cormerod, one league south-east of Avenches. As the former place is in the Canton Freiburg, the mosaic has been removed to the capital, and deposited in the museum there.<sup>2</sup> The subject is the Cretan labyrinth said to have been con-

<sup>1</sup> Comp. Buckman and Newmarch, *Corinium*, Pl. VI, p. 36, "Endless knot" of a more complicated pattern; Pl. VII, p. 32, another more like those at Avenches; Roach Smith, *Illustrations of Roman London*, Pl. IX, p. 55. Mr. W. T. Watkin, *Roman Lancashire*, p. 163, gives a good example of interlaced ornament. It is a very beautiful bronze boss, found at Bremetonacum (Ribchester), and now preserved in the Mayer Museum, Liverpool. See also my Paper on Scandinavian Antiquities, *Archæol. Journal*, vol. xxxiv, p. 260 *sq.*, with the footnotes; Plates accompanying J. C. C. Dahl's *Denkmäler einer sehr ausgebildeten Holzbaukunst aus den frühesten Jahrhunderten in den innern Landschaften Norwegens*; and *Nordiske Oldsager i Det Kongelige Museum i Kjøbenhavn*,

ordnede og forklarede af J. J. A. Worsaae, *Jernalderen II*, pp. 98-100, 114.

<sup>2</sup> *Catalogue du Musée Cantonal de Fribourg*, p. 72, No. \*44.

Avenches itself is in the Canton de Vaud, but the town with its adjacent territory is almost surrounded by the Canton Fribourg, as in England we sometimes have part of a county separate from the rest; see Bonstetten, *Carte Archéologique, Canton de Vaud*, or Keller's *Reisekarte der Schweiz*, where the boundaries are shown by different colours.

The German name for Avenches is Wifisburg; it is said to be derived from Count Wivilo, who built the feudal castle in the seventh century; Murray's *Handbook for Switzerland*, Route 43.



structed by Daedalus, at the order of Minos, for the residence of the Minotaur. It is surrounded by a circular embattled wall, with four towers at equal distances from each other. One of them has an arched entrance into the maze. The whole space is divided into eight wedge-shaped compartments, like the *cunei* of a Roman theatre, containing severally nine concentric paths, and communicating by the lines that radiate between them. In the centre we see Theseus conquering the Minotaur; with his right hand he brandishes a club, from his left arm a *chlamys* in two folds hangs down. His adversary, a man with a bull's head, is falling on his knees; he partly supports himself on his left arm, and raises his right in a suppliant attitude.<sup>1</sup> Birds are perched on the battlements, one on each side of the towers, perhaps to indicate that the monster's carcass would be devoured by the fowls of the air.<sup>2</sup> The border is ornamented with a chess board pattern; five points are marked on the squares, as in the last example, but arranged differently, so as to form a Greek cross.

There has been much discussion about the maze figured here; some writers regard it as mythical, but others identify it with a cavern near Gortyna. Admiral Spratt, one of the best and most recent authorities, adopts the latter opinion, explaining his views at considerable length in chapter iv of his work on Crete. It may be objected that Herodotus, who describes the Egyptian labyrinth fully, is silent about the Cretan, that Pausanias positively says it was at Cnossus, and that it appears on the coins of this city alone. However, the argument from silence is generally weak, and in this case especially so, because the father of history does not profess to give a complete account of the island; Pausanias does not assert that he had seen the labyrinth, and might be mistaken: lastly, it

<sup>1</sup> In a metope of the Theseum at Athens we see the same subject, but the posture of the figures is different. There Theseus places his left arm round the Minotaur's neck, and the latter presses the knee of Theseus with his foot. The group is in high relief, and forms part of a series representing the battles of the Athenian hero: Stuart's *Antiquities of Athens*, vol. iii, chap. 1, Pl. XIII, 7. The Marlborough Gems supply a modern example, perhaps by the hand of Natter,

described by Mr. Story-Maskelyne. "Theseus, having slain the Minotaur, rests on his club; the dead monster lies in a window of the Labyrinth." Catalogue, p. 58, No. 331.

<sup>2</sup> Comp. the words of Goliath, I Sam., xvii, 44, "And the Philistine said to David, Come to me, and I will give thy flesh unto the fowls of the air, and to the beasts of the field," and the reply of David, *ibid.*, v. 46.

might be figured on the coinage at Cnossus, at one time the chief city in Crete, not on account of its proximity, but because it was a national type recalling to mind the great king Minos and the glories of his reign.<sup>1</sup>

No. 30 is partially preserved. The central design consists of a head with wavy locks, probably Neptune or Ocean, surrounded by the four wind-gods blowing blasts; Eurus and Boreas are bearded, Notus and Zephyrus beardless. A similar variety occurs in the so-called Temple of the Winds at Athens, as may be seen by reference to the plates of Stuart's Antiquities.<sup>2</sup> The remaining space was occupied by round and square compartments containing many devices;<sup>3</sup> amongst them are birds of different kinds, a pomegranate, a roll half open with strings and a stylus, also a labyrinth bearing a general resemblance to No. 29, but having only four wedge-shaped divisions, and a cornucopiæ in the centre.

No. 31 was fully exposed to view in the year 1751, and

<sup>1</sup> Pashley positively denies that the caverns at Haghius Dheka, the ten saints (Gortyna) are the same as the ancient labyrinth, and says there is no sufficient reason for believing that it ever had a real existence. He has engraved several coins of Cnossus, showing the Labyrinth; in one it is circular, in the others rectangular; Travels in Crete, vol. i, chap. xii, pp. 202, 208; chap. xviii, pp. 295 *sqq.* Cf. Hunter's Catalogue, Tab. 18, Figs. XI-XXIII.

Beule, Les Monnaies d' Athènes, Les Bronzes de l'époque Impériale, p. 398, gives six figures of coins. "Thesee tuant le Minotaure, est encore la copie d'une œuvre de l'Ecole attique. . . Les monnaies donnent des variantes très-marquées. . . Tantôt Thesée saisit le Minotaure par les cornes et engage le combat; tantôt il le renverse d'un premier coup de massue; tantôt il l'acheve, en le pressant du genou contre le sol." Note 2. Le sujet est fréquent sur les vases. See Catalogue of Vases in British Museum, vol. ii, Mythological Index, *s.v.* Minotaur.

Leake has a long note *s.v.* Cnossus, Numism. Hellen., Supplement, Islands, p. 156 *sq.* Basing his opinion on the descriptions of the excavation near Haghius Dheka given by Tournefort, Pocock and more recently by Cockerell, he concludes that it is the renowned Cretan labyrinth.

Gori, Gemmae Antiquae Musei Florentini, vol. ii, p. 81, Tab. xxxv; cf. Catullus, Carmen lxiv, Epithalamium Pelei et Thetidos, v. 73 *sqq.* The Minotaur here is represented as a centaur; the labyrinth is oval, with a border of beading around it.

Admiral Spratt, Travels and Researches in Crete, vol. ii, pp. 43-57; plan of the labyrinths and sketch of the entrance, p. 49. The author's statements are specially interesting, because he explored "this subterranean quarry."

The *Archaeol. Journ.*, vol. xv, pp. 216-235, contains an important article by the Rev. Edward Trollope, Notices of Ancient and Mediaeval Labyrinths, with many illustrations.

A mosaic similar to that described above was found at Bosséaz, but seems to have disappeared: Otto Jahn, *Archaeologische Beiträge*, S. 271; Bonstetten, *Carte Archeol. du Canton de Vaud*, p. 15, No. 3. Bosséaz is for the classical archaeologist one of the most interesting places in Switzerland; its situation is accurately described by Bursian in his *Monograph, Mosaikbild von Orbe*, p. 1, *grosstentheils mit Weinbergen bedeckten Anhöhe, nördlich von dem waadtlandischen Städtchen Orbe, an der von da nach Yverdon führenden Strasse.*

<sup>2</sup> Loc. citat., v. supra note 45.

<sup>3</sup> The former are for the most part ornamented with kaleidoscopic patterns, like those in the corners of No. 28.

is described at length by De Schmidt, *Recueil d'Antiquités de la Suisse*, a work which is now to a great extent obsolete, but should be consulted for information about monuments which have disappeared since its publication.<sup>1</sup> This mosaic was equally remarkable on account of the beauty of its designs and their symmetrical disposition. The discovery of Ariadne by Bacchus is the chief subject here; accordingly it occupies a prominent place in the central band between groups of compartments on the right and on the left. Ariadne is asleep and a Satyr unveils her charms; Bacchus crowned with vine-leaves and holding a *thyrsus* is lost in wonder at the sight, another Satyr, in attendance on the god, shows astonishment by his uplifted hand.<sup>2</sup> Immediately above there are two dolphins with their heads turned towards an anchor which is placed between them. On either side of the band we see five octagonal medallions decorated with pictures of Bacchanalian revellers. Their nude forms and flying drapery recall the scenes portrayed in Pompeian wall-paintings. Nearly the whole of the right hand portion of this design had perished, but the left was better preserved. The central compartment contains two figures, while the others have only one. A Satyr crowned with vine-leaves carries off a Bacchante who puts her arm around his neck: to the right of this group a Satyr wearing a panther's skin strikes cymbals together held by strings; to the left another Satyr, similarly clad, or rather unclad, holds a *patera* in one hand, and a long ribbon (*tænia*) in the other. Above, a Bacchante carries a drinking-horn (*rhyton*); below, another Bacchante a tambourine with projections round the rim where we should expect rings.<sup>3</sup>

<sup>1</sup> For this mosaic see pp. 16-24 and Planches I-XIII. The notes also deserve perusal, as they supply some curious details together with quotations from Roman authors and references to modern writers on classical antiquities, Montfaucon, Bellori, Spon, Ciampini, Caylus, &c.

<sup>2</sup> De Schmidt appositely cites Catullus, *Epithalam. Pelei et Thetidos*, vv. 252 *sgg.* At parte ex alia florens volitabat Iacchus, Cum Thiaso Satyrorum, et Nysigenis Silenis,

Te quaerens, Ariadna, tuoque incensus amore.

Sir W. Gell, *Pompeiana*, vol. i, Pl. XLIII; vol. ii, Pl. XLIX. Xenophon in the *Banquet of Socrates* insinuates that Bacchus and Ariadne were favourite subjects for eating rooms; *ib.* vol. ii, p. 111.

<sup>3</sup> This work of art is so interesting that Bursian repeats some of the figures on a larger scale, *Taf. XXXII, Aventicum Helvetiorum, Fünftes Heft*. His plates are derived from drawings in the Library at Bern, the pavement having been destroyed by the French cavalry who were encamped at Avenches in the year 1798.

Lastly, a mosaic found at Conches Dessus in 1868 represents Hercules contending with Antæus—a subject treated by the ancient sculptors and gem-engravers, but not very often.<sup>1</sup> Hercules, nude, bearded, and crowned with the white poplar (Λεύκη), grasps his adversary closely above the hips, raising him from the ground that he may not derive new vigour from his mother Earth. The latter who wears a torque round his neck, in sign of barbarism, struggles with hands and feet to escape. We have here an apt illustration of Juvenal's third Satire, v. 88 sq.

Et longum invalidi collum cervicibus aequat  
Herculis, Antaeum procul a Tellure tenentis.

And equals the crane neck and narrow chest

To Hercules, when, straining to his breast

The giant son of Earth, his every vein

Swells with the toil, and more than mortal pain.

There are also accessories which enable us to identify the wrestlers; the club, bow and quiver of Hercules hang on the bare trunk of a tree, while a lion, facing the spectator, indicates that Antæus was by birth a Libyan.<sup>2</sup>

But the mosaics at Bosséaz, about a mile and a half from Orbe, far surpass those which are to be seen at Avenches. The larger one, discovered in 1862, consists of thirteen octagons, each  $22\frac{1}{2}$  inches in diameter, surrounded by a framework in which the guilloche alternates with a triangular pattern. De Bonstetten calls the latter imbricated, but I do not perceive that it overlaps anywhere. The whole of the design is enclosed in a broad border on

<sup>1</sup> Stuart designated a metope in the Theseum at Athens (No. 156) as Hercules and Antæus, but Mr. Combe considered it to represent Theseus overcoming Cereyon, king of Eleusis, in a wrestling match: Sir H. Ellis, *Elgin Marbles*, vol. ii, p. 51, and engraving p. 56. C. W. King, *Antique Gems and Rings*, vol. ii, p. 59, Description of Woodcuts, Pl. XXXIII, Fig. 9: an early Cinque Cento work. Gori, *Mus. Florent.*, vol. i, Tab. LXII, Fig. 4. *Hercules cum Antæo luctans*, but the group may perhaps be better explained as *duo pugiles*.

<sup>2</sup> Lucan, *Pharsalia*, book iv, vv. 589-655, inserts the contest of Hercules with Antæus as an episode in his account of Curio's expedition to Africa. The passage may be regarded as a *locus classicus* for this legend. In many particulars the

poet agrees with the artist at Avenches; e.g.

v. 612. Ille Cleonaei projecit terga leonis,  
Antæus Libyci.

v. 625 Jam terga viri cedentia victor  
Adligat, et medium, compressis ilibus,  
arctat :

Comp. Pindar, *Isthmian Odes*, IV, 88-89; Philostratus, *Imagines*, edit. Kayser, ii, 21 (p. 845 sq.), καταπαλαίει δὲ αὐτὸν ἄνω τῆς γῆς, ὅτι ἡ γῆ τῷ Ἀνταίῳ συνεπάλασε κυρτομένη καὶ μετοχλίζουσα αὐτόν, ὅτε κινεῖτο. Maskelyne, *Catal. of Marlborough Gems*, p. 54, No. 301. Spence, *Polymetis*, pp. 121-123, Pl. XIX, Fig. 1, Statue in Palazzo Pitti, Florence. *Archæologia*, vol. xv, p. 393, Pl. XXX, Roman utensil in silver found in Northumberland, probably an *emblemata*. v. Letter from R. P. Knight.

which various animals are figured; on three sides we see the bear, lion, panther, bull, and horse; the fourth alone contains a human figure. A huntsman with three dogs is chasing a wild boar; he wears a short tunic with sleeves reaching to the elbows, and long boots (*peronatus*);<sup>1</sup> in his left hand he holds a spear (*venabulum*), and in his right a leash attached to the collar of a dog.<sup>2</sup> Of the four corners two are ornamented with female busts, two are now vacant. Seven of the octagonal medallions are devoted to the heavenly bodies that preside over the days of the week. Beginning with that on the left of the central one, we have figures in the following order; 1, Saturn on a *pulvinar* carried by two winged genii; 2, the sun in a *quadriga*, with radiated head, and holding a whip, 3, the moon in a *biga*, nimbated;<sup>3</sup> 4, Mars with his usual attributes, helmet, lance and shield, in a chair supported or rather pushed by two winged genii; 5, Mercury holding a *caduceus*, and riding on a ram;<sup>4</sup> 6, Jupiter with eagle

<sup>1</sup> *Pero*, a boot made of untanned leather, was worn by shepherds, ploughmen and agricultural labourers; Rich, Companion to the Latin Dictionary, s.v. with engraving. Virgil, *Æneid*, VII, 690, *vestigia nuda sinistri*

*Instituere pedis, crudus tegit altera pero*. Juvenal, XIV, 186; Persius, V, 102. Boots of this kind are called *caligae mulionicae* *ursu rusticæ* in an edict of Diocletian: Bursian, *Mosaikbild von Orbe*, p. 5, note 4.

<sup>2</sup> A very interesting illustration of the chace, as an entertainment in the Circus, is supplied by the Mosaic of the Baths of Pompeianus, one of the largest known, found at Oued-Athmenia, 42 kilomètres west of Constantine (Algeria). It has been published by the Société Archéologique of that city: Recueil, tome xix, pp. 431-454, art. by A. Poulle, with atlas of plates in folio. The pavement, however, is not in the perfect condition that might be supposed from these chromolithographs: M. de Villefosse, *ἀντιστοιχίς*, informed me that it was "*abîmé*." Among the inscriptions we read SEPTVM VENATIONIS, and the names of horses, DELICATVS, TITAS, SCHOLASTICVS, &c., just as they are written now over stalls. Cf. Corp. Insc. Lat., vol. viii, Pt. II (Africa), edit. Wilmanns, *Adittamenta*, LX, Nos. 10889-10891. I have not met with any account of this remarkable mosaic by an English antiquary.

A similar one was found at Chercshell, also in Algeria: Mémoires de la Société des Antiquaires de France, 1881, Tome xlii, Cinquième Serie, Tome ii, Bulletin, pp. 189-191, and woodcut of one compartment, showing a horse with inscriptions—M V C C O S V S, that has the glanders; PRA, *prasinus* or *prasinianus*, of the green party in the circus (v. Gibbon, Decline and Fall, chap. xl, sec. ii), and CL. SABINI, name of owner.

<sup>3</sup> Both the sun and the moon occur in a Gnostic gem: King, The Gnostics and their Remains, Pl. VI, Fig. 5: Description of the Plates, p. 214. Sol in his quadriga above, Luna in her biga below, traversing the star-spangled heavens: as Manilius sings—

"Quadrijugis et Phoebus equis et Delia bigis."

Astronomica, lib. V, v. 3. Pl. IV, Fig. 1. Sol with radiated head, mounted on a camel, holds a whip. Pl. I, Fig. 7, Abraxas also brandishes a whip.

Lucan, *Pharsalia* I, 78, mentions the biga of the Moon.

—obliquum bigas agitare per orbem Indignata.

<sup>4</sup> *Ἐρμῆς Κρίδαφος*, v. sup. note 41. So in the worship of Cybele the ram appears, serving as a steed for her devotee Atys: see an ivory relief figured by Müller, *Denkmaler*, pt. II, No. 812: Rev. S. S. Lewis, on a Bronze Ram now in the Museum at Palermo, *Journal of Philology*, vol. iv.



and sceptre; 7, Venus semi-nude, and looking at herself in a mirror. She occupies the central space, as the chief personage in this composition, perhaps to express her benignant influence over mankind and inferior animals;<sup>1</sup> perhaps because the tessellated floor decorated the boudoir of some Helvetian beauty. The two subjects immediately above and below Venus at first sight appear to have no connexion with planetary influences, viz., the rape of Ganymede carried off by an eagle, and Narcissus admiring the reflection of his person in water. A group consisting of two marine deities is placed at each of the four angles. Possibly Ganymede and Narcissus may refer to the beginning of the week and the repetition of days, but this is only conjectural. The marine deities may be symbolical of water considered as the source of life, with allusion to some ancient theory of cosmogony—an explanation which I have noticed in my paper on the Gallo-Roman Monuments of Reims.<sup>2</sup>

De Bonstetten infers that the mosaic belongs to the period of the decadence, partly from the style of execution, partly from having found near the site coins of Constantine, Valens, Valentinian and Gratian.<sup>3</sup>

This pavement, representing the great heavenly luminaries, may also be considered in connexion with many passages in Roman authors who flourished under the

<sup>1</sup> Lucretius, I, 1-21, especially the last two lines.

Omnibus incutiens blandum per pectora amorem,  
Efficis, ut cupide generatim saccula propagent.

Pliny, Nat. Hist. lib. II, cap. VIII, sect. 6, sec. 38, edit. Sillig, Namque in alterutro exortu genitali rore conspergens non terrae modo conceptus implet, verum animantium quoque omnium stimulat. This passage is inaccurately quoted by Bonstetten. Cf. Lucan I, 661, Venerisque salubre Sidus hebet; Juvenal, VI, 570, quo laeta Venus se proferat astro.

<sup>2</sup> *Archaeol. Journ.* vol. xli, p. 126 sq.; Lorient, Reims pendant la Domination Romaine, p. 180 sq., and note 2, p. 181, Travaux de l'Académie Impériale de Reims, vol. xxx, 1861.

<sup>3</sup> Bonstetten, Second Supplément au Recueil d'Antiquités Suisses, appends to the text explanatory of Pl. XV, Mosaïque de Bossez (Vrba), a dissertation on the

Deities presiding over the days of the week, and the adoption of this division of time by the Romans. It contains much curious information, but would be more useful, if the author had given references exactly.

Comp. Museo Borbonico, vol. xi, Tav. III, I Giorni della Settimana—Dipinto Pompeiano. Seven busts of deities are fully described; in the original they are placed horizontally, in the Plate vertically. Sol here is like the figures mentioned above; p. 4 s.f., il dipintore aggiunse il flagello che proprio è degli aurighi; ed in abito di cocchiere, &c.

Murray, Handbook for Southern Italy, p. 165: in the Museum at Naples there is an ink-vase with seven faces, found at Turricium (Terlizzi, province of Bari) which has on it the deities presiding over the days of the week. It has been assigned to the time of Trajan, but this seems doubtful.

empire.<sup>1</sup> For example Tacitus says that astrologers were a class that would be always forbidden, and yet would always remain in Italy. Juvenal in his sixth Satire describes a lady who cannot go anywhere without consulting her almanac,<sup>2</sup> and in his tenth, Tiberius sitting on the rock of Capri, surrounded by a Chaldean troop.

The smaller mosaic, distant fifty paces from that just mentioned, was originally the larger; all that remains is only a fragment of the border. It has been explained briefly by De Bonstetten in his *Carte Archéologique du Canton de Vaud*, s.v. Bosséaz, p. 14 sq. and more fully in his *Recueil d'Antiquités Suisses*, Pt. I, p. 40 sq., Planche XIX;<sup>3</sup> but the best account is given by Professor Bursian in the *Mittheilungen der Antiquarischen Gesellschaft in Zurich*, Band xvi, Abtheilung 2, Mosaikbild von Orbe, with coloured lithograph.

To left, a bare-headed man wearing a cloak, and seated in front of a four-wheeled waggon, with a long stick guides a yoke of oxen. A tree divides this group from a young man dressed in a tunic with short sleeves, who carries in his right hand a bucket (*situbus*) suspended by three cords, and under his left arm a bundle of rods. According to De Bonstetten, the objects in his hands are a cage containing a decoy-bird and a net rolled up: the former may be somewhat uncertain, but the latter is out of the question.<sup>4</sup> Then follow two smaller trees, and a

<sup>1</sup> The Mosaic illustrates Tacitus, Hist. V, 4, seu quod de septem sideribus, quis mortales reguntur, altissimo orbe et præcipua potentia stella Saturni feratur.

<sup>2</sup> Tacitus, Hist. I, 22, genus hominum (mathematici) potentibus infidum, sperantibus fallax, quod in civitate nostra et vetabitur semper et retinebitur. Comp. Conybeare and Howson, *Life and Epistles of St. Paul*, vol. i, chap. v, pp. 178-180, edit. 8vo, and see the notes—Oriental impostors at Rome and in the Provinces. Juvenal vi, 569-581.

v. 573, In cujus manibus, ceu pinguis succina, tritas

Cernis ephemeridas.

v. 577, Ad primum lapidem vectari quum placet, hora

Sumitur ex libro.

X, 92.

Tutor haberi

Principis angusta Caprearum in rupe sedentis

Cum grege Chaldaeo.

<sup>3</sup> De Bonstetten's quotations must be read with caution. Besides typographical errors, passages are attributed to authors erroneously: in Part I, p. 3, we find Lucian for Lucretius, and p. 41, Tacitus for Plautus.

<sup>4</sup> Bursian offers various explanations of the object carried by the left arm. It may be a rectangular wooden vessel for holding olives that had been crushed in the press; or a bundle of pipes used by bird-catchers (*calami aucupatorii*, Martial, XIV, 218, in lemmate); or poles with which olives, chestnuts or walnuts were beaten down from trees. The second interpretation may be illustrated by a lamp representing the fable of the fox and crow (*Phædrus*, I, 13), figured in Roach Smith's *Illustrations of Roman London*, Pl. XXX, No. 3, p. 110; cf. Birch, *History of Ancient Pottery*, II, 286. The gathering of olives is a subject that appears on an amphora at Berlin, engraved by Panof-ka, *Bilder*

hunter blowing a horn, and carrying a club in his left hand; another tree terminates what is left of the composition.<sup>1</sup> These figures form a frieze which is bounded by a foliated scroll above, and a cable pattern below. From the magnitude of this border, we may form approximately some idea of the extent of the design when it was entire.<sup>2</sup>

Augst and Avenches are the places most abundant in vestiges of the classical period. The former is very accessible from Bale, and provides the traveller with a pleasant excursion that only occupies a morning or an afternoon. Basel-Augst, which is about ten minutes' walk from the railway station, contains the ruins of a Roman theatre near the river Ergolz which flows into the Rhine. Its contour can be easily traced, and remains of buildings behind the cavea are popularly called The Nine Towers, but I was unable to discover the whole number, probably because some part had disappeared since the

Antiken Lebens, Tafel XIV (Landleben) No. 8. If we take this view of the design in the mosaic, we must suppose it to be a copy from some Italian original, as the olive cannot grow in Switzerland.

Rows of *tessellae* are placed so as to follow the outline of the implement-whose use has been disputed; they might, at first sight, be mistaken for a net wrapped round it; but this cannot be the case, because a similar arrangement appears in other parts of the mosaic, where such a supposition would be inapplicable.

The separation of one group from another by means of a tree frequently occurs in classical and mediaeval Art: one example may suffice here; La Colonne Trajane décrite par W. Froehner, p. 97. See my Paper on Reims, *Archaeol. Journ.* vol. xli, p. 142, Note 2, where *Kriegsbegebenheiten* should be read for *Kriegsbefehlshaber*. So in Roman inscriptions, a leaf often precedes and follows a word, e.g. *Bulletin de la Société Nationale des Antiquaires de France*, 1881, loc. citat., p. 190 (*feuille de lierre*), *MVCCOSVS (feuille de lierre)*.

<sup>2</sup> Orbe is near Chavornay, and connected with it by a *service postal*. The latter is the station next but one to Yverdon, on the railway from that place to Lausanne: v. *Indicateur Général des Chemins de Fer Suisses*.

Urba is marked in the Antonine Itinerary on the road a Mediolano per Alpes Graias Argentorato, from Milan to Stras-

burg over the Little St. Bernard: v.p. 348, ed. Wesseling; p. 166 ed. Parthey. and Pinder, *Equestribus*, Lacu Lausonio, Urba, Ariorica, Visontione (Nyon, Lausanne, Orbe, Pontarlier probably, Besançon).

From Urba some derive Urbigenus, the name of one of the four districts (*pagi*, *pays*), into which Cæsar says Helvetia was divided; *Bell. Gall.* I, 12, 27. But in the latter passage Oudendorp gives the various readings *Verbigenus*, *Virbigenus*, *Verbiginus* (see Davis's note); the first of these is preferred by some recent editors, and Moberley explains this *pagus* as corresponding to Soleure, Lucerne, Aargau, and part of Berne. Perhaps the termination *genus* may be identified with the German *Gau*, a district, so that Urbigenus is a compound word like Rheingau. *Comp. Dictionary of Greek and Roman Geography*, vol. i, p. 1041, art. *Helvetii* by Mr. George Long.

Yverdon is only Eburodunum modernized: the termination *dunum* means a hill; and, as might be expected in a mountainous country, we find at no great distance from this place the similar names Minnodunum (Moudon) and Noviodunum (Nyon). The map of Gaul supplies many examples, Augustodunum, Uxellodunum, Melodunum, Segodunum, &c. Thirteen Roman inscriptions have been discovered at Yverdon: Mommsen, *Insc. Confœd. Helv.* pp. 23-25, Nos. 136-148,

name was given. The local antiquaries have come to the conclusion that this theatre was originally erected for dramatic performances, and that it was altered in ancient times with the view of adapting it to exhibitions of a different character: shows of gladiators, hunts of wild beasts and the like. For the investigations on which this theory is based, I must refer to an elaborate essay by Burckhardt-Biedermann entitled "*Das romische Theater zu Augusta Raurica*;" it gives many measurements, and is accompanied by five plates showing ground-plans according to Amerbach's drawings (16th century) and recent investigations, changes made in the construction, restorations, sections, and a view of the ruins as they existed in Amerbach's time.<sup>1</sup>

In the annexed engraving, the right hand half of fig. 1 is a restoration of the rows of seats and flights of stairs in the first building; the left hand half is a similar view of the second building: fig. 2 is the ruins, nearly as seen 1587-1590, soon after their discovery.

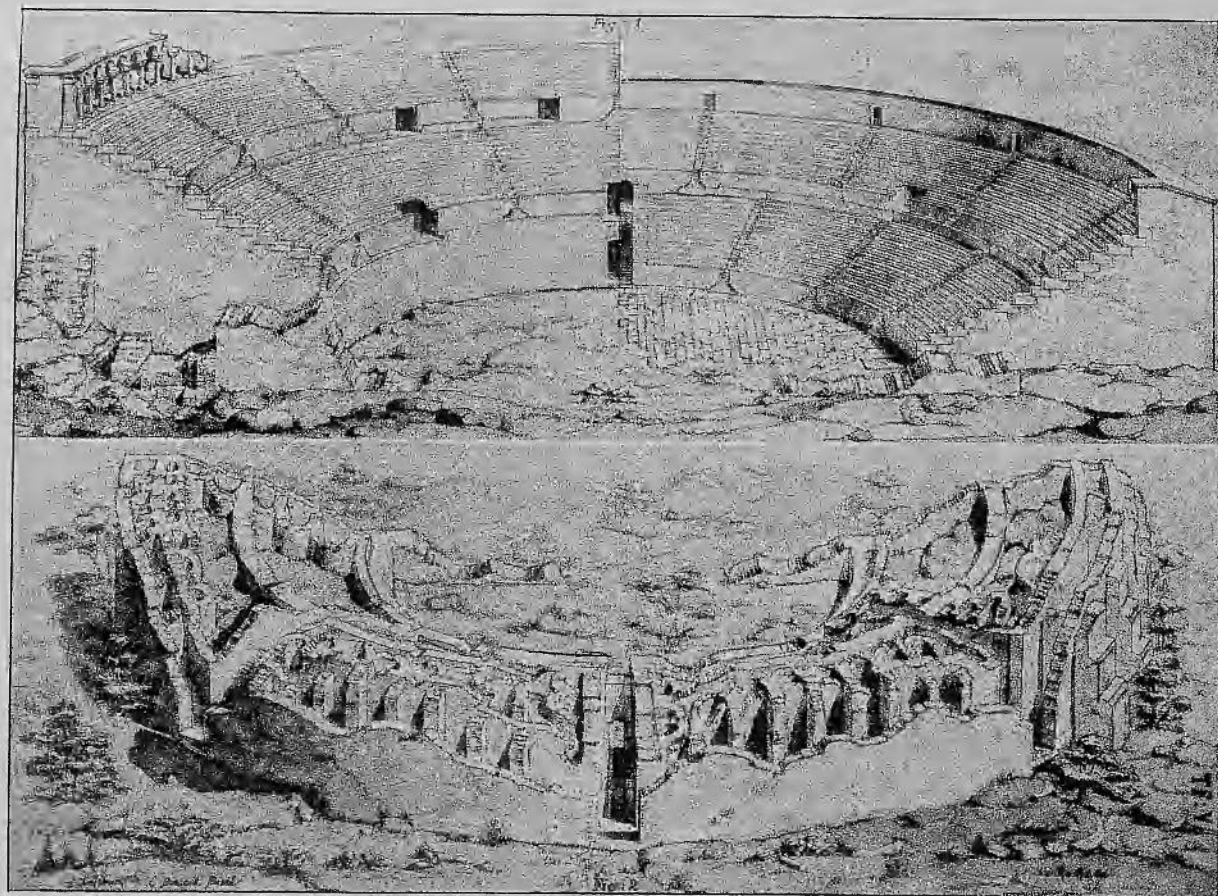
Those who wish to make a complete study of the remains at Augst should consult Professor W. Vischer's Report on the Schmidt collection now deposited in the Museum at Bâle, Professor J. J. Bernoulli's detailed catalogue of the Antiquarian Department in the same Museum, and Dr. K. L. Roth's Roman Inscriptions of the Canton Bâle.<sup>2</sup> The reader of the last-mentioned work will soon perceive that Augst has contributed to epigraphy far more than any other place in the district.

Kaiser-Augst has no important buildings like the theatre at Basel-Augst, but its walls are distinctly visible from the railway station. When Bruckner published his *Merkwürdigkeiten der Landschaft Basel*, there were considerable ruins of a tower on an island in the Rhine, but a flood has carried them away. Their relative position and actual

<sup>1</sup> With Burckhardt-Biedermann's recent publication (1882) comp. Bruckner's volume cited below (1763), *Römische Altertümer von Augst, Von dem Schauplatze*, pp. 2772-2806; many woodcuts are inserted in the text; see also the Plates at the end of the book, *Antiq. Tab. II. A. Schauplatz von Morgen anzusehen. B. Schauplatz von Abend anzusehen, and Antiq. Tab. IV. Plates V-XXVI exhibit statuettes, domestic utensils, specimens of pottery,*

rings, fibulae, engraved gems, spoons, keys, &c. Mommsen in his list of *Auctores præcipue Adhibiti*, prefixed to the *Insc. Helveticæ*, justly praises Bruckner as *Diligentissimus rerum antiquarum investigator*.

<sup>2</sup> This treatise contains five chapters under the following heads:—1, Inscriptions on stone; 2, Potters' names; 3, Legionary tiles; 4, Smaller monuments; 5, Foreign inscriptions relating to Raurica.



ROMAN THEATRE AT AUGST.  
FROM THE BASEL MITTHEILUNGEN.

1116 PHOTO. SPIEGEL & CO. LONDON.



condition at that time may be seen in the *Antiquitatum Tabulæ* appended to Vol. *xxiii* of his book: *i*, Lage von Augst; *ii*, Überbleibseln von Augst, E, as seen from the south, F, from the north.<sup>1</sup>

Many architectural fragments have been removed to Bale, and arranged in the quadrangle of the University. They are, for the most part, drums and capitals of columns, or portions of cornices and entablatures. The ordinary tourist will turn aside from these blocks of stone, or bestow on them only a careless and momentary glance; but the antiquary will linger here, for to him they are full of interest.<sup>2</sup> With their aid and a little effort of imagination, he re-builds and re-peoples *Augusta Rauricorum*; for he knows that Roman colonists were no horde of destroying conquerors, but that they brought with them the spirit of their ancestors, and renewed the outward manifestations of it with which their eyes had been familiar, marking out their forum, and erecting temples, basilica, and theatre, thus producing a copy more or less complete of their imperial home.

Avenches can show much more than Augst to reward

<sup>1</sup> Kaiser-and Basel-Augst are included in Dr. Ferdinand Keller's excellent map of Eastern Switzerland, which is on a large scale—*Archäologische Karte der Ostschweiz*, 1874. An Introduction is prefixed, sub-divided as follows: *I*, Pre-historic times, Stone and Bronze Periods. *II*, Historic times, Gallo-Helvetic, Roman, Alemannic Periods. Good classification and copious references make the Catalogue of localities very useful to the inquirer.

I have mentioned the contents of these books because they are but little known in England.

<sup>2</sup> Museum in Basel. *Catalog fur die Antiquarische Abtheilung* von J. J. Bernoulli, 1880; *Architectonische Reste und Inschriftsteine*, pp. 1-7. Bruckner, *Op. citat.*, pp. 2855-2861, relates the discovery of important buildings at Augst in the year 1586, and on various occasions in the course of the 18<sup>th</sup> century. He notices particularly marble columns, and the remains of *piscinæ* (reservoirs) that belonged to an aqueduct.

In 1736 near The Nine Towers, and a little below the surface, arches were uncovered, which seemed to belong to a bathing establishment. At p. 2860 Bruckner gives woodcuts of two capitals

of pillars and one base, with measurements. Lastly he mentions that several large sheets of gilt copper were found; they probably decorated the roof of some magnificent building. This circumstance reminds us of the bronze tiles on the cupola of the Pantheon, which were stripped off by the Byzantine emperor, *Constans II*: Gibbon, chap. *xlvi*, edit. Dr. Wm. Smith, vol. *vii*, p. 75, Milman's note; Nibby, *Roma Antica*, *Parte Seconda*, p. 702, who gives references to authorities.

During a long period the ruins at Augst were used as a quarry; fragments from them re-appeared in a bridge, and in the doors and window-frames of private houses. The Swiss were as destructive as the Romans who converted the Coliseum into a fortress, and built palaces with the materials which it supplied: Gibbon, chap. *lxxi*, ed. Smith, vol. *viii*, p. 284; Murray's *Handbook for Rome*, pp. 18, 47, 7<sup>th</sup> ed<sup>n</sup>.

Bruckner's volume on Augst is a work of original research, and even at the present time held in great esteem by the local antiquaries; one can only regret that the district did not provide him with a more copious theme on which to exercise his learning and industry.

the visitor. Its situation is picturesque; mediæval towers of different forms crowning the hill on which the modern town is built, lake Morat, the range of the Jura beyond, and a well-wooded undulating country in the nearer distance, compose a prospect which, if not sublime, is varied and pleasing. But we must now occupy ourselves with the ancient city, ten times as large as its degenerate successor. The Italian peasants said to Lord Byron "*Roma non è più come era prima*," and these words may be fitly applied to Avenches. The circuit of the Roman walls was nearly four miles, and they were fortified with towers at intervals of 200 paces.<sup>1</sup> One remains nearly entire, on the north side; it is a most conspicuous object in the scenery, and faces the traveller as he walks down the principal street. It presents a peculiarity which I have not met with elsewhere; the part turned towards the interior being convex, and the part towards the country a flat surface. The portion of the walls still existing is considerably larger than that which has been destroyed; for about 100 yards parallel to the railway they are well preserved.

Some of the most important antiquities at Avenches have been previously noticed, but I beg leave also to invite attention to the local Museum of which Mons. Caspari is director. This gentleman, who has made valuable contributions to Swiss archæology, will afford the inquirer assistance in studying the monuments and the literature connected with them.

I have already mentioned a mosaic here as illustrating Juvenal; another object, apparently unimportant, will answer the same purpose; viz., a Roman brick that still bears the impression of nails on it. Describing the crowded streets of Rome, the satirist says—

Planta mox undique magna  
Calcor, et in digito clavus mihi militis hæret.

While the rude soldier gores us as he goes,

<sup>1</sup> For the walls of Avenches see the large map accompanying Bursian's *Memoir, Aventicum Helvetiorum*, in the *Zurich Mittheilungen d. Antiq. Gesellschaft*, No. XXXI, Taf. II. The Mur

d'enceinte is coloured red, the position of each tower is marked, and the *Tour existante* is at the extremity on the left side. Taf. I shows the environs, including part of the lake Morat (Murtensee).

Or makes in blood his progress on our toes.<sup>1</sup>  
 And again :  
 Cum duo crura habeas, offendere tot caligas, tot  
 Millia clavorum ;

With ten poor toes  
 Defies such countless hosts of hobnail'd shoes.<sup>2</sup>

The Museum contains architectural fragments of the same class as those at Augst. They are in the Corinthian style, as it prevailed under the empire from Vespasian to Diocletian, and exhibit the decline of art in a profusion of overloaded ornaments, which contrasts unfavourably with the simplicity of earlier ages.<sup>3</sup>

The following objects, found at Avenches, seem worthy of special notice :—

1. Colossal head of the Sun, radiated. Compare the mosaic above mentioned and the coins of Rhodes. Perhaps it was originally an *akroterion* on some public building, and visible from a distance : it may have been intended to denote that the god averted coming evils (*ἀποτρόπαιος*, *averruncus*).

2. Wolf and Twins. This device is very frequently repeated in marble reliefs, armour, gems, and coins ; but the present example is remarkable on account of its size and some unusual accessories. The wolf suckles Romulus and Remus, and at the same time licks them with her protruding tongue, so that the group corresponds with the well-known passage in the *Æneid*,

Tereti cervice reflexam  
 Mulcere alternos, et corpora fingere lingua.<sup>4</sup>

The grotto where this action takes place is enclosed on either side by a laurel tree, not the *figus ruminalis*, as might have been expected. Above, to the spectator's left, is a nest with two young birds in it, who open their beaks to receive a worm which the parent is bringing : at the

<sup>1</sup> Sat. III, v. 248, Gifford's translation.

<sup>2</sup> Sat. XVI, v. 24. The nails, of which the marks are visible here, seem to be those mentioned by Pliny, *Hist. Nat. lib. xxxiv, cap. xiv, sec. 41, sec. 143. Clavis fugiendum ferrum fragile et aërosum, contra aliud ferrum brevitæ placet clavisque caligariis.* I have quoted

the passage as it is abridged in Sillig's Index.

<sup>3</sup> Bursian, *Op. citat.*, Zweites Heft, Taf. V-VIII. The cornices and capitals at Avenches are superior to similar remains from Augst. It is most probable that the workmen (*fabri tignarii*) were directed by Italian sculptors.

<sup>4</sup> Lib. VIII, vv. 630-634.

opposite end we see an owl amidst foliage, and another bird not easy to identify, because only a part is left.<sup>1</sup>

3. Statuette of a Paniska or female Pan. The male deity is common enough in works of art, but the female is rare.<sup>2</sup> The upper part of the figure is human; the lower, animal. It has the hair parted in the middle on the crown of the head, and plaited in a tail at the back, and wears a wreath of ivy leaves and berries. From the position of the hands, and from the fact that lead was found on them, apparently to solder some object, it has been conjectured that this personage was playing double flutes of unequal length, the left one being the longer.<sup>3</sup>

4. Hercules strangling the Nemean lion. While the hero grasps him with the left arm, the beast with failing eyes and at the point of death turns his head away from his victorious foe. This bronze group has unfortunately been lost.<sup>4</sup>

5. The judgment of Paris represented on an Etruscan mirror. To left Paris is seated, semi-nude; Mercury erect, wearing a *chlamys* and *endromides* (boots), with wings on his broad-brimmed hat, offers him the prize of beauty which he is to award; to right Venus is seated holding a

<sup>1</sup> So at Vaison (Department of Vaucluse), near Orange, a Roman frieze was discovered, where an owl is figured in rich foliage, and two birds flying to it. This place is rich in antiquities; hence came the Diadumenus, now in the British Museum, purchased from M. Raspail for £1,000. It is a copy of the famous statue by Polycletus, which represents a youth *binding* a fillet on his head, in sign of victory (not *wearing*, as Smith's Latin Dict. incorrectly translates the word): Pliny, Hist. Nat. lib. XXXIV, cap. viii, sec. 19, sec. 55, ed. Sillig. For an account of Vaison, Vasio Vocontiorum, and objects of archaeological interest found there, see Dictionnaire géographique, historique, archéologique et biographique des communes du département de Vaucluse; par Jules Courtet, esp. pp. 341-344, 351 sq., 1877: Guides-Joanne, grand format, Provence, Alpes Maritimes, Corse, p. 180 sq.

<sup>2</sup> Müller. Archæologie der Kunst, sec. 388, Anmerk 2, Eng. transl. p. 503, says, Female Satyrs rarely occur: he gives examples of the female Pan. Denkmaler, Part II, Taf. XLIII, No. 536, Pan und Panin in Begriff ein Opfer darzubringen oder einen Schmaus zu halten; Taf. XLIV, No. 548, die vor ihm (Pan)

knieende Panin. Hirt, Bilderbuch für Mythologie, p. 163 sq., Taf. XXI, No. 3, engraved gem.

<sup>3</sup> Professor Percy Gardner remarked that the position of the forefinger of the left hand, which is nearly straight, does not suit this action: Comp. the following figures in the Third Vase Room of the British Museum, No. 740, female playing the *tibiae pares*; No. 788 Satyr, No. 880, the poet Anacreon; the latter two have the *tibiae impares*. Cf. Catalogue of Vases, vol. ii, p. 325, Index, Auletæ, Auletrides.

<sup>4</sup> This action, which occurs very frequently in Ancient Art, may be well illustrated by the coins of the city of Lucania that bore the hero's name: Rollin et Feuardent, Catalogue de Médailles de la Grèce Antique, No. 882, Rev. Hercule debout, étouffant le lion; and No. 893 bis: Hunter's Catalogue, Tab. 29, figs. XIV-XXV, sinistra leonem comprehendit, leonem suffocans: but see esp. Numi Italiae Veteris by Cavedoni and Carelli, Pl. CLX. figs. 2-16, explained p. 85 sq., Pl. CLXII, figs. 31-41, and p. 87. Cohen, Médailles Consulaires, Gens Publicia, Pl. XXXIII, No. 7. Gori, Mus. Flor. vol. i, Pls. XXXVI, 9; XXXVII, 1, 2, p. 82.

speculum, as in the mosaic at Orbe; two winged females stand behind Mercury, each familiarly placing an arm on his shoulder; they may perhaps be goddesses of fate, as there are no distinguishing attributes to indicate Juno and Minerva, who would naturally find place here. A symmetrical arrangement pervades the whole composition, and in this respect it resembles the groups on the pediments of Greek temples.<sup>1</sup>

The material of Nos. 1 and 2 is stone; of 3, 4 and 5, bronze.<sup>2</sup>

The most recent archæological discovery in Switzerland, as far as I know, was made last winter at Geneva, and described by a correspondent of the Times newspaper. In the course of operations for utilising the water-power of the Rhone, the bed of the river was laid bare, and the

<sup>1</sup> Comp. Gerhard *Etruskische Spiegel*, *Urtheil des Paris*, Band II, Taf. CLXXXIV-CLXXXVII. For the Lasæe (Fates) see Dennis, *Cities and Cemeteries of Etruria*, vol. i, pp. lv, lxxv; vol. ii, p. 68.

The Judgment of Paris has been a favourite subject with modern artists, who generally introduce emblems as accessories—Cupid for Venus, the peacock for Juno, and the owl for Minerva. The most famous example is a picture by Rubens, formerly in the Escorial, now in the Museum del Prado at Madrid, No. 1590, with life-size figures: Smith *Catalogue Raisonné of Works of Dutch, Flemish and French Painters*, Part 2, p. 208; Pt. 9, pp. 315, 322; Bartsch, *Le Peintre Graveur*, vol. xiv, p. 197, No. 245, and *Les vieux Maîtres Allemands*, Table Générale.

<sup>2</sup> The above-mentioned antiquities are all engraved in Bursian's *Aventicum Helvetiorum*.

The following objects found at Avenches deserve notice:—

1, a Roman bronze pen, Bursian, Taf. XVIII, Fig. 3. As in the case of discoveries at Herculaneum and Pompeii, so here at Avenches we have proof that an invention, supposed to be modern, was known to the ancients. This pen closely resembles those now in use, consisting of a thin plate of metal formed into a tube, with a split point at the end (*fissipes*), which was gilt, to prevent the writing-fluid from corroding it. Slight traces of gilding still remain, and lines have been incised on the outer surface by way of ornamentation. The pen (*calamus*) and pen-case (*theca calamararia*) are engraved,

orig. size, as an illustration of Dr. Keller's Memoir, in the *Archæol. Journ.* vol. xxii, pp. 134-136.

2, A bronze vase, on which Bacchanalian orgies are represented, *ibid.*, Taf. XIX. There are two scenes, divided by a tree in the centre—an arrangement we have already remarked in the smaller mosaic at Orbe. To the left we see a temple on a rocky elevation; in front of it a seated Satyr plays the flute, a naked boy dances, and a woman adores a Hermes-figure of Dionysus (perhaps Priapus). The second group is well composed; a woman falls exhausted by Bacchic frenzy, another supports her, and a third strikes cymbals, behind them a Satyr plays the flute, as before. The vase was used to hold a salve or perfume, and though the ornamentation is of an indelicate character, it may have stood on the toilet table of some lady of rank. Comp. *Musée de Naples, Cabinet Secret*, Paris, 1857, p. 61, *Deux Hermès en Bronze*. "Nul doute que ces petits bronzes ne fussent les dieux lares d'une maison romaine." Mr. Cecil Smith showed me a similar vase in the Bronze-Room of the British Museum.

3. Fragments of a coat of mail, found in the ruins of the Theatre, 1847. The scales are fastened together by wire. The Rev. C. W. King, in his Memoir on the Lorica trilix of Virgil, *Archæol. Journal*, vol. xxxii, p. 52, quotes *Aeneid* XI, 770.

"Quem pellis ahenis  
In plumam squamis auro consuta tegebat.

On this passage he remarks, "In this case the bronze scales were sewed upon the leather coat with gold wire, exactly as the steel scales in certain mediaeval jazerines are with wire of brass."



upper part of a Roman altar was exposed to view. It bore the following inscription :—

DEO NEPTVN C. VITALINIV VICTORINVS MILES LEGI. XXII  
ACVRIS V.S.L.M.

which may be thus expanded :—

*Deo Neptuno, C. Vitalinius Victorinus, miles legionis XXII,  
a curis, votum solvit libens merito.*

This altar was doubtless erected by some soldier to express gratitude for his escape from shipwreck in the Lake of Geneva.<sup>1</sup> The phrase *a curis* seems to denote some special mission on which he was employed. Such a use of the preposition is common enough in Latin, and we have an example of it in our word *amanuensis*.<sup>2</sup>

Many names of places in the modern map of Switzerland are derived from the Latin, and therefore prove the Roman occupation, e.g. Olten (the chief railway junction in the country), *Ultinum*,<sup>3</sup> Ober Winterthur *Vitudurum*; Windisch, *Vindonissa*; Zurich, *Turicum*; Zofingen, *Tobinium*. It would be easy to multiply examples from Mommsen's map of Switzerland, in which the sites are marked where Latin inscriptions have been found. To this Map another is appended, showing the *provenance* of bricks and tiles made at *Vindonissa*.<sup>4</sup> The great number of these localities proves the importance of the Roman station there. At first sight one might be inclined to read C. VI. on the *tegulae Vindonissenses* as equivalent to *cohors sexta*, but another interpretation has been proposed which seems very plausible, viz., *Castra Vindonissensia*. It is illustrated by a Roman brick found under the General Post

<sup>1</sup> "By a singular chance the whole stone of the Jura, which testifies to the fulfilment of his vow, has been preserved by falling into the very waters from which he was saved.... There is still in the harbour of Geneva a huge erratic block, known as the Pierre de Niton (Neptune), on which, according to tradition, sacrifices to Neptune were made, and traces of the *culte* may yet be found in song and story." Art. in the "Times," about May 24, 1884.

<sup>2</sup> This soldier might have been employed in inspecting a custom-house, levying taxes, or surveying roads : *Ibid.*

The use of the preposition *a* with the ablative case to denote an office is chiefly post-Augustan, as may be seen in Forcellini's Lexicon, s.v. ; he gives one example from Cicero, the rest being from later

authors : Cf. Key's Latin Grammar, p. 292 sq. first edn. "Ab epistolis et libellis et rationibus (Tac.), Secretaries, registrars, accountants." Such an expression, therefore, induces us to place the date of the inscription after Augustus. On the other hand as the characters are very well executed, they are probably not subsequent to the reign of Septimius Severus.

<sup>3</sup> The Roman name *Ultinum* is doubtful ; it is not mentioned by Mommsen in his art. *Olten*, Insc. Confoed. Helv. cap. XVII, p. 44 ; but it occurs in Berlepsch, Schweizer Führer, p. 309, ed. 1870, with a note of interrogation.

<sup>4</sup> These maps are placed at the end of Mommsen's Inscriptions.

Office in London, which is stamped with the inscription :—

P.P.BR.LON

perhaps meaning *primipilares Britannici Londini*. Similar instances might be cited from Vienna and Hungary.<sup>1</sup>

For the most part Swiss antiquities are to be studied not *in situ*, but, as I have hinted, in the Cantonal Museums at Bale, Berne, Lausanne, Geneva, Zurich, and other towns of less consequence. That at Fribourg may serve as a specimen. We see there, besides the great mosaic described above, fragments of frescoes, cement from the aqueduct at Avenches, leaden pipes, a bronze bell, statuette of Minerva, fibulæ, a glass bracelet, and a lacrymatory so called, but improperly, because it was used to hold perfumes sprinkled over the incinerated body.<sup>2</sup> With the catalogues of such collections the student should compare Mommsen's 27th chapter entitled *Instrumenti Domestici Inscriptiones*. His list, which occupies 28 quarto pages, includes tessellated pavements, weights, diptychs, spoons, ladles, amphoræ, lamps, bowls, &c. All these objects are of course inscribed.<sup>3</sup>

<sup>1</sup> This brick is now deposited in the Anglo-Roman Room of the British Museum : see an article by Mr. Franks, with engraving in the *Archæol. Journ.*, vol. x, p. 4; he refers to vol. iii, p. 69 sq., where it is said that the initials P.P. BR. probably indicate the name of the manufacturer. The analogy of other examples may seem to favour this conjecture, but I think it inadmissible here.

Mr. Roach Smith, *Illustrations of Roman London*, p. 31 sq., observes that "Tile-stamps are among the most useful of Roman inscriptions, as they prove the presence of the legions and cohorts at particular places," &c.; cf. p. 116 and Pl. VIII, Figs. 3-6, inscribed tiles found at Chequer's Court, Bush Lane, Bloomfield street, Finsbury, and Lambeth Hill. The inscriptions are PRB.LON.—P.BRI.LON.—P.PR.LON.—PPBR.LON, &c., which Mr. Roach Smith expands, *Prima (cohors) Brittonum Londinii*. The word *cohors* will not account for the second P in the last abbreviation. Mommsen suggests a probable explanation—*Publicani provincie Britannie Londinenses*: Hübner, *Insc. Brit. Lat.*, p. 21, Introductory Remarks, s.v. *Londinium*; and p. 227, *Tegulae*, No. 1235.

In support of the explanation of CVI. Mommsen, *Op. citat.*, p. 78, mentions tegulae *Vindobonenses inscriptae Ant. Tib. Vindob.*; *Karnuntinae inscriptae C. Val. Const. Kar.*; in Hungaria reperta prope *Quadriburgium inscripta Quadribur, a.s.* (id est. *ala sagittariorum*). Cf. *omn. Von Sacken und Kenner, Die Sammlungen des K.K. Münz- und Antiken-Cabinetes. Inscriptliche Denkmaler. IV. Zimmer*, p. 99 and notes. In this room 113 stamped tiles are exhibited on the wall in four rows; we find here the names of legions quartered at *Vindobona* (Vienna), *Carnuntum* (Petronell), and *Arrabona* (Raab); also of private firms to whom brick and tile-kilns belonged. Birch, *Ancient Pottery, Stamps on Tiles*, ii, 241-243.

<sup>2</sup> *Archæologia*, Vol. xlviii, pp. 75-77.

<sup>3</sup> The local antiquaries in Switzerland might do good service by publishing catalogues of collections hitherto unedited. Judging from the learning and ability displayed in the *Transactions of the Bale and Zurich Societies*, I have no doubt that there are many *savants* in the country fully competent to perform this useful task.

Other, and less agreeable, duties have prevented me from expatiating as on some former occasions; my remarks have been only tentative and suggestive. But I shall be content if I have succeeded in proving that even Switzerland exhibits many traces of that wonderful civilization which no longer displays its grandeur and beauty as a whole, but which still survives in scattered fragments and in a permeating influence.

#### APPENDIX.

I subjoin the titles of some works which may aid the student of Swiss antiquities in his investigations.

Heer's *Primæval World of Switzerland* with 560 Illustrations, edited by Heywood, 2 vols. 8vo. This book treats of a period antecedent to that which is the subject of Keller's *Lake Dwellings*.

*Revue des Deux Mondes*, Tome Soixante-Quatrième, pp. 162-195. *La Suisse Primitive*, par M. le Marquis de Saporta.

E. Desor, *Die Pfahlbauten des Neuenburger Sees* (Neuchâtel), Mit 117 in den Text eingedruckten Holzschnitten. The German edition is said to be superior to the French original. Fig. 81 is a Roman axe, engraved one-third of the actual size, p. 109 *Eizenzeit*.

G. Finlay, *Παρατηρήσεις ἐπὶ τῆς ἐν Ἑλβετία καὶ Ἑλλάδι προϊστορικῆς ἀρχαιολογίας* ὑπὸ Γ. Φινλάου.

Troyon. *Mémoires et Documents publiés par la Société d'Histoire de la Suisse Romande*, Tome XVII, *Habitations Lacustres des temps anciens et modernes* par Frederic Troyon. XVII Pl<sup>es</sup>, 380 Fig<sup>s</sup>. 1860. A comparison of this work with the *Proto-Helvètes* of Victor Gross will show how much photography has contributed to the illustration of pre-historic archæology.

Le Baron G. de Bonstetten, *Recueil d'Antiquités Suisses*, folio, 1855 accompagné de 28 Planches Lithographiées. The following passages are those most closely connected with the statements made in the preceding Memoir—*Époque Helvète et Helveto-Romaine* (Âge de bronze et de fer), pp. 9-20, and *Epoque Romaine* (Tombs à ustion et à inhumation), p. 21 sq.; Planche XIX, *Mosaïque d'Orbe*, p. 40 sq. *Supplément*, 1860, Pl. XX, *Hercule étouffant le lion*, p. 26 sq. *Second Supplément*, 1867, Pl. XIV, *Mosaïque découverte à Yvonand* (canton de Vaud); *Orphée entouré d'animaux qu'il charme aux sons de sa lyre*. Pl. XV, *Mosaïque de Bossez* (Urba), pp. 16-18. Notwithstanding some mistakes and a want of that minute accuracy which we usually find in German writers, this work must be regarded as highly meritorious, and even indispensable.

Gottlieb Emanuel von Haller, *Bibliothek der Schweizer-Geschichte*, IV Theil, Sect. 6, *In Helvetien gefundene Alterthümer*. 1, Ueberhaupt. 2, Insbesondere. 3, Untergeschobene.

*Anzeiger für Schweizerische Alterthumskunde*, Zurich.

Neujahrsblätter von der Stadt-Bibliothek in Zurich.

Le Roy, Une visite aux Mosaïques d' Orbe. This book is very scarce : I was unable to find it in the Bibliothèque Nationale at Paris, though a diligent search was made.

S. Lysons, Reliquiæ Britannico-Romanæ, vol. III, p. 6, Mosaic at Bignor, Pl. VI., Nos. 1, 2. He says that at Avenches (vide supra, No. 31) is like it. Each of them has a cistern of about the same size. So Bursian, Aventicum, Heft I. p. 23, In der Mitte des Fussbodens, welcher einen Saal von 55 Fuss Länge und 36 Fuss Breite zierte, befand sich ein achteckiges Bassin (*labrum*) von weissem Marmor von 6 Fuss Durchmesser und  $1\frac{1}{2}$  Fuss Tiefe, woraus man schliessen muss, dass der Saal als Baderaum diente. Both pavements show similar defects in drawing ; and at Avenches there appears a blue nimbus round the head of Bacchus, as at Bignor round the head of Venus. The resemblance being so close has naturally led to the conjecture that the same artist was employed in both cases. See also the article by Lysons on a Roman Villa discovered at Bignor in Sussex, *Archæologia*, vol. xviii, p. 220 (1817).

Orelli, *Collectio Inscriptionum Latinarum*, ed. 1828, vol. I, cap. i, *Geographica*, sec. 5 Helvetia, pp. 101-135, professes to give all the inscriptions found in Switzerland. No one can dispute his eminence as a textual critic and expositor of classical authors, but he has failed as an epigraphist ; and though his residence at Zurich must have given him great facilities, the section relating to his own country is specially defective.

Mommsen, *Inscriptiones Confoederationis Helveticæ*, has corrected the mistakes and supplied the omissions of preceding writers ; later publications by Swiss antiquaries have, in their turn, improved upon his labours. The list of *Auctores præcipue adhibiti*, pp. xi-xviii, op. citat., contains many valuable suggestions. Mommsen has made a long stride in advance, but his work is not finished with the same care and completeness as the volumes of the *Corpus Insc. Lat.* that have appeared at Berlin. Helvetia has not yet been included in this series.

Die Wappenrolle von Zurich, Ein heraldisches Denkmal des vierzehnten Jahrhunderts, 1860, coloured plates 4to.

The Rev. S. S. Lewis, Fellow of Corpus Christi College, Cambridge, possesses a model of a Lake-Hamlet built on piles, such as is supposed to have existed in the pre-historic age, executed by Max Gotzinger of Bale, scale  $\frac{1}{100}$  of life-size. It is "constructed on materials carefully gathered by Professor F. Keller," and represents groups of inhabitants, male and female, engaged in various occupations. Mr. Lewis exhibited this model at a meeting of the Cambridge Antiquarian Society, and read a Memoir in which he explained it fully. He also remarked that it illustrated Æschylus, *Persæ* v. 865, and Herodotus, book v, chap. 16. The latter passage is particularly interesting, because it supplies an historical parallel. Herodotus describes at length habitations in Lake Prasias (Macedonia) upon planks brought from Mount Orbelus. Comp. the frontispiece of Dr. Keller's book quoted above, English translation ; it is an "ideal sketch" of the *Fahlbau* according to the latest discoveries. See also Baehr's edition of Herodotus loc. citat., and Rawlinson's Translation, vol. iii, pp. 225-228, with notes containing many references.

The chief ancient authorities for Helvetia are the following :—

Caesar, *De Bello Gallico*, lib. I, cc. 2-29. This passage is our most im-

portant source of information, as it relates the migration of the Helvetii into Gaul, Caesar's war with them, and the defeat which they suffered near Bibracte (Mont Beuvray). We find in chap. 2 the dimensions of their country; in 12, 27 the *pagi* (cantons) into which it was divided; in 29 a statement that they recorded their numbers in Greek characters, *tabulae repertae sunt, literis Graecis confectae*; with which comp. the use of Greek letters by the Druids, *ibid.* VI, 14, and inscriptions in the same language on the borders of Germany and Rhaetia, Tacitus, Germ. c. 3.

Tacitus, Histories, I, 67-69: Slaughter of the Helvetii by Caecina in the civil war that followed immediately after Galba's death: C. 67, he relates that Aquae was plundered. The modern name of this place is Baden (Canton Aargau, Argovie), just as Aquae Sulis is now called Bath. The town is now resorted to on account of its sulphureous waters, so that the historian's description still remains applicable—*locus amoeno salubrium aquarum usu frequens*. C. 68, Mons Vocetius occurs; this is Boetzberg, a lofty hill in the north-eastern branch of the Jura, over which a Roman road is said to have been carried. Vocetius must not be confounded with Vogesus or Vosegus, the Vosges (Vogesen) in Alsace. Not far from these places, and guarding the German frontier, was Vindonissa, an important military station, as we have already seen, at the junction of the rivers Limmat, Reuss and Aar, on which the cities Zurich, Lucerne and Berne are situated respectively; the combined stream falls into the Rhine at Coblenz (*confluentes*), which reminds us of the town so called at the union of the Moselle with the Rhine. The Romans here showed their usual sagacity in choosing an advantageous situation for their camp: comp. the expression of Tacitus, Agricola c. 20, *loca castris ipse capere*; *ib.* 22, *opportunitates locorum*; and the position of their forts in the North of England: Bruce, *The Roman Wall*, edit. 4to., *Stationary Camps*, p. 60 sq.; *Borcovicus*, Housesteads, p. 180.

Ammianus Marcellinus was a contemporary of the Emperor Julian, and in his military career visited most parts of the Roman world. He informs us, lib. XV, c. 5, s. 22, that he was sent to Gaul on the staff of Ursicinus, as *protector domesticus*, officer in the life-guards (A.D. 354). Hence it seems very probable that he spent some time in Helvetia. Two passages in his history are interesting, because they refer to the localities which are now most remarkable for Roman remains. XV, 11, 12, *Alpes Graiae et Poeninae exceptis obscurioribus habent et Aventicum, desertam quidem civitatem sed non ignobilem quondam, ut aedificia semiruta nunc quoque demonstrant*. XXX, 3, 1, *Valentiniano post vastatos aliquos Alamanniae pagos munimentum aedificanti prope Basiliam, quod appellant accolae Robur (Stronghold), offertur praefecti relatio Probi*. XV, 4, 1-5. Ammianus mentions Brigantia; he uses the word as the name first of a city (Bregenz), and secondly of the lake of Constance (Bodensee): he describes the latter as round in form, of vast extent, with impenetrable forests on its banks, *horrore squalentium silvarum inaccessum*.

But little additional knowledge can be gleaned from the ancient Geographers.

Strabo, p. 192, Lib. IV, cap. III, s. 3, says that the Rhine rises in Mount Adula, probably the Splugen, and in the country of the Helvetii; p. 208, IV, c. VI, s. 11, that the Leman lake, the plains of Switzerland and the Jura (*τὴν λίμνην τὴν Δημένην, τὰ Ἐλουηττίων πεδία, Ἰόρα*) are on the way from the Pennine Alps (Great St. Bernard) to the Sequani and



Lingones (Franche Comté and Langres) ; and p. 271, VI, 2, 4, that the Rhone flows through the lake of Geneva and visibly maintains its current (*συμμένει τὸ ρεῖμα διὰ λίμνης ἰὸν, ὁρατὴν σῶζον τὴν ῥύσιν*). P. 292, VII, 1, 5, he gives the dimensions of the Lake of Constance—more than 300 (perhaps we should read 600) stadia in circumference, and 200 in breadth. He also mentions an island in it, which Tiberius used as a *point d'appui* or base of operations (*ὀρμητήριον*) in his war against the Vindelici. This seems to be Reichenau in the Untersee, a few miles from Constance, as there is no island in the larger lake (Bodensee), Tiberius gained the victory in a naval engagement, surprising the enemy where he least expected to be assailed: Merivale, *History of the Romans under the Empire*, vol. iv, p. 202, edit. 8vo. The Parliamentary General Ludlow achieved a similar success on the Lakes of Killarney in the year 1652. Strabo also mentions that the Helvetii and Vindelici inhabit high table-lands. (*ὄροπεδια*)

Besides Bregenz, and Constanx where the Emperor Constantius Chlorus built a fort about A.D. 304, Romanshorn and Arbon testify to the presence of the Romans in these parts, both being on the shores of the Bodensee. The former is immediately opposite Friedrichshafen, and was formerly called *Cornu Romanorum*, on account of its situation on a tongue of land. So Cæsar uses the word with reference to the harbour of Brindisi ; Cicero ad Atticum, lib. IX, ep. 14, Ab utroque portus cornu moles jacinus. The latter was *Arbor Felix*, a station on the high road from Vindonissa through Aquæ (Baden), and Vitudurum (Ober Winterthur) to Brigantia.

Ptolemy, *Geographia*, lib. II, cap. 9, Gallia Belgica, s. 9, under the head Raurici mentions two cities, Augusta Rauricorum, and Argentovaria which appears in Ammianus Marcellinus as Argentaria, XXXI, 10, 8 ; the latter relates that a battle took place there in the war of Gratian with the Germans. Some suppose the modern name to be Elsenheim, and others Arzenheim. *Ibid.* s. 10 "Behind the mountain situated below them (the Lingones) and called Jurassus (*Ἰουρασός*) are the Helvetii along the River Rhine, whose cities are Ganodurum and Forum Tiberii." Cf. Mommsen, *Insec. Confoed. Helv.*, p. 27, note. We cannot speak with certainty about these towns, because they do not occur elsewhere. Some have identified Ganodurum with Burg opposite Stein, where the Rhine issues from the Untersee. Cluverius proposed to read Salodurum, which seems probable. Several inscriptions have been found there, Mommsen, *Op. citat.*, Nos. 218-233 ; amongst them one containing the words VICO SALOD, A.D. 216 ; it is in honour of Epona, for whom see my Paper on Autun, *Archæol. Jour.*, vol. xl, pp. 35-37 and foot-notes. The termination *durum* indicates that the place was near water ; it is common both in Gallic and British names, and comes from the Celtic *Dur*, *duir*, Armoric *dour* and *douar* (Armstrong's Gaelic Dictionary, s.v.). *Dur* appears sometimes at the beginning, sometimes at the end of a word : comp. Durovernum, Durobrivæ, Durocornovium in Britain ; Durocortorum, Divodurum and the river Adour (Atur or Aturus) in Gaul.

Walckenæer thought that Forum Tiberii was at Reichenau ; others have placed it at Steckborn between Stein and Constanx, or at Petinesca (perhaps Biel, Bienne.)

The edition of Ptolemy by Karl Müller, Didot, Paris, 1883, should be consulted, as it is a great improvement upon its predecessors ; the

notes contain many quotations from, and references to, recent authorities, *e.g.*, Leake, Kiepert, Bertrand, Desjardins. At present only the first volume has appeared.

Pomponius Mela, who flourished in the reign of Claudius I. repeats the statement of Strabo about the Rhone passing through the lake of Geneva, II, 5, p. 51, ed. Parthey, *se per medium integer agens quantus venit egreditur*. He says that the Rhine descending from the Alps forms two lakes, Venetus and Aconus, by which he seems to mean the Bodensee and Untersee, III, 2, p. 67, ed. Parthey.

The Antonine Itinerary and the Table of Peutinger.

There were three great routes in Helvetia, one on the eastern and two on the western side. The former connected Brigantia with Comum and Mediolanum (Milan), passing through Curia (Coire, Chur); at this place it divided into two branches forming a loop, as they united again above the head of the lake of Como: Itinerary, pp. 277-279. Of the latter, one was carried over the Graian Alps (Little St. Bernard), and led from Mediolanum to Argentoraturn (Strasburg), through Augusta Praetoria (Aosta), Darantasia (Moutiers, capital of the Tarantaise), Geneva and Vesontio (Besançon), so that the course of the road was south and west of the Leman lake, and west of the lake Neuchâtel; *ib.*, pp. 346-350. On the other road, from Mediolanum to Mogontiacum (Mayence), over the Pennine Alps (Great St. Bernard), we find the stations, Aventiculum, Salodurum and Augusta Rauracum, so that this route took a more easterly direction, *ib.*, pp. 350-355. The pagination is Wesseling's, and is given in the margin by Parthey and Pinder in their excellent edition (1848), which contains a *Conspectus Itinerum*, pp. 291-296; a copious Index of ancient names with corresponding modern ones, pp. 297-403; Facsimiles of MSS., and a map of the *Orbis Romanus* showing the roads and chief stations.

The greater part of Helvetia appears in the Second Segment of the *Tabula Peutingeriana*; in the Third Segment we have a small part of eastern Switzerland, including *Ad Fines* (Pfyn), *Arbor Felix* and *Brigantia*.

There must have been important lines of traffic through Switzerland in ancient times, but I have not met with any direct statement by the Greek or Latin authors to this effect. From evidence of various kinds we know three trade-routes to the amber-coasts—the western, central and eastern: see my paper on Scandinavia, *Archaeol. Jour.*, vol. xxxiv, p. 245 *sq.* and notes; Professor Boyd Dawkins, *Early Man in Britain*, map, Fig. 168, p. 467. "The Etruscan trade passed also northwards through Switzerland into the valley of the Rhine as far as its mouth, and found its way also through various Alpine passes and by the Mediterranean into France."

I add two Inscriptions which deserve special notice—the one on account of its intrinsic interest and connection with Avenches, the other because our own country is mentioned therein.

NVMINI AVGVS  
T /// VM  
VIA // ✓CTA PER M  
DVI / IVM PATERNM  
IIIVR / I COL HELVEI //

Mommsen, *Insc. Helvet.*, p. 34, No. 181; Orelli, *Insc. Lat.*, vol. i, p. 124, No. 401, edit. 1828.

Numini Augustorum Via ducta per M. Dunium (or Durium) Paternum II Virum Coloniae Helvetiorum.

In the expansion Orelli has *facta* (for *ducta*) and *Dunnium* (*sic*), both of which are inaccurate.

This inscription is still visible at Pierre Pertuis, Pirreport—names evidently derived from Petra Pertusa and Petra Porta—in the Münster Thal (Val Moutiers), north-west of Biel (Bienne). The solid rock, in which there is a natural opening, probably enlarged by art (Murray's Switzerland, Route 1), here formed the boundary between the Sequani and Raurici, and the letters were cut on the side facing the latter, *i.e.*, towards Bâle. Savants of the last and of the present century have climbed up on ladders to decipher them.

C I V L · C · F F A B · C A M I L L O  
 S A C · A V G · M A G · T R I B · M I L  
 I E G · I I I I · M A C E D · H A S T · P V R A  
 E T · C O R O N A · A V R E A · D N A O  
 A T I · C L A V D I O · C A E S A R E · A V G  
 I T E R · C V M · A B · E O · E V O C A T V S  
 I N · B R I T A N N I A · M I L I T A S S E  
 C O L · P I A · F L A V I A · C O N S T A N S  
 E M E R I T A ☒ H E L V E T I O R  
 E X ☒ D D .

Mommsen, *Op. citat.*, p. 33, No. 179; Orelli, *Op. citat.*, p. 119, No. 363. The inscription is given incorrectly by Muratori in his *Thesaurus*, from which it has been copied in the *Monumenta Historica Britannica*, p. cvi, No. 4, and again in the Rev. H. M. Scarth's *Early and Roman Britain*, Appendix IV, p. 241. It commemorates honorary rewards conferred on a veteran (*evocatus*), who had served under Claudius in his British campaign, A.D. 43; they consisted of a spear without a point, like a sceptre (*hasta pura*), and a golden crown. The monument is interesting, because it is one of the earliest in which the name of Britain occurs.

Gruter, p. ccccxv, No. 1, has a similar inscription relating to the same war, and containing the words, *Donis donato a Divo Claudio bello Britannico torquibus armillis phaleris corona aurea*. So Juvenal mentions bosses and neck-chains as decorations of soldiers; *Sat. xvi, v. 60, Ut laeti phaleris omnes et torquibus omnes*.

On this monument the Roman name of Aventicum appears in full, *Colonia Pia Flavia Constans Emerita Helvetiorum*, and here each word may be satisfactorily explained. We cannot doubt that the colony was planted by an Emperor of the Flavian dynasty, under which also it seems to have been most prosperous. Suetonius informs us that the father of Vespasian practised usury and died in Helvetia (*Vesp. c. i.*) The laudatory epithets *Pia Constans* were applied to the city on account of its fidelity to Galba (*Tacitus, Histories I, 67, Helvetii . . . Vitellii imperium abnuentes*), which caused it to be attacked by Caecina, the lieutenant of Vitellius (*Tac., ib. c. 68, Aventicum...justo agmine*

peteretur). Lastly, the title *Emerita* implies that veteran soldiers were sent thither; the same word occurs in the ancient name of Merida, *Augusta Emerita*, on the river *Anas* (*Guadiana*): Ford, *Handbook of Spain*, pp. 260-62, edit. 1878: Heiss, *Monnaies Antiques de l'Espagne, Lusitanie, Conventus Emeritensis*, pp. 398-405, Plates LX-LXII; there are many types, but the most remarkable is a gateway with two arches, which has been adopted in the armorial bearings of the modern city. Like Avenches, Merida was once very flourishing, but has now shrunk into small dimensions. "Ses ruines seules attestent son ancienne splendeur." Heiss, *ibid.*, p. 399.

For the details of the Roman remains at Avenches, I must refer the reader to Professor Bursian, *Op. citat.* In the first Part (Heft 1) he will find a copious account of the walls, towers, gates, aqueducts and theatre; also a special notice of the Corinthian column, which is the most remarkable architectural feature in the scene, and immediately arrests the traveller's attention: See *Tafel III*, a view of two pillars, or rather half-pillars, together with a ground plan. The loftier one, called *Cigognier* from storks building a nest there, is 37 feet high, and has a diameter of rather more than  $3\frac{1}{2}$  feet. Byron, *Childe Harold*, Canto III, Stanza LXV,

"By a lone wall, a lonelier column rears  
A grey and grief-worn aspect of old days," &c.

I traced the wall which Lord Byron mentions for about 30 yards, visible just above the ground. From this and other ruins we may infer that the column belonged to some important edifice, but its use is uncertain. Some think it was a *Cryptoporticus*, which was not underground, as might be supposed from our word *crypt*; but a gallery resembling a cloister, as distinguished from an open colonnade (*porticus*). Bursian suggests a comparison with the *Tabernae argentariae* (silversmith's shops) in the Roman Forum: Bunsen, *Beschreibung der Stadt Rom*, Band III, Abtheil 2, p. 25 sq.

The topography and scanty vestiges of "*levelled Aventicum*" should be studied in connection with the Inscriptions. We find in the latter the word *Schola* descriptive of a building; foundations and jambs of a door that have been discovered seem to correspond with an account of a *Schola* erected in honour of the *Camilli*, *Insc.* 142, 192, edit. Mommsen. Another structure of the same kind, but much more important, had a façade 112 feet long, adorned with columns: it may probably be identified with that mentioned in *Insc.* 184, where the name *Q. Cluvius Macer* occurs. From the honours conferred upon him and the repeated mention of his family, it appears that they held a high position among the local magnates: cf. *Insc.* 185, 186. A third *schola*, not far off, was built by the *Nautae Aruranci Aramici* in honour of the imperial house (in honorem domus divinae). They seem to have been employed on a navigable canal between the *Murtensee* (Lake Morat) and Avenches, and derive their name from the river *Arula* (*Arola*), now *Aar*. In Bursian's plan of the town, we see on the outer side of the north wall, *Place d'une boucle d'amur* (ring for mooring boats). This statement rests on the uncertain foundation of a local tradition.

The word *Schola* may often be translated a school, and sometimes it means a waiting-place in the public baths (*Smith's Dict. of Antiqu.*, pp. 180, 191; *Vitruvius*, V, 10), where people stood till their turn came

(σχολή, rest, leisure) ; but it is also used in a wider sense, answering to our *hall* and the French *salle*. Forcellini, in his *Lexicon s.v.*, gives a satisfactory explanation, *Dictae sunt etiam Scholae corpora sive ordines varii generis hominum, uni eidemque officio addictorum. . . . Eodem nomine appellata sunt aedificia, ubi ejusmodi corpora conveniebant.* Similarly there was a *Schola* at Rome, named Xantha from Bebryx Drusianus A. Fabius Xanthus, between the temples of Vespasian and Saturn in the Forum. It is described in Murray's *Handbook*, p. 23, edit. 1864, as a raised triangular space surrounded by the remains of a portico, under which were the statues of the 12 *Dii Consenti* (*sic*). Read *Consentes i.e.* Conesentes, those who are together ; *cf. ibid.* p. 44, and Emil Braun, *Ruins and Museums of Rome*, p. 13 ; Dr. W. Smith's *Dictionary of Greek and Roman Geography*, vol. ii, p. 788 sq. ; Bunsen, *Beschreibung der Stadt Rom*, Band III, Abtheilung 2, p. 9, *Versammlungssaal der Genossenschaft der Schreiber und Ausrüfer der curulischen Aedilen* (*librarium et praeconum aedilium*) ; *cf.* Plan at the end of the volume, *Fori Romani et Clivi Capitolini Vestigia.* *Xanthus* occurs frequently on pottery at Autun, *Mémoires de la Soc. Éduenne*. Tom. III, p. 394.

Some vaults and walls of the amphitheatre are still visible at the northern end of Avenches, close to a tower used as the local museum, and also adjoining the road from Berne to Lausanne. It was elliptical in form, having a greater axis of 314 feet, and a lesser of 282. The theatre was on the south-eastern side of the ancient city in a quarter where few Roman remains have been found, beyond the Forum and Cigognier column ; when Bursian wrote (1867), part of the substructions of the *cavea* (semi-circular tiers of seats for spectators), and of the eastern outer wall had been laid bare.

A steep ascent on the north side leads to the town of Avenches, and this circumstance points it out as the place where the Capitol was situated, which the colonists built in imitation of that of Rome. See Daremberg and Saglio, *Dictionnaire des antiquités grecques et romaines, d'après les textes et les monuments, s.v. Capitolium*. Here too, were the temples of the tutelary goddess (*Stadtgöttin*) *Aventia* and of *Victoria* ; Mommsen, *Insec.* 154-156, 165 sq.

In the plan of *Aventicum*, above mentioned, the dates of discoveries are marked on the respective localities.

The Mosaic of Orpheus, No. 23, if Bursian's engraving may be trusted, presents another peculiarity ; the musical instrument which the Thracian bard is playing resembles a banjo, as it has a circular sounding board, and thus differs from the Greek lyre, which is shown with more details than usual in Sir George Grove's *Dictionary of Music and Musicians, s.v. Lyre*, Part viii, p. 181 sq. The illustration, copied from a drawing upon an amphora (B.C. 440-330) in the British Museum, represents Apollo holding a cithara : First Vase room, Case 53, No. 744 ; *Catalogue of Vases*, vol. i, p. 217. We see here seven strings, but there are only five in the "curious and rudely formed instrument," which Orpheus holds at Corinthum : Buckman and Newmarch, Plate VII, opposite p. 32. Sir J. G. Wilkinson, *Ancient Egyptians*, vol. ii, pp. 234-237, 297-304, with woodcuts, gives many examples of the guitar, none of the banjo. Millin's Plate of the Swiss Mosaic has the lyre of the ordinary shape, *Galerie Mythologique*, CVII, 423 ; *Explication des Planches* p. 17 sq. Millin follows Laborde, *Voyage pittoresque de la Suisse*, No. 197.



In the arabesque border acorn-cups, for which Valonia is the commercial name, alternate with heart-shaped leaves (ivy?).

M. Caspari, the local antiquary, recommended the following works as useful to those who would make a special study of Aventicum—Dobloff (Vienna), very recent, containing the Bibliography of Avenches; De Maudrot, *Voies romaines*; Hager, *Antiquities of Avenches*.

Basilia (Bâle) is said to be called *Basiliensium Civitas* in the *Notitia*; it must not be confounded with Basilia near Reims, from which the *Porte Bazée*, Bazeil and Bazel in old French, *Basilicaris* in Latin, derives its name. The latter place is marked thus in the Antonine Itinerary, p. 173, ed. Parthey and Pinder; p. 363 sq., ed. Wesseling.

Item a Durocortoro (Reims) Divodurum (Metz) usque	mpm LXII <i>sic</i> .
1 Basilia ... ..	mpm X
2 Axuena ... ..	mpm XII.

Loriquet, Reims pendant la Domination romaine, Travaux de l'Académie Impériale de Reims, 1861, pp 278-285, esp. p. 284.

In reading abbreviations the *Helvetii* must be distinguished from the *Helvii*, a people who lived in Gallia Narbonensis, and were separated by the Cevennes from the *Arverni*: Caesar, *Bell. Gall.* VII, 7, 8; Strabo, IV, ii, 2, Ἐλουοὶ μὲν ἀπὸ τοῦ Ῥοδανοῦ τὴν ἀρχὴν ἔχοντες, Οὐελλάδιοι δὲ μετὰ τούτους, οἱ προσωρίζοντό ποτε Ἀρουέρνοις. Schmidt, *Antiquités d'Avenches*, p. 8, gives an inscription, in which the words GENIO COL. HEL. occur, and, by way of illustration, refers to a medal of the Emperor P. Helvius Pertinax with the legend COL. HEL. These letters have been variously explained as meaning Colonia Helvetica, Helvia and Heliopolitana (*sic*). One would expect Heliopolitana in accordance with the Greek words Ἡλιούπολις (Baalbec), Ἡλιουπολίται, v. Pape, *Worterbuch der Griechischen Eigennahmen*. The coin was most probably a forgery; it is not mentioned by Eckhel, *Doct. Num. Vet.*, or by Cohen, *Méd. Imp.*

De Bonstetten, *Carte Archéologique du Canton de Vaud*, concludes his Article on Bossez by noticing a Roman cemetery below Urba. "Il renfermait des assiettes en terre sigillée et des urnes cinéraires en verre dont l'une *en forme de poisson*." Comp. "the glass vessel in the form of a fish" at the Hôtel de Ville, Autun, described in my Paper on the Antiquities of that city, *Archæol. Journ.* vol. xl, p. 41 sq. and notes.

In the same work, p. 4, De Bonstetten mentions that an aqueduct brought water to Avenches from the mill at Prez, four leagues distant in a southerly direction, and two kilomètres from the little lake of Seedorf, which is marked in Keller's *Reisekarte der Schweiz*. It was a channel carried underground, and entered the city at the West gate. All that remains *in situ* is a fragment of arched masonry that has been walled up, 2½ feet high, nearly one mile from Avenches. There was another aqueduct, much shorter, from a spring on the west side of the Bois de Chatel, of which traces are visible; viz., a square piece of Jura marble with an opening in the centre, and vestiges of the fastening of a cover; and secondly, some hard cement on which water has left a solid deposit. Comp. *Catalogue du Musée Cantonal de Fribourg*, 1882, p. 76, No. 129, "Blocs de ciment de l'aqueduc romain Pré-Avenches,—Don des entrepreneurs de la ligne Fribourg-Yverdon, 1875."

Much curious information will be found in the Proceedings of the Society of Antiquaries of London: vol. vi, Second Series (1873-1876), p. 49 sq., contains an account of drawings of Roman plate discovered at Wettingen, a village near Baden in the Canton Aargau, on the road from Mogontiacum (Mainz) to Vindonissa (Windisch). Amongst the objects found there was a highly-ornamented skillet, round which were represented, in relief and partly gilt, the deities who preside over the days of the week with distinguishing attributes. This vessel, therefore, illustrates the great mosaic at Orbe, described above. Comp. Keller's *Archäologische Karte der Ostschweiz*, p. 30, Wettingen under the heading Aargau, *Römische Ansiedelungen*; p. 31 *Fund von römischem Silbergeschirr*. Besides the large Map, this brochure of 34 pages is accompanied by the part of Peutinger's Table relating to Helvetia, a chart showing the Antonine Itinerary for the same country, the *Castra Vindonissensia*, and plans of Vitudurum (Ober-Winterthur), Turicum (Zurich), &c. For the treasure found at Wettingen see also Mommsen *Insc.* No. 241 sq. s.v. *Aquæ Vicus Helvetiorum*; and for Swiss archaeology in general, *Indices* to vols. vi and viii, *Proceedings Soc. Antiq. Lond.* The most important object mentioned in the latter volume is an Etruscan War Chariot of Bronze from the Lake Dwellings, pp. 95-98: *cf.* Catalogue of the Fribourg Museum, p. 75, No. 121, *Cercles en fer et fragment d'anneau, probablement d'un chariot de guerre*.

See also *Archæologia*, vol. xlvii, pp. 131-136, and full-page Plate; The Grave-mounds of Lunkhofen, in the Canton of Aargau, by Dr. Ferdinand Keller, with a Translation by W. M. Wylie, Esq.

*Cf. omn.* The General Index to volumes i-xxv of the *Archæological Journal*, s.v. Switzerland: the references closely printed occupy nearly an entire column.

The pre-historic antiquary should not fail to visit the Glacier-Garden at Lucerne: a description of it in four languages—English, French, German, and Italian—may be obtained on the spot. These geological remains were discovered in the years 1872-75. "Unmittelbar angrenzend, neben dem Löwen-Denkmal, der Gletscher-Garten, eine Stelle, wo die Wirkungen d. einstigen Gletscherzeit (quaternäre Periode) in höchst merkwürdiger Weise sich zusammengedrängt haben. Man sieht grosse Fundlinge in s.g. Riesentöpfen v. 10 bis 18 F. Durchmesser u. 9 bis 15 F. Tiefe. Berlepsch, Schweiz, 1882, Luzern und Umgebung. This edition omits some names of places included in earlier guide-books.

The finest work of Greek sculpture in Switzerland is a Torso of Venus at Geneva. Mr. Talfourd Ely read a learned and exhaustive Paper upon it (which I regret to say has not been printed) before the Classical Society of University College, London, March 31st, 1881. There is an excellent cast in the Slade School of Art. The original was found in the Gardens of Sallust, which lay in the valley between the Quirinal and the Pincian (Dr. Wm. Smith's *Dictionary of Greek and Roman Geography*, vol. ii, p. 831). *Cf.* Tacitus, *Annals*, III, 30, *diversus a veterum instituto per cultum et munditias*; and Orelli's note, *munditiæ magis ad supellectilem ac tabulas pictas signaque pertinent*. This statue was bought by M. Etienne Duval for a Museum at Geneva, belonging, I believe, to the Municipality: see *Univ. Coll. Lond. Calendar*, Session 1883-4, p. 291.

It only remains for me to express my deep obligations in compiling this Memoir to the writings of Mommsen and Bursian; to bear my humble

testimony to the industry and acuteness of the Swiss Antiquaries ; and to return my cordial thanks to Dr. Sieber, Universitäts-Bibliothekar, and Professor J. J. Bernoulli of Bale, and to M. Caspari of Avenches, for their kind co-operation during my visit to Switzerland in the year 1883.

P.S. — With the Inscription of Plancus above-mentioned comp. Caylus, *Recueil d'Antt.*, III, 251, Pl. LXVIII, 1, L. PLANCVS|L.F.COS|IMP. ITER.|DE. MANIB. A statue of Plancus has been erected in the court-yard of the Town-hall (Rathhaus) at Bale.

For a Mithraic altar found at Augst see Bulletin, Soc. of Ant. of France, 1883, p. 117, with engraving ; art. by the Abbe Thedenat.

Mommsen, *Insc. Helvet.*, No. 343<sup>4</sup> |HEC. GEMELLANVS F. M. Castan thinks the Inscription is votive, and reads AQVIS HEL(veticis) GEMELLI-ANVS. *Mémoires de la Societe d'Emulation du Doubs*, Seance du 14 février, 1880.