

THE ANTIQUITIES OF TRÈVES AND METZ.¹

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It is well known beyond the limited circle which occupies itself with archæological research that Augusta Treverorum contains more Roman remains than any other city north of the Alps.² As the subject presents a multitude of interesting details, so it has exercised for many years the learning and ingenuity of savants in England, in France, and especially in Germany. Its extent may be inferred from the fact that the biblio-

¹ Read at the Monthly Meeting of the Institute, July 5th, 1888.

² The Treveri are frequently mentioned by Julius Cæsar. They appear for the first time in his Commentaries, Bell. Gall., I, 37, imploring his aid against the Suevi; but the notices concerning them in the latter part of this work are much more detailed and important. Book V, cc. 3 and 4, contains an account of the dispute between two rival chiefs, Indutiomarus and Cingetorix. Ibid., cc. 55—58, a formidable insurrection of the Treveri is related; it was suppressed by Cæsar's lieutenant Labienus, and Indutiomarus was slain. This powerful and warlike tribe again formed a league to oppose the Romans, and were again defeated by the same general: Bell. Gall. VI, 2, 7, 8.

Another Indutiomarus occurs in Cicero; he was a chief of the Allobroges and gave evidence against M. Fonteius, who was tried for mal-administration of his province, Narbonnese Gaul: Cic. pro Fonteio, IX, 19.

Hucher, L'Art Gaulois ou les Gaulois d'après leurs Médailles, Part I, p. 41, says, On rencontre chez les Trévires la belle médaille, d'aspect tout romain, sur laquelle on lit GERMANVS—INDVTILLI. F., Hermann ou Arminius,

filis d' Indutillus ou Indutillius, v. Pl. 50, No. 2 (Art Gaulois, du temps de Cæsar, Meldes et Trévires). Lelewel gives the same coin, Etudes Numismatiques, Types Gaulois ou Celtique, Atlas, Pl. IV, No. 25, "exemple insuffisant," as Hucher remarks. According to Lelewel, chap. 111, 247, Indutillius is only another form of Indutiomarus, but this seems doubtful. Ibid., chap. 181, p. 324, he calls attention to the influence of Greek art apparent both in obverse and reverse; the device on the former is a beardless head, and on the latter a bull butting, as in the well-known *didrachms* of Thurii: Eckhel, Doct. Num. Vet., Vol. i, p. 163 sq. Leake, Numismata Hellenica, European Greece, p. 153 sq.; but see especially the beautiful engravings in Carellii Numi Italiae veteris, folio, pp. 90—93, Tabb. CLXV—CLXIX; *irruentem et furentem* (θούριον) vel ipse caudæ motus indicat, Tab. CLXV; Bos gradiens capite leniter demisso, Tab. CLXVI. Rollin et Feuardent, Catalogue d' une Collection de Médailles de la Gaule, p. 36, No. 396. *Induciomars*? Tête imberbe diadémée à droite, les cheveux retroussés par derrière en forme de chignon. R. GERMANVS INDVTILLI. Taureau cornupète à gauche. Æ⁴, 1 et 2 fr.

graphical list, appended to Leonardy's excellent Guide, fills five closely-printed pages; and many publications relating to Trèves have appeared since 1868, the date when the fifth edition of this work was printed. Some persons may think it strange that I should select a theme which others have already exhausted; but as I spent more than a week in the city last autumn studying its monuments, and received most valuable aid from the local antiquaries, Dr. Hettner, Director of the Museum, and Herr Keuffer, Librarian of the Stadtbibliothek, I hope to say something new to some at least of those who may favour me with their attention.¹

The recent discoveries at Neumagen (Noviomagus) made during the years 1877-86, properly find place in any account of the Antiquities of Trèves, because the objects found have been removed thither.² They far surpass all the other results obtained by excavation in the countries bordering on the Rhine.

Among these monuments one of the most interesting represents a Toilet-scene. A lady, clothed in a long fringed robe, whose folds hang gracefully round her limbs, is seated in an arm-chair of wicker work. A maid standing behind, and wearing a tunic with sleeves, arranges her hair in a chignon at the back of the head, while another, dressed in the same manner, holds a mirror

¹ Monsr. Léon Palustre et Monsgr. X. Barbier de Montault in the Introduction to their work entitled *Le Tresor de Trèves*, p. viii., speak of M. le Professeur Keuffer as "le plus sympathique des érudits." I can testify from personal experience that Dr. Hettner equally deserves this laudatory epithet.

² For the situation of Neumagen v. Baedeker's *Rheinlande*, Route 45, Von Koblenz nach Trier, p. 288 sq., edit. 1886: it is on the right bank of the Moselle, about five leagues North of Trèves; v. Map 26, Die Mosel von Trier bis Koblenz, Saarbrücken-Trier-Luxemburg Eisenbahn, opposite p. 276.

The Roman name of this place was Noviomagus, and Ausonius calls it Constantine's fort in the beginning of his poem *Mosella* (XVIII.), p. 82, edit. Schenkl, Berlin 1883,

Transieram celerem nebuloso flumine
Navam (Nah)

Addita miratus veteri nova moenia Vingo
(Bingen)

* * * * *
Et tandem primis Belgarum conspicio oris
Noviomagum, divi castra inclita Con-
stantini.

Schenkl's edition, founded on a careful collation of manuscripts, often varies from the Delphin, Paris 1730: it contains parallel passages inserted between the text and the critical commentary.

Noviomagus or Noviomagum, is the ancient form corresponding to Nymwegen, Nymegen, on the Waal, in Holland; also of Nyons (Drôme), and Noyon between Amiens and Soissons, in France: Graesse, *Orbis Latinus*, oder Verzeichniss der Lateinischen Benennungen der bekanntesten Städte, etc. The termination *magus* seems to indicate that the town is situated near a river; comp. Rotomagus Rouen on the Seine Juliomagus Angers on the Mayenne: v. Durocort, ou les Remois sous les Romains par feu Jean Lacourt, Chanoine de Notre-Dame de Reims, 1844, p. 86 sq.

for her mistress to look at herself in it.¹ On the left of the principal figure we see a third female attendant, who watches with interest the process of hair-dressing. The whole group was bounded by pilasters one of which still remains; it is ornamented with acanthus leaves, luxuriating in the shaft and capital. As it now exists, the monument is composed of four stones; probably it formed part of a structure resembling the Column at Igel, tapering towards the summit like a pyramid or rather an obelisk. Such memorials were frequently erected in this region—a fact which is attested by the archaeological collections at Arlon (Belgium) and Metz, as well as at Trèves. They are thus described by Dr. Hettner in the *Rheinisches Museum für Philologie*.² The base is square or rectangular, and the height at least three mètres; the front always exhibits the portraits of the deceased,—life-size, greater, or rather less; the other sides are entirely covered with reliefs, whose subjects are generally taken from daily life.³

As on former occasions, I wish to consider antique art in its connexion with literature, for thus only can we obtain clear and comprehensive views of an age remote from our own.

Juvenal in his Sixth Satire, vv. 486—507, depicts a toilet-scene: from this passage I quote a few lines:

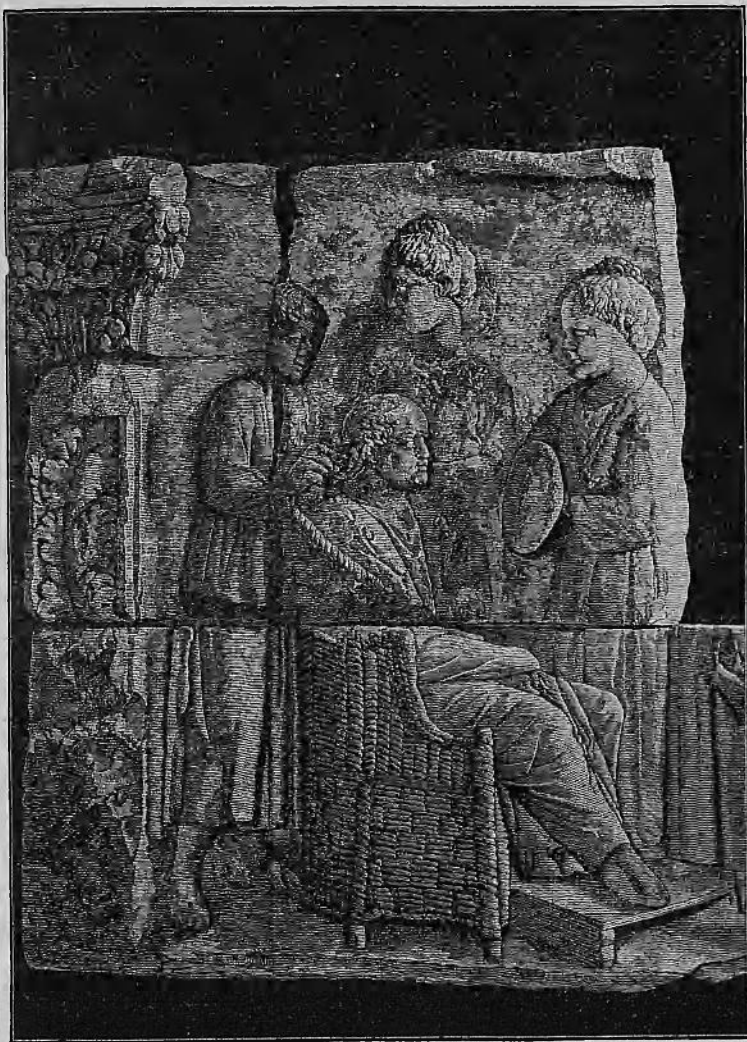
Disponit crinem, laceratis ipsa capillis,
Nuda humero Psecas infelix, nudisque mamillis.
"Altior hic quare cincinnus?" taurea punit
Continuo flexi crimen facinusque capilli.

¹ It should be observed that here the mirror is held by a slave, not by the principal personage; the case is different with modern representations of Truth, where there is no attendant, as in Gambetta's monument at Paris. I have not met with any personification of Truth in Classical Antiquity; it does not appear among the Virtues symbolized by the Greeks and Romans—such as Fides, Pudicitia, Concordia, Liberalitas, etc.—A. Hirt *Bilderbuch für Mythologie, Archæologie und Kunst*, Zweites Heft, pp. 103 sqq. Dämonen froher Zustände und der Tugenden: p. 104 von manchen gar keine Bilder, von andern keine grossen und bedeutenden . . . auf uns gekommen sind.

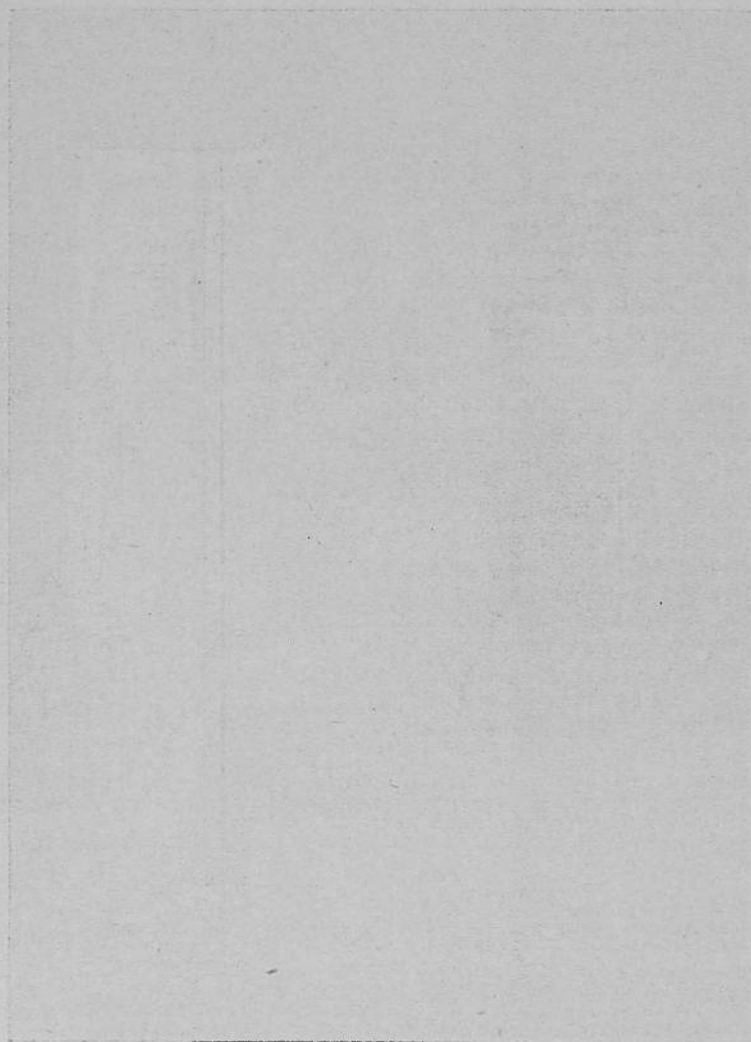
² Neue Folge, Vol. xxxvi, p. 437,

Die Neumagener Monumente von Felix Hettner.

³ The best example is that at Igel; its general appearance, and the details of ornamentation are well shown in the following works:—*Beschreibung der Alterthümer in Trier und dessen Umgebungen aus der gallisch-belgischen und roemischen Periode in zwei Theilen* von Friedrich Quednow, Trier, 1820, Pls. IX—XII: *The Stranger's Guide to the Roman Antiquities of the city of Trèves*, from the German of Professor John Hugh Wytttenbach, edited by Dawson Turner, London, 1839; and esp. *Das romische Denkmal zu Igel* von Professor Dr. Franz Kugler, mit einer Kupfertafel, 4^{to}, Trier, 1846. The Plate, which fills a folio sheet, shows the four sides of the monument.



Toilet Scene, from Neumagen.



Quid Psecas admisit? quaenam est hic culpa puellae,
 Si tibi displicuit nasus tuus?
 Psecas, the chief, with breast and shoulders bare
 Trembling considers every sacred hair;
 If any straggler from his rank be found,
 A pinch must for the mortal sin compound.
 Psecas is not in fault; but in the glass,
 The dame's offended at her own ill face.

Dryden's Translation, Works edited by Sir Walter Scott, vol. xiii, p. 169 (1808).¹

The poet speaks of two maids as dressing the lady's hair, while a third attendant of more advanced age and experience presides over the operation and gives her opinion.² Similarly on the stone, three women wait upon the chief personage. V. 495 sq., he says that the hair is rolled up in a circle (*volvitur in orbem*); this arrangement appears in a head figured by Montfaucon, *Supplément*, tome iii, chap. 3, where the plaits are fastened with a pin or needle: Smith's Dictionary of Antiquities, s.v. *Acus*. The learned Benedictine describes at length his engraving, p. 14, loc. citat., which occupies two pages, showing the group of a woman seated with a girl standing by her side, and the head of the former, on a large scale, seen from different points of view. Comp. Martial, Epigrams ii, 66.

Unus de toto peccaverat orbe comarum

Annulus, incerta non bene fixus acu.

Hoc facinus Lalage, speculo quod viderat, ulta est,

Et cecidit saevis icta Plecusa comis.

Juvenal and the sculptor at Neumagen have chosen the same subject, but the poet has treated it as a satirist; he exhibits a scene of domestic cruelty, which he likens to the proverbial tortures inflicted by Sicilian tyrants. The mistress scolds furiously, and the servant is flogged for an

¹ In this passage Dryden's translation seems on the whole preferable; but the expression "Psecas the chief" may mislead, because she is inferior to the slave mentioned below as directing the other two.

² V. 497, *Est in consilio matrona, admotaque lanis*

Emerita quae cessat acu.

This is the text of Ruperti, but it would be better to substitute the various reading *materna* for *matrona*, as Otto Jahn has done in his edition, 1851, following the best manuscript of Juvenal, Codex Pitheaeus. *Materna* would mean that

this woman had been a servant of the lady's mother; she was retained on account of her experience and discretion, though no longer fit for work that required youthful vigour. Comp. the note of Valesius (H. Valois) in Ruperti's critical commentary. *Matrona* could hardly be applied to a person of servile condition: v. Heinrich, in loco, Erklärung, p. 267. Nur die *ingenua* und *materfamilias* est *matrona*. Eine betagte, und in Ruhestand gesetzte . . . sie hat mit Frisirgeschäft selbst nichts mehr zu thun. *Acus criminalis*, cf. Martial, cited below.

offence that seems quite venial.¹ On the other hand, we see at Trèves a *genre* picture, like a Dutch interior, where everyone is occupied, without excitement.

In another place, Satire II, v. 99, the words *Ille tenet speculum*, which allude to the Emperor Otho, illustrate the attitude of the slave who holds the mirror before her mistress. It is well known that the ancients did not use glasses placed on dressing-tables as we do, but metallic hand-mirrors for the most part; though we find sometimes mention of pier-glasses affixed to walls (*Wandspiegel*), *vitreae quadraturae*. The subject is fully discussed by Becker in his *Gallus*, Vol. ii, p. 258, sq. 306; Vol. iii, p. 201. As the *specula* were appropriated to the dress and adornment of women, their employment by men incurred the reproach of effeminacy.²

Our bas-relief calls to mind passages in sacred as well as profane writers. A familiar text figuratively and beautifully expresses the idea of becoming assimilated to the object of devout contemplation. "We all, with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory, *even* as by the Spirit of the Lord."³

¹ *Psecas, ornatrix, die Arme wird während der Arbeit von der Furie schrecklich gemisshandelt; sie zerreisst ihr die Haare, und die Kleider am Leibe, Heinrich ibid., p. 266.*

² A compendious account of Etruscan *specula*, classified according to subjects, will be found in Dennis's *Cities and Cemeteries of Etruria*, first edition, Vol. i, Introduction, pp. lxxiv—lxxvi, with notes containing useful references: see also *ibid.* Vol. ii, pp. 519—521, Description of Mirrors in the Museo Gregoriano at Rome. Those who desire further information should consult the great work of E. Gerhard, *Etruskische Spiegel*, four vols., 4to, Berlin 1843—1865, with 367 plates, copious explanations, and indices of matters and inscriptions.

This part of my paper was illustrated by an example from the Collection of the Rev. S. S. Lewis, described by the late Rev. C. W. King in the *Cambridge Antiquarian Communications*, Vol. v, 1882—1883, No. xiii, "On some bronze Etruscan mirrors with engraved reverses," pp. 190—192, pl. iv facing p. 190, cf. *ibid.* pl. v. The representation of Hercules here is very remarkable, because he

is seen "mounted on a tall horse slowly cantering towards the spectator's left." Behind the rider the words *EPKLE ΠΑΝΣΤΕ* are written, which are interpreted as Etruscan forms of Hercules, Pegasus. Myths of this demi-god frequently appear in ancient art, and his attitudes are various. He is portrayed at one time reposing, and at another actively engaged—fighting with a lion or hydra, or carrying a wild boar, &c.—and sometimes riding in a *quadriga*, but not elsewhere, as far as I know, on horseback: C. O. Müller, *Handbook of Archaeology*, English Translation, §§ 410, 411, pp. 553—562, and esp. § 411, Remark i, p. 560.

Mr. King refers to Herodotus, lib. iv. cap. 8 sq. (the citation is incorrectly given in his footnote, p. 191, as lib. iii, cap. 108) and leads the reader to suppose that the father of history mentions one horse ridden by Hercules; but he speaks expressly of a chariot, and uses the word *ἵπποι* in the plural four times—*τας δὲ οἱ ἵππους τὰς ἀπὸ τοῦ ἄρματος νενομένους*.

³ 2 Corinthians, iii, 18; so the Authorized Version, but the revisers have rendered the original very differently, "We all, with unveiled face reflecting as a mirror

Let us now turn to another relic of Noviomagus that presents more details than the one we have just been considering. I refer to fragments supposed to have been part of an enclosing wall round a sepulchral monument—blocks of sandstone carved to represent two boats laden with wine-casks. One of them is much better preserved than the other. As is usual in ancient galleys, both ends rise considerably above the intermediate deck, but the stern is still more elevated than the prow. On the side facing the spectator six rowers propel the vessel; by some unaccountable mistake they are provided with twenty-two oars! Though, at first sight, in consequence of the height of the bulwarks they appear to be seated, they are really standing. A man at the bow holds one of the casks with his right hand; the corresponding figure at the helm, sitting under a roof, grasps a rudder. In the hinder part of the ship, holes, as in the Parthenon frieze, are observable, showing that something was formerly attached here;¹ Dr. Hettner thinks it was a statue, but I should conjecture it to have been the *aplustre*, a fan-shaped ornament, often seen on the stern of ancient vessels, and sometimes used as an emblem of voyages or maritime affairs. So it appears in the Apotheosis of Homer, with

the glory of the Lord, are transformed into the same image from glory to glory, even as from the Lord the Spirit." It may be questioned whether the change from *glass* to *mirror* is desirable in a book intended not for scholars, but for general readers—"vulgar Christians," as Dr. Watts calls them: see the Appendix to his *Logic*, which some editions do not include. The learned divine there explains how he varied his style, adapting it to his subject and his audience: cf. Cicero, Orator, c. xxi, §§ 71, 72, and Piderit's notes.

Again, Alford says that *κατοπτρίζεσθαι*, loc. citat. means to see in a mirror, and his opinion may be supported by comparing 1 Corinthians, XIII, 12, *βλέπομεν γὰρ ἄρτι δι' ἐσόπτρου ἐν αἰνίγματι* (in einem dunkeln Wort, Luther), and St. James, I, 23, *ὅστος εἰκεν ἀνδρὶ κατανοῶντι τὸ πρόσωπον τῆς γενέσεως αὐτοῦ ἐν ἐσόπτρῳ*, also *ibid.* v. 25 *ὁ δὲ παρακύψας εἰς νόμον τέλειον τὸν τῆς ἐλευθερίας*, where *παρακύψαι*, to stoop and look in, probably refers to a mirror placed on a table or on the ground. In A.V. the same word *glass* is used to translate *ἐσόπτρον* and

ὑαλος, ὑάλινος: v. Apoc. IV, 6; XV, 2; XXI, 18.

¹The holes in the Panathenaic Frieze show where the bridles of the horses were attached; they are supposed to have been of gilded bronze, and small pieces of the bronze itself are said to have been found by Lord Elgin's formatori. Sir H. Ellis, *Elgin and Phigaleian Marbles*, Vol. i, p. 196; comp. the accompanying engravings of the Panathenaic Frieze. But see esp. the admirable work of Professor Adolf Michaelis, 1871, *Der Parthenon*, Text, Tafel IX—XIV. Der Fries der Cella, § 23. Bronzearbeiten, p. 225. Die Zügel aller der 'zaumfrohen Rosse' (*Æsch.* Prom. 466) sind nicht im Marmor ausgeführt, sondern wenigstens zu grossem Theile in Metall. Dies ist an den zahlreichen Lochern verfolgbare, in welchen Bronzestifte nicht bloss von Elgins Formern bemerkt worden sind (Clarke *Trav.* II, II, 492), sondern zum Theil noch heute stecken (Westfr. 2 im Widerrist, Nordfr. 109 im Pferdemaul, Südfr. 74 im Schildrande).

reference to the wanderings of Ulysses; and Juvenal gives it a place among the spoils and trophies of war, Sat. X, v. 135 sq. *victaeque triremis Aplustre*.¹ The boat is moving head-foremost to left, which is proved by the water being calm on this side in front of it, and agitated by waves behind it. The rowers turn their faces in the direction in which they are going, as the boatmen on the Rhine and the gondoliers at Venice do at present.

There is an eye on each side of the prow, shaped like a fish's head; the former feature is, I think, still continued in the Mediterranean. Becker, Charicles, scene VII, The Triton, p. 111, English Translation, note 2, quotes the Onomasticon of Pollux, I, 86, and Eustathius on the Iliad, XIV, 717, who says that eyes are painted in the projecting part of the prow. Rich, Companion to the Latin Dictionary, gives a good illustration from a medal, s.v. *Proreta*, the man who stood upon the fore-castle to keep a look-out.² Below the bulwarks, the upper part of which forms a kind of railing, are boards placed at an acute angle to the boat's side; they seem

¹ and streamers borne
From vanquish'd fleets.

Gifford's Translation, edit. 1817,
Vol. ii, p. 25.

Ruperti, *in loco*, has the following note on *Aplustre*: *ornamentum puppis, tabulatum, in quo post diatam erigebatur baculus (στηλὴ) e quo pendebat velum, (h. e. linteum s. fascia, ταινία, flagge) quo motus venti indicabatur.* The Dictionary of Greek and Roman Antiquities s.v. *Navis*, p. 787, has an article on the *stern*, which includes the *aplustre*, ἀπλαστον, with three illustrations; see also Rich, s.v. *Aphractus*, with woodcut from the Vatican Virgil. Froehner, La Colonne Trajane, 8vo, p. 99; *Aplustrum* espece de panache en forme de queue de coq; in the Plate No. 23 facing p. 97, a boat is figured, which has this decoration.

² Pollux, loc. citat., τὸ δὲ ὑπὲρ τὸ προῦχον ἀκροστόλιον ἢ πτυχὶς οὐμάζεται, καὶ ὀφθαλμὸς, ὅπου καὶ τοῦνομα τῆς νεῶς ἐπιγράφουσι. Eustathius, l.c. πτυχὴ δὲ ἐστίν, οὗον ὅτε ὀφθαλμοὶ ζωγραφούνται, κ.τ.λ. Second German edition of Becker's Charicles, 1854, Bilder altgriechischer Sitte, Vol. i, Siebente Scene, Der Schiffbruch, Anmerkung 2, p. 216.

The Egyptians often painted an eye on the prow: Rosellini, I Monumenti dell'Egitto e della Nubia. Tomo Secondo, monumenti civili, folio, Pisa 1834, No.

CVIII. Wilkinson's Ancient Egyptians, vol. III., p. 200. The place considered peculiarly suited to the latter emblem was the head or bow of the boat; and the custom is still retained in some countries to the present day. In India it is very generally adopted; and we even see the small barks which ply in the harbour of Malta bearing the eye on their bows, in the same manner as the boats of ancient Egypt. Ibid., Plate facing p. 211, Boats with coloured sails, from the tomb of Remeses III. at Thebes. The same feature may be observed in the paintings that decorate the staircase leading to the gallery of Egyptian antiquities at the Louvre. I am informed that the Chinese paint this device not only on the junks which they have built themselves, but also on the paddle-boxes of steamers purchased from foreigners: for their river-boats comp. a book of Chinese coloured drawings in the South Kensington Museum.

This practice among barbarous nations may be illustrated by the model of a canoe from the North-West coast of America, in the Ethnographical Gallery of the British Museum, where the eye is painted very large: comp. G. F. Angas, New Zealanders, Plate XLII., Ornamental canoe-heads, paddles, &c.

intended to protect the rowers from the splash caused by the oars.

The size of the monument deserves notice, the boat being 2.90 mètres long, 1.15 m. high, 0.60 m. broad. On the other hand that figured on the tomb-stone of Blussus (*nauta*) at Mayence is only about one foot in length: v. Mr. Roach Smith's *Collectanea Antiqua*, vol. II, pp. 124—126, Pl. XXX, showing sculptures and inscriptions on both sides of the stone.¹ Again, the advantage of seeing an example on so large a scale becomes still more apparent, when we contrast it with the minute and imperfect representations on gems and medals.²

I beg to invite attention to a third group, widely different from those already described. Three youths stand round a table, on which a heap of gold coins is spread, and a basket is placed, also filled with money of the same kind; the metal intended is shown by the yellow colour, which was observed at the time of discovery. They wear neck-ties or cravats (*focalia*), as might be expected in a northern climate. These articles were not part of the ordinary costume of the Romans, but were adopted in their armies when they served in cold countries. So we find them on the Trajan Column, in accordance with Pliny's account of the severe winter, during which that Emperor made war against the

¹ The monument of Blussus is among the most conspicuous objects in the Museum at Mayence, and properly marked by Baedeker with an asterisk (Das vorzugsweise Beachtenswerthe ist durch ein Sternchen (*) hervorgehoben). The word *nauta* here cannot mean a common sailor, which is evident from the character of the memorial, and especially from the richly ornamented figure of the wife carved upon it; as we apply the term *sailor* to an admiral and *soldier* to a general, so *nauta* is here said of a merchant: cf. Horace, Odes, Bk. 1, 1, 14. I may be allowed to remark that the collection of Roman and German antiquities in this city possesses great historical interest, which is enhanced by an excellent classification; it reflects great credit on the learned director, Dr. L. Lindenschmit.

² Similarly, the archaeological inquirer

will derive great benefit from consulting the older and larger books on the subject; he must not rest satisfied with small and modern compilations. E.g. Winckelmann, *Monumenti Antichi Inediti*, 1821, is one of the best authorities for ancient galleys: Parte Quarta, Capitolo XV, Bireme, tom. II, pp. 272—281, he explains many details and Greek names for parts of a ship, v. folio Plate, No. 207, of a marble found at Palestrina; it is copied on a reduced scale in the *Dictionary of Antiquities*, p. 784: comp. Montfaucon, *Ant. Expl.*, Tome IV, pt. II, Livre II qui comprend la navigation, la manière de construire les vaisseaux, et leur différente forme, pp. 203—296; Pls. CXXXIII—CXLIII, esp. CXXXIII, Rostra ou 'Eperons, Aplustre, though the illustrations in this work do not adequately correspond with the erudition of the text.

Dacians.¹ One young man flattens the heap of coins, apparently with the view of ascertaining better whether they are genuine; the second holds one between his finger and thumb to examine it; the third has before him a pile of tablets for keeping accounts.² We see three elderly men in the back-ground, and one in front: they are all bearded, and have a hood (*cucullus*) to their outer garment, which corresponds with descriptions of Gallic dress by Juvenal and Martial, as well as with sculptures found in France.³ The old man furthest to the spectator's right carries a staff, probably to indicate a journey by land: a strap is slung across his right shoulder and breast, and doubtless a bag was suspended from it, as is done by travellers at present. The expression on these countenances shows discontent and the performance of an unpleasant duty, viz. the payment of rent or taxes, which does not seem to have been more agreeable in ancient than in modern times. When we study the writings of the Greeks and Romans, or survey their monuments, the reflection is forced upon us that, in spite of external changes and mechanical inventions, human nature is still the same as it was two thousand years ago.

¹In *focalia* the *o* is long, and the word is only another form of *faucalia* from *faucis* the throat; so the diphthong *au* is pronounced *o* in French. For examples of the interchange see Professor Key on the Alphabet, letter O, p. 85, §7.

Horace speaks of neckties as worn by delicate and luxurious persons, *Satires*, II., 3,255,

ponas insignia morbi,

Fasciolas, cubital, focalia.

For this article of dress on the Trajan Column, see Froehner, *op. citat.*, p. 63, *Piedestal. Les armes daces.* On y remarque notamment une saie (*sagum*) ; une autre avec la cravate (*focale*) retenue par des agrafes; *ibid.*, p. 66; cf. *omn.*, p. 82 and note (1). Pliny the Younger. *Panegyricus*, Cap. 12. An audeant, qui sciaut, te assedissee ferocissimis populis eo ipso tempore, quod amicissimum illis, difficillimum nobis, cum Danubius ripas gelu jungit, duratusque glacie ingentia tergo bella transportat . . . ?

²The clerks in the bas-relief, scrutinizing the money before they took it, may be contrasted with the fools of the Parable who bought a field or oxen, and

afterwards went to prove them: St. Luke, xiv, 18—20.

³As an illustration of the *cucullus* and *bardocucullus* (cloak with a hood) I exhibited an engraving published in the *Memoires de la Société Historique et Archeologique* de Langres, Tome 1, Planche 22 facing p. 140, figs. 1 & 3—*Musee, Fragments Gallo-Romains*. The corresponding numbers in M. Brocard's Catalogue are 184 and 185. See the following Papers: *ibid.*, pp. 59—64, Notice sur les costumes des Gaulois en general et des Lingons en particulier, à propos de quelques monuments de l'ere gallo-romaine, par M. Pechine; pp. 135—141, Langres.—Longe-Porte, par M. Girault de Prangey. *Comp. Archaeol. Journ.*, Vol. xliii, pp. 103—106, where the above-mentioned terms are discussed at length, and many references are given. Guhl und Koner, *Das Leben der Griechen und Römer*, 2nd edition, 1864, §96, p. 587, fig. 473. Die Tracht—Kopfbedeckung der Männer. Den Pileus ersetzte aber auch die aus den nördlicheren Gegenden, wahrscheinlich aus Gallien, Oberitalien und Dalmatien nach Rom gekommene Capuze, *cucullus* oder *cucullio* genannt, &c.

Some of the antiquities from Neumagen are deposited in the Museum, and others are left in a temporary shed adjoining the Baths. This leads me to remark that the most important of recent discoveries at Trèves was made in the suburb of St. Barbara, south-west of the city, and near the Moselbrücke. I refer to the excavations continued during the years 1877—1885, which have brought to light the Roman Baths, the largest establishment of the kind on this side of the Alps.¹ Formerly the Imperial Palace, at the south-eastern extremity of Trèves, was supposed to be the Thermæ, but some antiquaries doubted the attribution; however, the question is now set at rest completely.² Though the masonry above ground, which had remained even to the second story so late as the beginning of the seventeenth century, has nearly disappeared, the substructions in many of their details can

¹ The visitor cannot fail to be impressed, at first sight, with the great extent of these ruins, which are 172 metres long and 107 wide; the hall marked A on the Plan is 53·73 m. × 19·60 m. In a few minutes' walk he will come to the Bridge—deserving attention because its piers are still partly Roman. Mr. E. A. Freeman in the *British Quarterly Review*, July, 1875, Vol. lxii, Art. i, *Augusta Treverorum*, pp. 16 and 22, says that Cerealis and Civilis met in battle (A.D. 69) upon the Bridge whose foundations support the modern structure. But this is very doubtful: the bridge where they fought was in this neighbourhood, nothing further should be positively asserted. It is more probable that these foundations were laid in the fourth century when Treves reached the acme of her prosperity, and most of the buildings were erected whose ruins astonish us by their size and solidity. Wytenbach, *Roman Antiquities of Treves*, Eng. Translation, p. 105, ascribes the bridge to Agrippa, but his only reason is that the minister of Augustus had Gaul for his province and planned the great highway from Treves to Cologne. Quednow, *Beschreibung der Alterthümer in Trier*, 1820, carries the date still further back into the Gallo-Belgic period, and twice (pp. 14, 16) asserts that this structure is more than 2000 years old! Often have I had occasion to observe that the exaggeration, to which local antiquaries are so prone, would land us in glaring absurdities.

Quednow, *Op. citat.*, *Brücke über die*

Mosel zu Trier, Kupfertafel II, a fine engraving: Leonardy, *Panorama von Trier und dessen Umgebungen*, 1868, p. 100 sq., with woodcut. For military operations in the country of the Treveri at the beginning of Vespasian's reign see Merivale, *History of the Romans under the Empire*, 8vo. edition, Vol. VI, pp. 517—521, esp. p. 520; and comp. Tacitus, *Histories*, IV, 71—78, esp. 77, *medius Mosellæ pons, qui ulteriora coloniae adnectit, ab hostibus insessus*. Wytenbach, p. 106, has, I think, incorrectly interpreted *medius* as making a communication between the Trevirians and the Agrippinians (people of Cologne). Ryckius, quoted in Ruperti's *Commentary on Tacitus*, gives a better and more simple explanation, *inter castra (Romana sc.) et coloniam Augustam Treverorum*. This bridge appears to be the same as that which, according to Strabo, was constructed in his own time; lib. IV, cap. III, § 4, p. 194, *Μετὰ δὲ τοῖς Μεδιοματρικοῦς καὶ Τριβόχου παροικοῦσι τὴν Ῥήνον Τρηούριοι, καθ' οὓς πεποίηται τὸ ζεύγμα ὑπὸ τῶν Ῥωμαίων νυνὶ τῶν στρατηγούντων τὸν Γερμανικὸν πόλεμον*. This mistake is repeated in Smith's *Dictionary of Greek and Roman Geography*, Art. *Augusta Trevirorum*, where the writer, Mr. George Long, states that beautiful arches of the Thermæ still remain, which are built entirely of brick. He has here copied Wytenbach, *Antt. of Treves*, p. 65. The semi-circular concentric vaults, characteristic of Roman architecture are very well figured in three plates, *ibid.* pp. 60 and 66.

be fully understood. Dr. Hettner's article in the *Westdeutsche Zeitschrift* for 1882 is accompanied by a large plan, but I have the pleasure to exhibit a still better one which the learned author gave me.¹ The principal apartments, *Frigidarium* (cold bath), *Tepidarium* (heated-chamber), and *Caldarium* (hot bath), are clearly shown; the best course to take in visiting the ruins is also indicated. From the marks on the stones and bricks the date of construction may be inferred, and assigned to the Constantine period, *i.e.*, the first half of the fourth century after Christ.

The "Trésor of Trèves" stands high among the collections of mediæval art preserved in churches; it has often been described by archæologists, and recently an elaborate work with this title has been published by M. Léon Palustre and Monseigneur Barbier de Montault, 4to, with 30 phototype illustrations.² Unquestionably the chief object to be seen here is the ivory plaque, which these authors, like most of their predecessors, suppose to portray a translation of relics made at Trèves, under the auspices of Constantine, and at the request of St. Helena.³ The motive is evident enough, but it is not so

¹ The exact title of Dr. Hettner's Memoir is as follows, *Die römischen Thermen in St. Barbara bei Trier, Ein Ausgrabungsbericht mit einem Plan von Regierungs-und Baurat Seyffarth.* Vom Museumsdirector Dr. F. Hettner in Trier.

² The richest Trésors are those of Cologne, Limbourg, Aix-la-Chapelle, Metz in Germany; of Milan, Monza, Anagni, Bari in Italy; of Lyons, Troyes, Sens, Reims, Nancy in France: Palustre and Barbier de Montault, *op. citat.*, Introduction, p. I, where some account is given of these Collections as compared, or rather contrasted, with the objects of art preserved in the sacristy at Trèves. The Tresor at Monza is one of the most important, and especially so on account of the relics of Queen Theodolinda: a very sumptuous work describing it, with coloured plates, has been published by the Abbe Bock.

Much curious information relating to art in the Middle Ages will be found in the *Inventaire du Tresor du Saint-Siege*, sous Boniface VIII. (1295) publié par Émile Molinier, Paris, 1888. See also the writings of Monsr. C. de Linas.

³ Palustre and Barbier de Montault begin their explanation of the details of

the "Ivoire Latin" with the words, "Une basilique vient d'être construite par l'imperatrice dans sa ville natale." It is implied here that St. Helena was born at Trèves, but this statement is not founded on any sufficient authority. Vide *Acta Sanctorum*, Bollandists' edition, 18th August, Vol. 35, tom. III, Mensis Aug., pp. 548—552, De Sancta Helena, vidua, Imperatrice, Magni Constantini matre, commentarius prævius. §I. Nomen, annus ac locus natalis. §II. Examinatur diploma, quo Trevirenses sibi tribuunt Sanctae natales; ad quos illi probabilibus pertinere videantur; Helenae genus. Praeplacet opinio, quae asserit patriam ei fuisse Drepanum in Bithynia. Gibbon, *Decline and Fall*, chap. XIV, edit. Dr. Wm. Smith, Vol. ii, p. 109, note 10. It is indeed probable enough that Helen's father kept an inn at Drepanum. Comp. *Nouvelle Biographie Générale*, s.v. Sainte-Helene for various conjectures concerning her origin, birthplace and marriage. She is said to have resided at Trèves after her son was proclaimed Augustus. Leonardy regards the opinion that the Cathedral was formerly her Palace as quite untenable: *Panorama von Trier*, p. 44, sq. Mr. Fergusson, *History of*

easy to say where the scene is laid; because there are many cities for which these small and conventional representations of buildings would serve equally well.'

The Museum contains two Roman milestones,³ inscribed thus:—

IMP // ISDIVI
TRAIA ni p ARTHICI
FILI Divi NERVAE
N Ep OTI
TRAIA n O HADRIANO
AVG PONTIF MAX TR
POTESTVCOS III P P
A COL AVG MIL
XXII
IMP // S N // I
AEL // DA A MT O
AVG PIO PONT MA
TR POT TI COS II
P P AC ol AV // TR
M P XXII³

Architecture, Vol. i, p. 570, says, "As is well known the original Cathedral at Trèves was built by the pious Helena"; but I fear that this assertion must be placed in the same category with many tales about her which the Bollandists reject. *Acta Sanctorum*, p. 569 sq.

In the edifice, sculptured on the ivory, whence the procession issues, Palustre and Barbier de Montault see the Church of the Holy Sepulchre at Jerusalem, commenced by St. Helena, and completed under the orders of Constantine the Great. Comp. Fergusson, *Op. citat.*, II, 291, and Pl. 810. There is no need for me to describe this relic at length, as it has been already done by the abovenamed French authors, and in our own language by Professor Westwood, *Notes of a Tour in Western Germany*, *Archaeol. Journ.*, Vol. xx, p. 148.

¹ Plate II in the "Trésor de Trèves" contains two figures, "Le Saint Clou et son Etui." The following remark is appended to a minute account of the form and dimensions of the Nail, "Nous n'avons point de doute à émettre sur son authenticité, car il a l'aspect d'un clou romain: au musée même de Trèves, nous lui avons trouvé un similaire." However, the resemblance to Roman nails will only prove that the one in question might *possibly* have been used in the Crucifixion of our Lord. Another, said to belong to the true Cross, was preserved at Monza, bent in a crown; and there is a fragment of one in the *Treasure of the Cathedral at Toul*—a build-

ing which was formerly adorned with many statues outside, but was stripped of them at the Revolution, so that, as the Cure remarked to me, nothing is left but the gargoyles.

² Roman mile-stones are more interesting than modern, because the latter only give places and the distances between them, but the former supply names of Emperors and sometimes Empresses (*e.g.*, Otacilia Severa, wife of Philip the Arabian, *v. Sacaze*, 'Epigraphie de Luchon, p. 88), and mention offices from which the exact year can be ascertained: hence they assist to date approximately sculptures or other monuments found in their neighbourhood. In this respect they correspond to coins which form a solid basis for chronological investigations.

³ It will be observed that the second inscription explains the first, as TR(*evirorum*) completes the name of the city, which is desirable, as so many places, London amongst them, were called Augusta. See Ammianus Marcellinus, lib. XXVII, cap. 8, § 7, Londinium vetus oppidum, quod Augustam posteritas appellavit: cf. ibid. XXXVIII, 3, 1. In the former passage Eyssenhardt's edition, 1871, has Londinium, with the note *sic Codex Vaticanus*, but in the latter Londinium. Comp. Notitia Dignitatum Occidentalis, cap. X, p. 48*, edit. Bocking, Praepositus Thesaurorum Augustensium in Britannia, and Adnotatio, ibid., p. 350*: Mr. Roach Smith, art. Londinium in Smith's Dict. of Greek and Roman Geogr.

EXPANSIONS.

Imperatoris Divi
 Trajani Parthici
 Filio, Divi Nervæ
 Nepoti,
 Trajano Hadriano
 Augusto, Pontifici Maximo, Tribunicia
 Potestate V, Consuli III, Parenti Patriæ,
 a Colonia Augusta (Treverorum) Millia (passuum)
 XXII.

Imperatori Caesari
 Ælio Hadriano Antonino
 Augusto Pio Pontifici Maximo
 Tribunicia Potestate II, Consuli II,
 Parenti Patriæ, a Colonia Augusta Treverorum
 Millia passuum XXII.

TRANSLATIONS.

To the son of the Emperor the divine Trajan (surnamed) Parthicus, grandson of the divine Nerva, Trajan Hadrian Augustus, Chief Pontiff, holding Tribunician power for the fifth time, Consul for the third time, Father of his Country, 22 (Roman) miles from the Colony of Augusta (Treverorum).

To the Emperor Caesar Ælius Hadrian Antoninus Augustus Pius, Chief Pontiff, holding Tribunician power for the second time, Consul for the second time, Father of his Country, 22 (Roman) miles from the Colony of Augusta Treverorum.¹

The titles of the Emperors here are the same that we observe on arches erected in their honour, e.g. at Ancona, and also on the coins which they struck.² Thus the small and large remains of antiquity illustrate each other. We are too much disposed to associate the monuments of

¹ In these inscriptions I have followed the text of Brambach, 1867, for want of any better authority: v. chap. on the Columnæ Miliariae in his *Corpus Inscr. Rhenan.*, § 5, p. 346, Augusta Treverorum Marcomagum, Nos. XII 1936, XIII 1937; he refers to Klein in *Rheinisches Museum*, vol. XV, p. 490, 2, and 491, 4. For the second inscription see Orelli's *Collection*, vol. I, p. 199, No. 839.

² Francke, *Zur Geschichte Trajans*, *Kunst und Geschmack*, p. 594.
 IMP. CAESARI DIVI NERVAE. F. NERVAE
 TRAIANO OPTIMO AVG. GERMANIC.

DACICO PONT. MAX. TR. POT. XVIII IMP. VIII COS. VI. PP. &c.

The letters are still visible on the well-proportioned and well-preserved monument. For other examples of similar appellations v. L. Rossini, *Archi Trionfali passim*. In the case of Ancona his two plates are not as satisfactory as usual, because the arch is partly concealed by a wall: the photographs exhibit it to greater advantage. Comp. the titles on coins of Trajan, Hadrian and the Antonines: Cohen, *Monnaies frappées sous l'Empire romain*, tome II, Pls. I-XIX.

Trèves exclusively with the third and fourth centuries, because at that time it was an Imperial residence; these milestones help to correct the error, and show that the Roman system of government and organization were developed here in an earlier age; this evidence agrees with the excellent style observed in many of the reliefs and other works of art at Neumagen, which could not have been executed when the decline of the Empire was far advanced.¹

Again, we may consider these milliary columns in connexion with the well-known memorial at Igel, the most remarkable of the kind that still exists. The milestones indicate a distance on a Roman road; the sculptures on the monument vividly represent travellers and conveyance of merchandise. On the West side of this quadrangular structure, in the Attic, a light two-wheeled chaise (*cisium*)² in which two men are seated, drawn by a pair of mules, is issuing from the gate of a town, and passing a milestone, inscribed with the letters L IIII. They have been interpreted by Kugler to mean four miles from Trèves, and to refer to the village of Igel. But here he contradicts himself, for in the beginning of his *Memoir* he says that the distance between these two places is two leagues (*zwei Stunden*), which I believe to be nearly correct. It should also be borne in mind that the Roman mile is about a tenth less than the English, so that four of the former would be about equal to three and a half of the latter. Moreover,

¹ From another point of view these sculptures are interesting; we seldom find countenances so expressive and groups so skilfully arranged in such poor materials as sandstone and limestone. Dr. Hettner, *Rheinisches Museum für Philologie, Neue Folge*, Vol. xxxvi, p. 435, describing the discoveries at Neumagen says, *Es kamen eine grosse Menge Quadern aus Sandstein, wie er an der Sauer bricht, und aus feinem, gelben Kalkstein, wie er sich in der Umgegend von Metz findet, zum Vorschein*. Comp. *Führer durch das Provinzial-Museum zu Trier*. Zweite Auflage, p. 7, by the same author, *Steinmonumente aus Neumagen a.d. Mosel*.

² The engraving in Wytttenbach, *Eng. Transl.*, p. 143, copied from Quednow, Pl. xii, does not quite agree with the large copper-plate appended to Kugler's *Römische Denkmal zu Igel*; hence there

must be inaccuracy somewhere. Guhl und Koner, *Das Leben der Griechen und Römer*, Zweite Auflage, 1864, p. 631, think that the carriage figured here might be called *essedum* or *cisium* (Cf. Wytttenbach's note, *Op. citat.*, p. 135, and quotation from Ausonius, *Epistle* 14, v. 11, *Sed cisium aut pigrum cautus conscende veraedum*, *Non tibi sit raedae, non amor acris equi*.

Veraedus, a rare word, is said to be derived from *veho* and the Gallic *veda*; v. Martial, xii, 14; xiv, 86). *Ibid.*, pp. 453—456, they give an account of the monument at Igel with engraving, and remark that structures similar in style and purpose have been found in the part of Northern Africa called by the Romans *Syrtica Tripolitana*: v. Heinrich Barth, *Reisen und Entdeckungen*, Vol. i, pp. 125, 132.

L is not given as an abbreviation for *lapis* in Gerrard's Siglarium or Orelli's Inscriptions; though *lapis* is often used to signify a milestone both by prose-writers and poets, *e.g.*, Ovid, Fasti, lib II, v. 682,

Sacra videt fieri sextus ab urbis lapis.

One might explain LIIII as meaning 54. The departure from Trèves seems to be expressed by a gate, and so the arrival at some place distant from the city may be denoted by the milestone.¹

The pedestal on the same side contains an analogous subject, but sufficiently varied to avoid repetition that would look monotonous and mechanical. Here we have a heavy four-wheeled cart, loaded with baggage, which is piled up and corded. The sides are not plain boards, but rails with large interstices between them; this vehicle is drawn by three mules, from whose necks bells are suspended; it is going towards the country, symbolized by a tree. Its general appearance is like what the traveller, passing through the village of Igel, may often see even now. The frieze on the north side also represents traffic by land, but in a different manner. Two towns are conventionally indicated, each by a large building; they are separated by a hill, on the top of which is a small house, apparently intended for an inn or post-station. One mule ascends the hill and another descends it; both carry pack-saddles. Lastly, in two compartments of the pedestal we see trade carried on by water, the designs being very similar. The centre of each is occupied by a boat, that has bales of goods for a cargo; the group which is better preserved shows two men towing the boat, and behind it a river-god, probably the Moselle, in the usual semi-recumbent attitude. Mythological figures adorn the composition; above are genii playing with dolphins, and below, Tritons contending with hippocamps.²

¹ On reconsidering the inscription, I have come to the conclusion that L here is equivalent to *leuga*. This measure is $1\frac{1}{2}$ Roman mile or 1500 paces, so that four *leugae* would make six Roman miles, which is nearly the distance between Trèves and Igel. Moreover Orelli, Op. citat., No. 1019, Vol. i, p. 229, supplies an example of L as the abbreviation for *leuga*: conf. *ibid.* No. 5063, Vol. ii, p. 450.

Wytténbach, loc. citat., says that Alex-

ander Wiltheim read CLIII instead of LIII (sic). The French word *lieue* evidently comes from *leuga*, but has a different meaning.

² Our own country affords numismatic illustrations of the last-mentioned figure; see Evans, Ancient British Coins, with engravings by Fairholt, pp. 211, 258 sq. and 351; Plates V, No. 2; VII, Nos. 9, 10; XIII, No. 7. At p. 259 the author mentions a winged hippocampus



The Phototype Co., 302, Strand, London.

TORSO OF AN AMAZON, TRÈVES.

The milestones above mentioned were found in the year 1825, on the road from Bitburg to Prum, in the wood of Nattenheim. Bitburg was the first station on the Roman Via from Trèves to Cologne, through the Eifel, and in the Antonine Itinerary, p. 372, edit. Wesseling, is marked thus,

A Trevisis Agrippinam. . . leugas LXVI (sic)¹
Beda vicus . . . leugas XII²

The finest statue at Trèves is the *torso* of an Amazon, discovered in 1845, in a semi-circular niche of the façade of the Baths at St. Barbara. In this example the left breast is exposed, which agrees with the story that the right was taken off in order not to interfere with the use of the bow; but the ancient artists did not follow this rule invariably. From comparison with other repetitions of the subject at Rome and at Berlin, it seems that the right arm was raised almost perpendicularly, and bent at the elbow so as to rest on the head; the left arm hung down by the side, and the hands grasped the bow by the ends, of which the lower still remains touching the quiver.³ Pliny relates a contest between five celebrated

on the copper coins of Syracuse, and a quadriga of wingless hippocampi on the brass coins of the Praefects of M. Antony. Kugler, *Römische Denkmale zu Igel*, p. 37, gives the following explanation: Tritonen im Kampfe mit Hippokampen, die wilde Gewalt des Elementes und die Gefahren, die in seinem Schoosse verborgen sind, anzudeuten. One of these creatures has a ram's head, which, on account of the beautiful curve of the horns, was a favourite form with the ancient artists.

¹ The total here is incorrect, because it does not agree with the sum made up by adding the distances between the intermediate stations. *Numeri collecti efficiunt LXXVIII*, see the note in Pinder and Parthey's edition of the Itinerary, p. 177.

² This Roman road passed through Beda (Bitburg), Ausava (Oos or Bronsfeld), Egorigium (Jonquerad, otherwise Jünkerath, or Kütt, or Lissendorf), Marcomagus (Marmagen), Belgica (Wolseiffen, or Billich or Balckhusen), Tolbiacum vicus Supenorum (Zülpich). Bitburg is near Erdorf, a station on the Eifelbahn Von Trier nach Köln: see Baedeker's *Rheinlande*, edit. 1886, Route 50, p. 308; in the same paragraph Fliessen is also noticed, where there are remains of a Roman villa and ornamental mosaic pavements. This place may be visited

in an excursion from Treves: for a more detailed description of it v. Leonardy, *Panorama von Trier und dessen Umgebungen*, VII. Grossere Ausflüge, p. 131 sq.

Another and more circuitous road from Trèves to Cologne was carried through Coblenz, and is marked as follows (with the direction reversed) in the Antonine Itinerary, edit. Wesseling, p. 370 sq., edit. Parthey and Pinder, p. 176 sq.
Colonia Agrippina (Köln) mpm XVI
Bonna (Bonn) . mpm XI
Antunnaco (Andernach) . mpm XVII
Confluentibus (Coblenz) . mpm VIII
Vincō (Bingen) . mpm XXVI
Noviomago (Neumagen) . mpm XXXVII
Treveros (Trier) . mpm XIII

Augusta Treverorum was also connected by roads with Durocortorum (Reims), Mogontiacum (Mainz), Divodurum (Metz), and Argentoratum (Strassburg): v. index and map at the end of Parthey and Pinder's edition of the Itinerary, and the *Tabula Peutingeriana* which Dr. Konrad Miller has recently published with the title, *Welktarte des Castorius*.

³ Dr. Hettner describes the Torso in his *Führer durch das Provinzial-Museum zu Trier*, p. 20 sq., G. 41 (G = Sammlung der Gesellschaft für nützliche Forschungen). He says that the figure is the Umbildung der polykletischen Amazone des Berliner Museums.

statuaries, who competed to produce the best figure of an Amazon. Polycletus, the famous Argive sculptor, is said to have gained the prize over Phidias and the rest. It is not unreasonable to connect the *torso* at Trèves with the greatest names in Greek art, and to suppose that we have here a copy, though probably with some modifications, of a masterpiece executed in the best period.¹ Dr. Hettner thinks the figure at Trèves superior to that in the Vatican, because the folds of the drapery are arranged with less monotony, while the flesh is more natural and animated. A cast of the latter has very properly been placed in the Trèves Museum for the purpose of comparison.²

As the example under consideration is fragmentary, we see but a part of the attributes by which Amazons are usually distinguished. These are *anaxyrides*, drawers or trousers reaching down to the ankles, a two-edged axe (*bipennis*), and a small shield (*pelta*) lunated on one side and having a double curve on the other.³ So Horace speaks of the *Amazonia securis*,⁴ and Virgil, *Æneid* I., 490, describing the queen who came to the assistance of the Trojans, says :

¹ *Naturalis Historiae*, Lib. XXXVI, cap. VIII, sect. 19, § 53, Vol. v, p. 148, edit. Sillig. Venere autem et in certamen laudatissimi, quamquam diversis aetatibus geniti, quoniam fecerant Amazonas; quae cum in templo Dianae Ephesiae dicarentur, placuit eligi probatissimam ipsorum artificum qui praesentes erant iudicio, cum adparuit eam esse, quam omnes secundam a sua quisque iudicassent. Haec est Polycliti, proxima ab ea Phidiae, tertia Cresilae, quarta Cydonis, quinta Phradmonis.

² For representations of Amazons see Clarac, *Musée de Sculpture antique et moderne*, Planches, 808-811, esp. the last no. ; Texte, tome V, p. 43 sq., Nos. 2031, 2031A : C. O. Müller, *Archäologie der Kunst*, § 121, Remark 2 : Baumeister, *Denkmäler des Klassischen Alterthums*, III Band, s.v. Polykleitos, pp. 1350-1352; Tafel XLVIII, and figs. 1499-1504. No. 1503 is a gem on which an Amazon standing is engraved; it is preserved in the Cabinet des Médailles of the Bibliothèque Nationale at Paris, and was shown to me by M. Ernest Babelon, bibliothé-

caire. V. Klügmann, *Die Amazonen in attischer Litteratur und Kunst*, Vignette zu S. 1.

³ The vases in the British Museum supply abundant examples of the dress and accoutrements of Amazons: Catalogue, *Mythological Index*, s.v. E.g., vol. II, p. 74, sq., No. 1363 Hydria; p. 87, No. 1393 Amphora. "The Amazon has long hair hanging down her neck behind, and wears a Phrygian cap, a tight fitting jerkin, and *anaxyrides*, both made of a spotted skin, and a striped and bordered *chiton* which reaches to the knees and is girt round the waist." Ibid. No. 1394. Comp. Rich's Dictionary, *Bipennifer*, *Bipennis*, *Pelta*, *Peltasta*, *Peltata*, and illustrations. The use of the bow indicates the Eastern origin of this fabled race, and corresponds with the frequent mention of it in the Old Testament : Psalm XXXVII, 14. The wicked have drawn out the sword, and have bent their bow. *ibid.* XLIV, 6, etc.

⁴ Horace, *Carm. lib. IV*, 4, *Drusi laudes*, v. 20; cf *ibid.* v. 57, *Duris ut illex tonsa bipennibus*.

Ducit Amazonidum lunatis agmina peltis
 Penthesilea furens, mediisque in millibus ardet,
 Aurea subnectens exsertae cingula mammae
 Bellatrix, audetque viris concurrere virgo.¹

Our own London gives us the best opportunities for studying these mythical women — a subject interesting for other reasons, and because it was so often treated by the ancient sculptors. The friezes of the Temple at Phigaleia in Arcadia and of the Mausoleum at Halicarnassus show contests of Greeks with Amazons in every variety of attitude, and with considerable differences of style, the first belonging to the age of Phidias, and the second to the later Attic School in which Scopas and Praxiteles flourished.²

¹ Æneid, XI, 659—663. Propertius, ed. Fr. Jacob. IV, 10, 13—16 [III, 11],
 Ausa ferox ab equo quondam oppugnare
 sagittis

Maeotis Danaum Penthesilea rates;
 Aurea cui postquam nudavit cassida
 frontem,

Vicit victorem candida forma virum.

Gori, Museum Florentinum (Geminae Antiquae), Vol. II, pp. 77—79, Tabula XXXII, Amazonum ad Trojam pugna; Tab XXXIII, figs I, II, III, Achilles Penthesileam morientem sustinens, &c. Winckelmann, Description des Pierres Gravées du feu Baron de Stosch, Troisième Classe, Mythologie Historique, p. 379 sq., No. 272, Pâte antique; Penthesilea supported by Achilles, which was also the subject of a painting by Panaenus, brother of Phidias, in the Temple of Jupiter Olympius at Elis. Catalogue of Engraved Gems in the British Museum, 1883, esp. Plate D. Scarabs-Archaic, No. 281, Pulskey Collection, described p. 62; see also Nos. 1417-1425, 2232, 2294. This unpretending little work will prove very useful to the student, because it contains much curious information which could otherwise only be procured with difficulty, by consulting expensive publications in foreign languages, often not readily accessible.

The British Museum was formerly strong in coins and weak in gems, but since the Blacas Collection has been added (1867), in the latter department it has been enabled to sustain comparison with the *Dactylothecae* of the European Capitals: v. Catalogue, Introduction, p. 2.

- Sir H. Ellis, Elgin and Phigaleian Marbles, Vol. ii., pp. 178—181, 194 sq.

and 211, engravings Nos. 12—23, bas-reliefs in the frieze of the Temple of Apollo Epicurius at Bassae, near Phigaleia. In No. 18 the Amazon wears trousers; an Athenian is removing her corpse from the horse that has fallen under her. The sculptures, however, are better seen in the Ancient Marbles published by the Trustees of the British Museum, 4to., 1820. The text is written by Taylor Combe, and the illustrations are executed by H. Corbould in a superior style: v. p. 31, sq., Plate XVIII.

Sir C. T. Newton, History of Discoveries at Halicarnassus, Cnidus and Branchidae, Text, General Index, Amazons, frieze representing their combats with the Greeks found in the Mausoleum, pp. 100, 234—7, 239 et seqq.; arms and dress, 235, &c. "On one slab only the figures wear a *chiton* with sleeves and *anaxyrides*," p. 235: Atlas of Plates folio, lithographed from photographs, Nos. IX and X, 4 slabs.

A good example of an Amazon similarly dressed occurs at Selinus. Serradifalco, Antichità della Sicilia, vol. ii, p. 67, sq., Tav. XXXIV, Metopa del Pronao del Tempio E fuori l'Acropoli (Benndorf, Pl. 8), notes 229—239, pp. 107, sq., esp. p. 63, Lunghi calzoni, *anaxyrides*, le scendono fino a' malleoli, i piè nudi lasciando. Gsell-Fels, Unter-Italien und Sicilien, p. 669, Die Amazone . . . trägt ein kurzes, doppelt aufgeschnurtes Gewand, und einen seitlich geschnürten Panzer, mit grosser Sorgfalt durchgeführt; als Bogenschütze ist sie mit phrygischer Mütze und an Beinen und Armen eng anliegender Gewandung bekleidet; sie trägt Schwert, Schild und Streitaxt. J. Overbeck, Geschichte der Griechischen Plastik, vol. i, p. 469, fig.

Last September, when I visited Trèves, the Provincial Museum was lodged in the same building with the Town Library (Stadtbibliothek), very near the Trierischer Hof, one of the principal Hotels. The antiquities were crowded together, and in many instances there was not light enough to enable one to examine them satisfactorily. But an extensive edifice is now in course of erection, which, I doubt not, will remedy these deficiencies—at least we may expect such results will be attained, as far as the learning and energy of the Director can secure them.

The great Mosaic at Nennig ranks next in importance to the column at Igel (though some may deem it even more interesting) among the monuments to be visited by the traveller who fixes his headquarters at Trèves. And I may remark, by the way, that if he is an inmate of the Rothes Haus—itself worthy of notice as having been formerly the town-hall, built in 1450—he will not only meet with every comfort the outer man can require, but also intelligent sympathy and assistance in archæological investigations.¹ Nennig is distant forty kilometres, or twenty-five English miles, from the city, but very accessible by railway, being a station on the line to Thion-

96, Zwei der jüngsten Metopen von Selinunt. G. Dennis, Handbook for Sicily (Murray), 1864, p. 87, Palermo—Universitäts—Metopen from Selinus, No. X, Hercules and Hippolyta; Cities and Cemeteries of Etruria, 3rd ed., 1883, vol. ii, pp. 96-102, The Amazon Sarcophagus (Firenze)—masterly paintings—must be by a Greek artist; note 2, p. 115, battle of Greeks with Amazons, useful references, e.g. Aristophanes, *Lysistrata* 677-9; and v. Index. Rasche, *Lexicon Rei Numariae*, s.v. Amazon, Tom. I, part 1. columns 501-510.

On the western side of the Parthenon the subject of the Metopes is probably a battle with Amazons, though some writers explain them otherwise: see Ad. Michaelis, *Der Parthenon*, Text, III Erklärung der Tafeln, Tafel V. Westmetopen, pp. 148-151; Plates, Taf. V, Nos. I-XIV; notice of Amazons as figured elsewhere, p. 149. *Jahrbuch des Kaiser. Deutschen Archæologischen Instituts*, 1886. Art. by Ad. Michaelis, *Amazonenstatuen*, pp. 14-47, with engravings in the text, and Pls. 1-5 at the end.

¹ The Rothes Haus is one of the most picturesque buildings in the market-place at Treves, and its front is ornamented with statues. An addition (Anbau) was made in the Renaissance style of the seventeenth century; here we read the following inscription,

ANTE ROMAM TREVIRIS STETIT ANNIS MILLE
TRECENTIS.

PERSTET ET AETERNA PACE PRIVATVR.AMEN.

This elegiac couplet alludes to the fabulous foundation of Treves by Trebeta, step-son of the Assyrian Queen Semiramis, who according to the Chroniclers was contemporaneous with the patriarch Abraham! Leonardy, *Op. citat.*, pp. 1 & 39. Trevis in the first line is the mediaeval Nominative singular; in Classical Latinity it would be Dative or Ablative plural. For examples of this name in the legends of coins see *Die Trierischen Münzen*, Chronologisch geordnet und beschrieben durch J. J. Bohl, Coblenz, 1823. The same author published a series of Plates, which is sometimes bound up with the preceding work—*Abbildungen der Trierischen Münzen*, Hannover, 1837: v. Pl. 1, No. 1, TRE-

ville (Diedenhofen) and Metz. As the trains start and return at convenient hours, the excursion may be completed in the morning, with ample time for inspecting not only the tessellated pavement, but all that remains of the Villa. Here, as in many other localities that I have explored, we may combine the enjoyment of nature with the study of art and antiquity. A delightful view is always expanding before us, while the route closely follows the winding Mosel, and one may also catch a glimpse of the valley of its affluent, the Saar, which the railway crosses.¹

The first feature that strikes the observer in the Nennig mosaic is its extent, viz., fifteen mètres long and ten broad, so that the dimensions approach those of a similar one in the Lateran at Rome, eighteen by 10·6 mètres. However, the beauty of execution is much more remarkable; and we are at a loss whether we should bestow our admiration on the general arrangement and distribution of parts, the elaboration of details, or the harmonious colouring of the figures. Another merit deserves to be pointed out. The subject is gladiatorial fights, with which we naturally associate painful ideas—degradation, cruelty and slaughter; but the mosaicist has not forgotten that the province of art is to please and refine, not to excite by an extravagant sensationalism; accordingly he has either avoided or softened any part of his theme that would cause disgust—obeying the Horatian maxim,

Ne coram populo pueros Medea trucidet.²

VIRIS; No. 2, TREVEIRIS. Lelewel in his *Numismatique du Moyen—Age*, 1835, discusses the money of Trèves (965—1360), pp. 127, 145—8, esp. 193—199, 211 sqq.; *Atlas, Table Chronologique* xxx. Type de Trèves, Planche xix, Nos. 1—9; some engravings are also intercalated in the text. Ducange, *Glossary*, s.v. *Moneta*, *Trevirensi ecclesiae jus cudendae monetae restituit Ludovicus Rex. ann. 902 &c.*

For the names of Trèves comp. *British Quarterly Review*, July 1, 1875, p. 10 sq., Article by Mr. E. A. Freeman. Brunet, *Supplément au Manuel du Libraire*, *Dict. de Géographie anc. et mod.*, gives eight varieties including Terviris.

¹Leonardy, p. 118, thus describes the situation of the Villa at Nennig: lag dieselbe auf einem der angenehmsten reizendsten Platzen des obern Mosel-

thales mit der panoramatischen Aussicht auf den ruhig dahin fliessenden Strom. He also quotes Ausonius, who resided at Trèves, as prætorian prefect of Gaul; cf. *ibid.* p. 5.

Mosella (XVIII) v. 25, p. 83, edit. Schenkl:—

Amnis odorifero juga vitea consite
baccho,

Consite gramineas amnis viridissime
ripas!

Ordo urbium nobiliun (XVIII) IIII,
6, ib. p. 99:—

Largus tranquillo praelabitur amne
Mosella.

²Ars Poetica, v. 185.

Let not Medea, with unnatural rage,
Slaughter her mangled infants on the
stage.

Francis's Translation.

He has also adhered to the traditions of ancient sculpture and painting: in the group of Niobe and her children at Florence, maternal love sheltering her offspring from angry deities is more prominent than the sufferings of sons and daughters; and Timanthes, when he portrayed the sacrifice of Iphigenia, veiled Agamemnon's face, that the spectator might not be distressed by the contemplation of a father's agony.¹

A square compartment, octagonal medallions and lozenges between them compose the mosaic. The former are arranged in two groups, four round a marble basin and four round the principal subject; but as one is common to both groups, there are in all only seven: with a single exception they are complete, and represent incidents in the celebration of the public games. Of the latter, four occupy the corners, and two the intervals between medallions: in the centre of each we see a rose framed, as it were, in mæanders, with an outer border of a cable pattern, the whole being mounted on a cross whose arms are decorated with triangles. The remaining space is filled by arabesques, rhomboids, and endless knots, like those with which our Romano-British pavements have made us familiar. Lastly, the composition is enclosed all round by a simple geometrical pattern, black and white, consisting of squares subdivided into triangles, and forming a good background for the complicated designs and varied colours within.²

¹ Various explanations have been proposed to account for this stroke of art. The ancient critics said that Timanthes had exhausted his resources in painting the other figures, and was unable to express the intensity of Agamemnon's grief. Cicero, *Orator*, cap. XX, §74, *Si denique pictor ille vidit . . . obvolvendum caput Agamemnonis esse, quoniam summum illum luctum penicillo non posset imitari*: v. *Erklarende Indices s.v. [Timanthes]*, edit. Piderit. *Quintilian Institutiones Oratoriae*, lib. II, cap. XIII, edit. Burmann, *Consumptis affectibus, non reperiens quo digne modo patris vultum posset exprimere, velavit ejus caput, et suo cuique animo dedit aestimandum*. Pliny, *Hist. Nat.* XXXV, 10, s. 36 §6: Sillig, *Catalogus Artificum*, pp. 447—9 and note. Perhaps the artist covered Agamemnon's head, because this personage was only an accessory, and

therefore nothing should be done that could make him too prominent, and divert the spectator's attention from the principal subject, Iphigenia: Fuseli's *Lectures*, quoted in Smith's *Dictionary of Greek and Roman Biography*, Art. Timanthes.

² This mosaic has been fully described and illustrated in a magnificent work, entitled *Die Römische Villa zu Nennig und ihr Mosaik erläutert von Domcapitular von Wilmowsky*; I, *Mit der übersichtstafel des Mosaikfussbodens in Stahlstich*; II, *Mit acht Tafeln in Farbendruck*. The Plate at the end of the former part gives a general view of the composition; it is on a large scale, occupying two folio pages. I examined this work of art carefully, but I have derived from Wilmowsky some of the particulars mentioned in the text.

For the floral ornaments, knots, etc.,

Its excellent preservation gives the mosaic at Nennig the advantage over many others. For example, the beautiful picture at Corinium of Orpheus subduing wild animals by the power of music has been displaced by the spreading roots of a tree; and at Reims the tessellæ are injured by rain falling through the roof, thoughtless visitors, and still more mischievous *gamins*.¹ On the contrary, the work of art now under consideration has been carefully protected, a solid house has been built over it, and a gallery erected from which alone it may be seen, so that every possibility of injury is averted.

The subjects here depicted are—1, tiger and wild ass; 2, lion and keeper; 3, bear and three combatants; 4, panther and javelin-man; 5, combatants, with staff and whip; 6, gladiators and trainer; 7, hydraulic organ and great horn.

It would be impossible to describe at present all these medallions, though they are replete with interest; but the last two may be selected on account of their special importance. No. 6 is evidently marked out as the principal (*Hauptbild*) by its size and central position. Two fighters are engaged in strife, superintended by the trainer (*lanista*).² At once we observe great variety

comp. C. Roach Smith, *Illustrations of Roman London*, 1859, Pls. VII—XII, mostly coloured, showing tessellated pavements discovered at the Excise Office, Broad Street; under the French Protestant Church, Threadneedle Street; and in Leadenhall Street: they are described pp. 49—59, with references to Mosaics in other places, v. Index, p. 169.

¹ Ch. Lorient, *Mosaïques trouvées à Reims*, 1862, XVIII Planches. Pl. IV is coloured; Pls. V—XVII are lithographs of medallions; Pl. XVIII, facing p. 345, represents the whole Mosaic of the Promenade in its present condition, the parts destroyed or burnt being carefully indicated: my Paper on the Gallo-Roman monuments of this city, *Archæol. Journ.*, Vol. xli., pp. 112—121.

² Wilmosky, *Tafel VI, Die Gladiatoren mit dem Lanista*, which he calls den Glanzpunkt des Ganzen; cf. Text, pp. 8—10. The position of the Lanista here corresponds with that of the umpire (*βραβεύς*, later *βραβευτής*, cf. Horace, *Carm.* III, 20, 11, *Arbiter pugnae*) in the Grecian games. A large Panathenaic Vase, which is a conspicuous object in

the Rev. S. S. Lewis's Collection, supplies a good illustration. "Two Greek youths engaged in the *παγκράτιον*, i.e. a combination of wrestling and boxing, often celebrated by Pindar: the umpire holds up his hand and staff to stop the contest." St. Paul may have been thinking of such a scene, when he wrote the words *Καὶ ἡ εἰρήνη τοῦ Χριστοῦ βραβεύει ἐν ταῖς καρδίαις ὑμῶν*, *Coloss.* III, 15, which St. Chrysostom explains with reference to a combat and a prize; but Alford *in loco* seems to follow the Authorised Version which translates *βραβεύειν* "rule," and he paraphrases it thus, "sit umpire, be enthroned as decider of everything," quoting Demosthenes and Polybius to support his interpretation. There is a parallel passage in the Epistle to the Philippians IV, 7, with a different metaphor, however, *Καὶ ἡ εἰρήνη τοῦ θεοῦ ἡ ὑπερέχουσα πάντα νοῦν προῤῥήσει τὰς καρδίας ὑμῶν*; the verb *προῤῥήσει* (A.V. "keep") has a specific meaning, to guard as with a garrison. Suetonius says of Nero, *brabeutorum more in stadio humi assidens*, c. 53.

here in countenance, dress and deportment. The *lanista* seems to be a Roman, as the hair is cut short after the manner of that nation; he wears a white mantle which leaves the neck and arms bare, and extends down to the calf of the leg; he gives some signal with his right hand, and holds a staff in his left. Altogether, the attitude is that of one who directs and controls with authority. On the other hand, there can be little doubt that the gladiators are barbarians; the long hair of one of them falling down on his shoulders probably indicates a German. We have here a *retiarus* contending with a *secutor*, or *mirmillo* according to Wilmowsky,¹ but I doubt whether his interpretation is correct, because the fish (μορμύλος), from which the name is said to come, does not appear plainly. Both figures are nude, but wear a cloth round the loins. A *retiarus*, with his net and harpoon, resembles a fisherman;² hence we should expect him to be very lightly clad, as in the Gospel, "when Simon Peter heard that it was the Lord, he girt his fisher's coat unto him (for he was naked)," where of course the last word is not to be taken literally.³ In

¹ *Lanista*, *myrmillo* and *secutor* occur in Juvenal, but not *retiarus* (net-fighter) which on account of the metre is inadmissible; Ruperti properly includes it in his copious Index, because the accoutrements (*habitus et arma*) of this class of gladiators are mentioned by the author, Sat. II, 143 seq.; VIII, 199-210. Martial uses the word: Preface to the second book of his Epigrams; here, however, he is writing prose: Denique videris an te delectet contra retiarium ferula. Proverbium in eos, qui infirmo praesidio contra maxime instructum pugnare.

Myrmillo, for *mirmillo*, is the form adopted by Otto Jahn in his edition of Juvenal, 1851, and seems preferable, as the Codex Pitheaeus has Sat VI, 81 *myrmillonem*; VIII, 200 *myrmillonis*. This word is usually derived from μορμύρος a seafish, which took the place of a crest on the helmet. Stephani Thesaurus Linguae Graecae s.v. μορμύρος: μορμύλον vocavit Oppianus, Halieutica I, 100. De Vit prefers to connect *myrmillo* with the Myrmidons, soldiers of Achilles, or with μύρμηξ, μύρμος (formica), because these gladiators went slowly like ants! Etymology was not the strong point of Forcellini, no more is it of his recent editor; but the latter has done good

service by adding many useful references, both in the Lexicon and in the Onomasticon which is now being published.

For the subject of this medallion comp. Winckelmann, Monumenti Antichi Inediti, tomo ii, pp. 258-260, pls. 197-199; and Description des Pierres gravées du feu Baron de Stosch (Museo Stoschiano), pp. 471-475, *67. Cornaline: Catalogue of Gems in the British Museum, No. 877 Eros as retiarus, cf. Nos. 1858-9.

² Wilmowsky, Op. citat., p. 9, Die ersteren (Retiarii) scheinen ursprünglich im Fischfang geübte Küstenbewohner gewesen zu sein. Comp. two statues of fishermen in the British Museum: Ancient Marbles, part x, p. 66 sq., Plate xxviii, "his body is clothed in a square mantle, *exomis* or *heteromachus*," reaching down to the knee, *ibid.*, p. 68 sq., Pl. xxix, "his only clothing consists of a tunic which is short, descending half way down the thighs." Sir H. Ellis, Townley Gallery, Vol. i, pp. 221-223, 225. These figures wear conical caps (*pileati*), like Ulysses who wandered over the sea, Catal. of Gems, Brit. Mus., 1442-5. The short dress resembles that of the *retiarus* in Winckelmann's Plate, No. 197, lower part.

³ St. John XXI, 7, Σίμων ὁὖν Πέτρος, ἀκούσας ὅτι ὁ κύριος ἐστίν, τὸν ἐπενδύτην

our example his right hand holds a trident and his left a dagger, but the net is absent; the left arm is protected by a wrapper tied closely round it, and the shoulder by a kind of epaulette and guard, otherwise the body is exposed to the adversary's attack. The latter has for armour a great oblong shield (*scutum*) and a helmet that covers his head and the nape of his neck; his right shoulder and arm are defended by the same means as his opponent's left, but without the guard. Our artist has chosen the most exciting moment; already the *retiarius* has pierced with his trident the *secutor's* shield; in the succeeding instant his weapon may transfix the opponent, or it may break, and leave him, naked as he is, with no other help than his short dagger.

But the Medallion No. 7, the lowest in the Mosaic, is the most interesting, because it represents a rare subject, and that too more completely than any other ancient monument with which I am acquainted. In fact we may regard it as almost unique. The water-organ consisted of three parts:—1, the *arca* or chest, in form like an altar, resting on a polygonal (in this instance hexagonal) or round pedestal, and containing receptacles for air and water; on either side were pumps with iron levers to supply the bellows; they are visible for the first time, says Wilmowsky, in this example. 2, the keys, stops, and air-tubes, which do not appear. 3, the pipes, arranged vertically and increasing gradually in height, connected by a broad band, and, like the other portions of the instrument, made of bronze, which was probably gilt, as we may infer from the green and reddish-brown colour of the shadows. Behind the organ stands the performer, his bust rising above it. His feet are not seen, but it may be supposed that they are engaged in working the pumps; his attitude and earnest look indicate a musician enthu-

διεζώσατο, ἦν γὰρ γυμνός. The word "fisher's," improperly inserted in the Authorised Version, is omitted by the Revisers; cf. Liddell and Scott, *ἐπενδύτης*, a tunic worn over another. Campbell on the Four Gospels, Translated with Preliminary Dissertations and Notes, edit. 1839, Vol. ii, pp. 445, 542 sq. "Girt on his upper garment." *Γυμνός*, not

having all the clothes usually worn, particularly not having his mantle. The Latin word *nudus* often has the same meaning, so Virgil says, *Georgics* I, 299—
Nudus ara, sere nudus; hiems ignava colono.

Plough and sow with your coat off. For other references see Forbiger's note *in loco*.

siastic in his art.¹ The *hydraules* is accompanied by a trumpeter who plays a great curved horn, the cross-piece of which is supported by his shoulder. There is nothing remarkable in its form, and it occurs several times in various scenes on the Trajan column.²

Porphyrius wrote a very curious poem entitled "Organon," and belonging to the class of figured Idylls, so called because the verses are arranged to represent the object described.³ Accordingly, this Idyll was divided into three parts, corresponding with the musical instrument. The first consists of twenty-six Iambic lines for the *arca* or chest; the second is a single hexameter verse, taking the place of the key-board (*κανών*)⁴; the third contains twenty-six verses, also hexameters, and stands for the pipes, the number of letters in each line increasing

¹ In the Dictionary of Antiquities, s.v. *Hydraula*, it is stated that a contorniate coin of Nero shows an organ with a sprig of laurel on one side, and a man standing on the other. This emperor's musical tastes are so well known that I need not enlarge upon them here; but it may be apposite to quote the passages where Suetonius mentions his predilection for the organ: in *Nerone*, c. 41, *Quosdam e primoribus viris domum evocavit transactaque raptim consultatione, reliquam diei partem per organa hydraulica novi et ignoti generis circumduxit*; 44, *In praeparandâ expeditione primam curam habuit deligendi vehicula portandis scenicis organis*; 54, *Sub exitu quidem vitae palam voverat, si sibi incolumis status permansisset, proditurum se partae victoriae ludis etiam hydraulam, et choralam, et utricularium*. V. edit. Burmann, Vol. ii, p. 189, *Caroli Patini notae in Neronem*, cap. XLI, Tab. XXV, N. 5. *Organa hydraulica*. *Illorum figuram habes in hoc gemino nummo &c.*

The medal above-mentioned, of which I exhibited an electrottype, was struck long after Nero's reign, as is shown by the style of execution: comp. *Rich's Dictionary*, s.v. *Hydraulus*; he describes a similar medal of Valentinian, in which the instrument is accompanied by two figures, one on each side, who seem to pump the water which works it. *Eckhel*, *Doct. Num. Vet.*, vol. viii, p. 303 sq., under the heading *Pseudomoneta* (not in circulation as money); *Chap. on Contorniates*, § iv, *Scenica*.

² La Colonne Trajane décrite par

W. Froehner, *Bucinator*, pp. 73, 78, 93, 104, 111, 138, with accompanying plates, esp. p. 73, *sonneurs de cor*. . . . Leur instrument la *bucina* (cornet de bouvier) est un grand cor circulaire, dont la courbure est raffermie par une longue barre ornée d'un croissant. *Bucina*, quae in semet aereo circulo flectitur (*Vegetius*, III, 5, 24, edit. Car. Lang.). *Fabretti*, *La Colonna Trajana*, Tav. V, No. 84, cf. 57.

Wilmsowsky quotes *Overbeck's Pompeii S.*, 142, fig. 119, but in the 2nd edition the reference is vol. i, p. 169, fig. 128. *Gemälde an der Brüstungsmauer* (podium). *Waffnung*. The engraving illustrates the *lanista* as well as the horn-blower at *Nennig*. In der Mitte der Kampfornung, mit langem Stabe den Kreis des Kampfes bezeichnend, rechts ein Gladiator, der halb gerüstet dasteht . . . gegenüber ein ebenfalls halbgerüsteter, der das Schlachthorn blast.

³ This writer's name is given in full by *Wernsdorf*, *Poetae Latini Minores*, Appendix, Tomi II, pp. 365-413, *Publii Optatiani Porphyrii Idyllia figurata—Ara Pythia, Syrinx, Organon*. The first poem consists of twenty-four lines, unequal in length and forming a figure like an altar; the second is only fifteen lines, each being shorter than its immediate predecessor; for the *Organon* see pp. 394-413, *Preface*, *Text and Annotations*.

⁴ The verse corresponding to the key-board is
AVGVSTO VICTORE INVAT RATA REDDERE
VOTA.

by one from twenty-five to fifty, so that the lengths of the pipes are severally reproduced.

It is worthy of notice that for the last-mentioned part the poet and the mosaicist have chosen almost the same number, as the latter gives us twenty-seven. Porphyrius composed this poem to celebrate the Vicennalia of Constantine the Great, A.D. 326; and it procured from the Emperor the author's return from banishment.¹

Though we cannot enter into all the details of the mosaic, one or two features may be noticed. No. 3 shows us a bear who has prostrated one combatant, and is assailed by two others with whips. This animal is rare in ancient art, I presume on account of his ugliness; but he may be seen occasionally, *e.g.* on a tomb at Pompeii, in the Lycian frieze at the British Museum, and on the coins of Urso, south-west of Corduba (Cordova).² Again,

¹ This festival in honour of the twentieth anniversary of the Emperor's accession had been previously celebrated by Diocletian, A.D. 303. Lactantius, *de mortib. persecutor.* c. 17, Diocletianus perrexit statim Roman, ut illic vicennalium diem celebraret, edit. Le Brun and Dufresnoy. Gibbon, chap. XIII, edit. Dr. Wm. Smith, Vol. II, p. 89. Eckhel places the Vicennalia referred to above in the year A.D. 325, when the Nicene Council was held; but they were repeated at Rome in the following year, Eckhel *Doct. Num. Vet.*, VIII, 76: cf. legends on coins, *ibid.* p. 92, VOT. V-X-XV-XX-XXX; p. 108, VOTA VICENNALIOR. Gibbon, chap. XVIII, edit. Smith, Vol. II, p. 352. *Ibid.*, note 14, he characterizes the panegyric of Porphyrius as written according to the taste of the age in vile acrostics. This author uses *vicennis* for *vicennalis*, Paneg. ad. Constantin., Carm. 10, 35,

Virtutum meritis vicennia praecepit vota, quoted by De Vit.

² Urso is called by Hirtius Ursao; the modern name is Ossuna or Osuna: it is distant 84 kilometres South-East from Seville. Heiss, *Description Générale des Monnaies Antiques de l'Espagne*, pp. 318-320, *Monnayages des Turdetans du conventus Astigitanus*, II, VRSO Pls. XLVI, XLVII, Nos. 1-6. At p. 318 sq. he gives a sketch of the history of Urso, prefixed to the account of the coins. Amongst them are No. 1, Rev. Ours à droite, assis et tenant une palme; No. 2, Rev. Ours debout tenant une couronne et une palme. Ford, *Handbook for Spain*, p. 396, edit. 1878, says "the Romans called the place Gemina Urban-

orum, because *two* legions, and both of Rome, happened to be quartered there at the same time." This statement seems to be derived from an alteration of Pliny's text, lib. III, cap. 1, § 3, proposed by Antonio Agostino, Archbishop of Tarragona, "inter saeculi XVI doctos Hispanos facile princeps," in the 8th of his *Dialogos de las Medallas, Inscripciones y otras Antigüedades*. The old reading was Genua Urbanorum, and he would substitute Gemina for the former word. But Gemina would mean *one* legion, probably so called because another legion had been incorporated with it (comp. our military term "linked battalion"): *Dict. of Classical Antiquities*, s.v. *Exercitus*, p. 493, and tabular list on preceding page; Eckhel, *Op. citat.* Vol. iv, p. 472 sq.; Orelli. *Index* to his edition of Tacitus, Vol. ii., p. 566, s.v. *Legiones Romanae*. Corp. Insc. Lat., Vol. ii, *Inscriptiones Hispaniae Latinae, Pars Secunda, Baetica*, VI. Urso, p. 191, sq., Hübner gives the name of the place thus, Colonia Genua (*) Urbanorum, and admits his inability to explain the word Genua. The geographical position of Urso is well seen in the map of Baetica, on an enlarged scale, at the end of the volume.

I have already remarked that representations of the bear were not frequent in antiquity: *Archaeol. Journ.*, 1878, Vol. xxxv., p. 402, sq. The British Museum possesses more than two thousand gems, but only three bears appear amongst them, viz., Nos. 898, 899, 1896; and of these in one case the authenticity is doubtful. The subject of No. 898 is two Erotes playing with a bear seated to right.

the great variety of scenes is very striking. We have here the Venatio—wild beasts contending with each other or with human beings; the Interlude—men fighting who have whips or staves for weapons, a lighter entertainment that exhibits dexterity only, and comes between the exciting struggles of severer contests; and lastly, the gladiatorial strife that may be continued even unto death. Similarly, in the arabesques, scroll-work and other accessories, recurrence of the same designs is avoided, as anyone who examines the illustrations at the foot of Wilmowsky's coloured plates will soon find out for himself.

(To be continued.)

THE ANTIQUITIES OF TRÈVES AND METZ.

By BUNNELL LEWIS, M.A., F.S.A.

(Continued from page 244.)

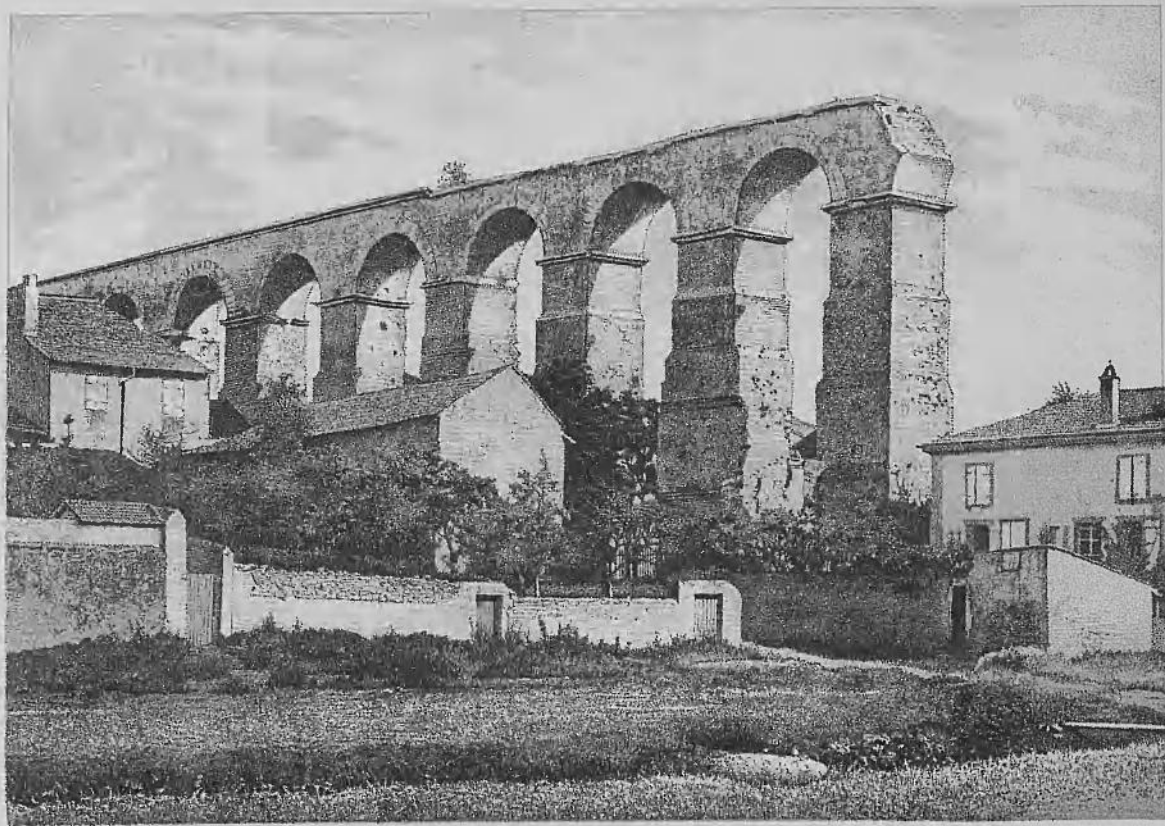
I pass on now to the Antiquities of Metz, the second and less important division of my paper. In the neighbourhood of this city the aqueduct is the only Roman monument that arrests the traveller's attention.¹ If he arrives by railway from Nancy and Thionville, he cannot fail to notice on both sides of the Moselle the lofty arches over which water was conveyed that came from the sources at Gorze, a village about one and a-half mile west of the river. For the rest of the route to Metz subterranean canals were employed, which were constructed of stone, and so spacious that a man stooping slightly could walk through them. Montfaucon's Plate,

¹ We can easily account for the paucity of Roman monuments in this region. L'irruption des Barbares annonce une chute prochaine. Chrocus (sic) et Attila firent à Metz ce qu'Alaric fit à Rome plusieurs années après : Histoire de Metz par des religieux Benedictins, 1769, tome premier, Preface, p. iv. La ville de Metz saccagée par les Allemands vers l'an 264 ; Greg. Turon. Hist. Lib. i, c. 30 et seq., *ibid.* p. 197 ; l'irruption dans le Pays Messin, dont parle Julien dans une Lettre au Senat d'Athènes, p. 221.

For Crocus (king of the Alemanni) we find another form Erocus, perhaps a corruption of Ertocus, a Latinization of the old Saxon Heritogo (A. S. Heretoga, Germ. Herzog), dux : Dr. Wm. Smith's note in his edition of Gibbon, vol. ii, p. 111, chap. xiv.

Under the Romans Reims (Durocor-torum) was the capital of Belgica Secunda, and Treves of Belgica Prima in which Metz ranked next to the latter city. The importance of Metz is proved by the num-

ber of roads radiating from this centre, viz. two to Reims—one nearly straight through Verodunum (Verdun), the other circuitous through Scarponna, Tullum (Toul) and Nasium; two to Treves, one on the right and the other on the left bank of the Moselle, the former through Caranusca and Ricciacum, the latter not mentioned by ancient authorities; and one to Strassburg (Argentoratum) through Decem Pagi, Pons Sarvix and Tres Tabernae (cf. Acts of the Apostles, xxviii, 15, *Τριῶν Ταβέρνων*) hodie Saverne or Zabern. See the Antonine Itinerary, edit. Parthey and Pinder, pp. 111, 173 bis, 177 ; edit. Wesseling pp. 240, 363, 364 bis, 371 : also the useful map prefixed to the Histoire de Metz, *op. citat.*, Descriptio civitatis Mediomatricorum, including Reims, Treves and Strassburg, with a section of a Roman road at foot, Scenographia viae militaris a Divoduro Treveros usque ; and for details, *ibid.*, pp. 172-192, Chemins romains qui aboutissaient à Metz.



W. Briggs, Christian Peckham, p. 8.

AQUEDUCT AT JOUY-AUX-ARCHES, NEAR METZ.

Antiquité expliquée, No. cxxxii, tome iv, pt. 2, chap. x, occupies two pages, shows all that remains of [this] magnificent structure, and gives a better idea of it than any later engraving or photograph that I have met with; the spectator is supposed to be looking south, and away from Metz.¹ The dimensions are 18 mètres high and rather more than 1,100 mètres long, so that the height, $58\frac{1}{2}$ ft., is about the same as we often see in our own railway viaducts. Seven arches still exist a little way above Ars on the left bank, and eleven at Jouy on the right; the latter takes its cognomen from the aqueduct—Jouy-aux-Arches. The piers, much larger at the base than at the summit, are built with great solidity, as if they were intended to last for ever; since they taper upwards like buttresses, and are crowned by a projecting cornice, we are not wearied by that impression of uniformity which the repetition of long and unbroken lines would produce. Some fragments of the flood-gate are preserved in the Galerie Archéologique of the Museum at Metz. It was composed of large bricks coated over with a red cement, made of lime and tiles roughly broken up. This stucco, though exposed to the weather for more than fifteen centuries, remains to

¹ I obtained at Metz a good engraving, which however only gives the arches that traverse the high road through the village of Jouy; it is one of the series—*Environs de Metz*, No. 7. Darenberg et Saglio, tome i, Première Partie, p. 342, after noticing the aqueduct at Segovia, the Pont du Gard, Aqua Alexandrina, that of the Anio above Tivoli, and that at Carthage, conclude the paragraph by describing the one now under consideration: L'Aqueduc de Metz. est en briques, avec des retraits aux piedroits; dans le milieu de la vallée où passe la Moselle, les arcs, plus larges que ceux des extrémités, sont surmontés d'un rang d'arcs plus petits et plus nombreux. Not one of these smaller arches is now visible, the central part of the aqueduct having been destroyed long ago; and their former existence can only be conjectured. "La hauteur prodigieuse qu'elles (les arches du milieu) auraient dû avoir, s'il n'y en avait eu qu'un seul rang, et le peu d'espace qu'elles auraient laissé pour le passage des eaux, si elles avaient été dans les mêmes proportions que celles qui restent au bas de Jouy, nous portent à

croire qu'il y en avait, dans cette partie, au moins deux rangs, posées les unes sur les autres, comme celles du pont du Gard dans le Languedoc. *Hist. de Metz*, vol. i, p. 144: this work contains a very elaborate account of the construction of the aqueduct, and traces all the vestiges of its course from Gorze to Metz, *ibid.*, pp. 130-151; cf. *La Carte Topographique*, and 16 figures in Plate xviii.

Montfaucon expresses in strong terms his admiration of the lofty bridge that crossed a broad river, and carried the water from one hill to another; he justly remarks that the existing remains here, as well as at Nîmes and Segovia, far surpass anything of the kind in the environs of Rome itself: *loc. citat.*, p. 202. Besides this passage, he devotes in his supplement, tome iv, livre v, the whole of the sixth chapter to a description of this aqueduct, illustrated by a Plate representing the arches on a large scale, No. xlv, facing p. 108, and covering two folio pages. At his request the Prior of St. Arnoul at Metz obtained accurate measurements of the monument and information concerning its details.

our own time unaltered. The aqueduct is said to have been built by Drusus; but on what authority the statement rests I know not; whoever was its builder, it certainly stands very high among similar edifices in France; undoubtedly inferior to the Pont du Gard as to beauty of form and preservation, it may, I think, fairly claim to rank next to it.

These ruins are distant 10 kilomètres from Metz, but the total length of the aqueduct is 24 kilomètres. When the traveller visits them he is usually conducted on his way thither over the battle-field of Gravelotte, studded with monuments of the dead. If you will pardon the reference to my own feelings, I had no wish to see scenes and memorials of slaughter; it would have been enough, and more than enough, for me to observe a fading prosperity, and the traces of a recent defeat still marked legibly on the countenances of a suffering population.¹

The aqueduct calls to mind the ancient name of Metz, Divodurum, because the latter part of the word, which is Celtic, means water. Here it occurs as a suffix, but it is often a prefix, *e.g.* Durocortorum (Reims), and in our own country Durolipons (Godmanchester), Durobrivæ (Caistor).² We find the same variety of position in *dunum*, the Latinized form of the Celtic *dun*, a hill; *e.g.* Augustodunum (Autun), Cæsarodunum (Tours),

¹ Novéant, Dornot, Ancy and Ars on the left bank of the Moselle—Jouy, Orly Augny, Frescati, St. Privat and Montigny on the right bank are localities through which the aqueduct passes; they will be found in the following maps—Joanne, Guides Diamant, Vosges, Alsace et Ardennes, edit. 1883, Environs de Metz, p. 276; Baedeker's Rheinlande, edit. 1886, Map 27, Die Schlachtfelder um Metz, p. 301; Die Kriegs—Operationen um Metz im Jahre 1870. Massstab: 1 : 50,000, Auflage 1888, (Ruinen der Rom. Wasserleitung).

² Divodurum seems to mean two waters, the former part of the word being equivalent to the Celtic *Da*; comp. Sanscrit dwau, Greek δύο δύο, Anglo-Saxon and Scotch twa, &c., *Dha* aspirate form of *Da*: Armstrong's Gaelic Dictionary; see also *ibid.* English Gaelic Part, s.v. Two. But it is worthy of notice that in many cases the letter *i* occurs—

Dithis twice, Greek δῖς, Irish dis (Danish twees), English twice, Latin bis, bini, δοῖς, δώη, διὰ, δίχα, δίπλοος, δισσοῖς: Liddell and Scott's Lexicon, s.v. ΔΥ΄Ο. The name Divodurum is appropriate, because Metz is situated at the confluence of the Moselle and Seille, the tributary joining the larger river immediately below the city. The latter has been identified with Salia mentioned by Venantius Fortunatus, iii, 12, 5: see Smith's Dict. of Ancient Geography, s.v. Divodurum and Salia.

Metz evidently comes from Metis, Mettis; we find the former in the Notitia Dignitatum Occidentis, cap. v, Magister Peditum Praesentalis, p. 28* [13], Prima Flavia Metis; cf. Annotationes, p. 256*, and v. tabula synoptica [vi] p. 22*, edit. Bocking. Prima Flavia was perhaps so called from Constantine the Great. Fortunatus praises Metz, the capital of Austrasia in his time, as

Lugdunum (Lyons), but Dunkirk, *i.e.* church of the dunes or sandhills.

I do not remember a single relic of Gallo-Roman times in the streets of Metz or its suburbs; they appear to have been deposited in the Museum, which with the Library occupies a building very near the Cathedral. (Bibliothekstrasse)¹. No. 2., the most remarkable object therein, is a column found at Merten, 10 kilomètres from Saarlouis, in the Spring of 1878; it therefore cannot be mentioned in the Catalogue of the Galerie Archéologique by M. Lorrain, Conservateur, dated 1874. The monument, which is in a very fragmentary state, consisted of a group on the summit

speciosa, coruscans, iii. 14,9; cf. ubi Mettica moenia pollent, x, 10,1. Consult Bocking's elaborate note which supplies many citations from other writers, and the Benedictine History, vol. i, p. 264, notes *a-h*. *Mettis* appears, some centuries later, on the episcopal coins, about A.D. 1040; a denier presents a rude profile to left, and round it VSEIV*~~U~~HAR, Eiucharius (St. Euchaire); and on the reverse a cross with four pellets and a bead in the angles (cantonne), with the legend around METTIS CIVITA^o: Lelewel, Numismatique du Moyen-Age, Troisième Partie, p. 176, Pl. XIX., 16. Comp. a coin in the Cabinet Marchant—*ADALBERO PRESVL, tete barbare; Rev. SANCTA METTIS: *ibid* p. 200, and references to F. De Saulcy, Monnaies de la ville et des eveques de Metz, avec suppléments. In one case we find the name of the town, replacing that of the Emperor, between the arms of the cross; and in another between asterisks, thus *M*

ETT

*IS. *ibid*.

p. 203 sq., cf. Tab. xxxi, Type episcopal de Metz.

Some rash conjectures have been offered to explain the etymology of Metis. A chronicler has had the audacity to derive it from Marcus Mettius, mentioned by Caesar, Bell. Gall. lib. i, cc. 47, 53; he was sent as ambassador to Ariovistus, imprisoned by the German chieftain, and afterwards rescued. This supposition is not supported by any proof and seems to emanate from that tendency to exaggerate antiquity which I have noticed on some former occasions. Metis is probably contracted from Mediomatrici, the form used by Ammianus Marcellinus, lib. xvii, c. 1, §2. The Benedictines compare Mogontiacum, which the French call Mayence, and the Germans Mainz.

¹ On the other hand, the visitor entering the Cathedral will observe near the Western entrance a large bathing-tub (*labrum*) of porphyry, 2 mètr. 58 cent. long, and 1 mètr. 56 cent. broad. It was brought thither from the ancient Thermae, which were in a place South of the city, called La Fosse aux Serpents, between Porte Mazelle and Porte St. Thibault (Theobalds-Thor): Baedeker's Rheinlaude, Plan No. 18, p. 300, edit. 1886. It is now used as a baptismal font. On one side we see two hands in bas-relief, each holding a ring; the lower part is ornamented with a lion's head. This object reminds me of the grand basin in porphyry, 41 ft. in circumference, found in the Baths of Diocletian: Murray's Handbook for Rome, Sect. i, §26, Vatican Museum, Rotonda or Circular Hall. As the Roman bath stands on the pavement of the Cathedral, so we find in a fresco painting, upon the walls of the thermae of Titus at Rome, one placed upon the floor of an apartment inscribed BALNEVM, and three persons in it, so that the size represented seems to be about the same as at Metz. Smith's Diet. of Classical Antiquities, p. 183, woodcut p. 187, and p. 191 sq.

The Naumachia and the Amphitheatre were near the Thermae; of the former nothing remained when the Benedictines wrote, 1769; and of the latter only a small portion, as it had been used for building materials to construct the Citadelle: Histoire de Metz, vol. i, pp. 151-153, Pl. XIX, figs. 1, 2, 3. See also Montfaucon, Ant. Expl., ciii Pl. a la 182 page, tome iii, "Nous donnons ici une maison et quelques murs de l'ancienne ville de Metz, qui restent encore aujourd'hui." This volume bears date 1722.

representing a rider whose horse tramples on a giant, a capital ornamented with four heads, a cylindrical shaft, an octagonal pedestal with small figures, and beneath it an altar erected in honour of four deities.

To begin at the top, the rider's head is uncovered and bearded, his body is protected by a cuirass; of the horse's fore-feet only the hoofs remain, and one of them stands on the giant's head, in which the expression of pain is rendered very manifestly. According to Dr. E. Wagner, *Westdeutsche Zeitschrift*, Jahrgang I, Heft I, page 42, at least thirty-four examples of such groups are known; they extend over the south-west of Germany and the north-east of France, are found exclusively in the Roman settlements of this region, and present the same type, with a few unimportant modifications.¹ This author thinks that the rider is Neptune, and refers to a passage in Pausanias, where he says that near the Temple of Demeter at Athens is Poseidon on horseback, hurling a spear at the giant Polybotes; but adds that the inscription, which belongs to his own time, gives the statue to another, and not to Poseidon.² The plate at the end of Dr. Wagner's article shows two of these monuments discovered at Pforzheim, south-east of Karlsruhe, in 1869 and 1872 respectively: engravings are also appended to support his attribution: one is a coin of Potidæa, where Neptune appears holding a trident and riding on a horse that moves slowly;³ the other is a green paste in the Stosch

¹ In my journey to the Rhine-land, September 1888, I met with two similar columns, one in the Musée Lorrain at Nancy, of which M. Charles Cournault is the conservateur; the other at Frankfurt on the Main in a building called the Archivgebäude, opposite the Cathedral. The former is described by Lucien Wiener, *Catalogue des objets d'Art et d'Antiquité*, 6^{me} édition, 1887. *Epoque Gallo-Romaine*, p. 19, No. 147, Figure équestre terrassant un monstre, groupe en grès, trouvé a Hommert (Meurthe). Le monstre a la tête et le buste d'un homme, mais le corps se termine en tête de serpent. . . Cette représentation rare partout ailleurs, mais fréquente en Lorraine. . . Il s'agit ici d'un mythe religieux propre a nos contrées. See Dr. Wagner's Article, loc. citat., pp. 36-49, Neptun im Gigantenkampf auf römischen Monumenten.

² This temple is not far from the entrance to the city: Pausanias, lib. i, Attica, cap. ii, § 4. Ἐσελθόντων δὲ εἰς τὴν πόλιν . . . καὶ πλησίον ναὸς ἐστὶ Διμήτρος . . . τοῦ ναοῦ δὲ οὐ πάρος Ποσειδῶν ἐστὶν ἐφ' ἵππου, δόρυ ἀφίεις ἐπὶ γίγαντα Πολυβώτην . . . τὸ δὲ ἐπίγραμμα τοῦ ἐφ' ἡμῶν τὴν εἰκόνα ἄλλω δίδωσι καὶ οὐ Ποσειδῶνι.

³ We have here probably an allusion to the name of the city, Potidæa. Ποσειδῶν is in Doric Ποτειδῶν, as τυ is used for στυ, φαρτ for φησι, προτὶ for πρὸς, λέγουσι for λέγουσι (Latin *legunt*): Valpy's Greek Grammar, p. 198, Changes of letters by the dialects; Buttmann's Larger Greek Grammar, English translation, edit. E. H. Barker, § 16, Consonants, 3, Obs. 1, f., p. 81.

Dr. Wagner has taken his illustrations from "Überbeck Griechische Kunstmithologie, ii, 1, 3, Münztafel 17, Nr. 23, auf unserer Taf. 1, 3." The letter Π

Collection, which may figure Neptune on horseback conquering a giant with serpents' tails for his lower extremities, but this is by no means indisputable. On the other hand, Dr. Hettner controverts this opinion, and explains the rider as Jupiter.¹ A very similar column, found at Heddernheim² bears an inscription devoted to Jupiter and Juno, and such dedications are by no means uncommon. Examples occur at Speyer and Mainz. Moreover, the supreme deity of Olympus contending with giants was a favourite subject with the ancient artists, whether they worked on a small or a large scale; we see it on gems and on the great altar at Pergamus, and I think also much nearer Metz, on the triumphal arch at Besançon.³ Some writers have mistaken the serpents'

between the horse's legs should be observed, because it serves to identify the coin. Potidaea was a colony from Corinth, a Dorian state: Thirlwall, *History of Greece*. chap. xix, vol. iii, p. 101, 1st edition. Leake, *Numismata Hellenica*, *European Greece*, p. 94, calls the horseman on the coin Neptune Hippius; *Ἰππιος* is esp. an epithet of Poseidon, Liddell & Scott, s.v. The South-West Promontory of Pallene was named Posidonium, probably from a temple of this deity: comp. Posidonia in Magna Graecia, afterwards Paestum, so famous for its ruins.

The Potidaeans spoke Doric words, just as a more illustrious daughter of Corinth stamped them on her money: B.V. Head, *History of the Coinage of Syracuse*, pp. 37 sq., 53, 64 sq., *ΑΡΧΑΙΕΤΑΣ, ΕΠΙ ΙΚΕΤΑ, ΒΑΣΙΛΙΣΣΑΣ, ΣΙΚΕΛΙΩΤΑΝ*. Rollin et Feuillant, *Collection de Médailles des rois et des villes de l'ancienne Grèce*, s.v. *Syracusae*. For the Doric *Ποτειδᾶν* (sic) v. Pape, *Wörterbuch der griechischen Eigennamen*, s.v.

Hence Potidaea is only another form of Posidonia, the city of Neptune—An appropriate name because it stood on an isthmus.

¹ Dr. Wagner, loc. citat. p. 48, gives the following references for the paste in the Tosch Collection of gems at Berlin—*Tolken Verz.* S. 92, Nr. 53; abgeb. nach Overbeck II, 1. 3, *Gemmentafel* III, Nr. 1 auf unserer Taf. i, 4. I think the subject here is Jupiter rather than Neptune. The style of workmanship shows an inferior hand, but the general design resembles the cameo at Naples signed

ΑΘΗΝΙΩΝ. C.O. Müller, *Denkmaler*, pt ii, Taf iii, fig. 34; *ibid.* fig. 35, Zeus Gigantomachos: Maskelyne, *Catalogue of the Marlborough Gems*, p. 3 No. 15, A renaissance, or perhaps modern copy, in intaglio on a sardonyx: Museo Borbonico, tom. i, tav. 53, a fine engraving, pp. 1-6, *Giove che fulmina i Giganti*: Winckelmann, *Monumenti inediti*, parte prima pag. 11, tav. 10.

Dr. Hettner's memoir should be read in connexion with Dr. Wagner's; it is entitled *Juppitersäulen* (*Jovis signum cum columna et ara*); v. *Westdeutsche Zeitschrift*, Jahrgang iv, Heft iv, pp. 365—388.

² Heddernheim is a place so insignificant that it will not be found in ordinary maps and gazetteers, but it is often mentioned by the German archaeologists. Nothing remains to reward the trouble of a visit, as all the objects of interest found in the locality have been removed. Heddernheim is distant about 1½ leagues from Homburg vor der Höhe, the well-known watering place near Frankfort on the Main, which must be distinguished from other towns bearing the same name: Baedeker's *Rheinlande*, Karte 2, *Oestlicher Taunus*, p. 14/15 (*Hettternheim*).

³ See my paper on Langres and Besançon, *Archaeol. Journ.*, Sept., 1886, vol. xliii, p. 206, with engraving of Triumphal Arch, and esp. Appendix, pp. 222—224, where Gori's *Museum Florentinum*, Overbeck's *Atlas der Griechischen Kunstmythologie*, the German Report of the Discoveries at Pergamus and other authorities are cited.

tails for those of fish, which differ, as the late Mr. King pointed out to me, in having fewer convolutions; this error has led to another—the substitution of Neptune for Jupiter.

At Merten, as at Heddernheim and Seltz the capital was ornamented with four human heads, of which two remain; one male, beardless but not young, the other of an old woman and draped. It has been conjectured, though with little foundation, that the four seasons are here represented. Monsieur Auguste Prost, of Metz, who has published an interesting Memoir in the *Revue Archéologique*, 1879, estimates the height of the column between thirteen and fourteen mètres. In the quadrangular base there are niches for four statues $\frac{2}{3}$ to $\frac{3}{4}$ life-size; in the octagonal pedestal the seven figures are reliefs and $\frac{1}{2}$ life-size, one side having been left blank for the inscription; the former series cannot be identified, the latter are probably the deities who rule the days of the week.¹

The Museum at Metz contains many other objects of the Gallo-Roman period, which, though less important, are interesting, and should not be altogether passed over. No. 9 is a fragment of a tomb with an inscription in which we read the name *Secundinus*, well known as that of the family to whose honour the Igel column was erected.² No. 35, also sepulchral, has traces of red

¹ M. Auguste Prost wrote in the *Revue Archeologique*, 1878. vol. xxxv, pp. 269 sq. and 397 sq., two notices of the Decouverte de Merten; they are illustrated by Plate XII at the end of the same vol., containing a restoration of the column, and a map of the neighbourhood that shows the position of Merten relatively to Metz and Treves. He also refers to papers on similar monuments by MM. Bretagne and Benoit in the *Memoires de la Societe d'archéologie lorraine*, tome xiii, 1863, and tome xviii, 1868.

M. Prost's preliminary Articles were soon followed by a much more elaborate treatment of the subject, which appeared in the *Revue Archéol.*, 1879, vol. xxxvii, pp. 1-20 and 65-83. His essay is divided into three parts—I Decouverte et description du monument, II Rapprochements et inductions archeologiques, III Considerations historiques. Eight figures

are intercalated in the text; two full-page Plates are also appended, i at p. 64 and ii at p. 128. The former represents the column more accurately restored, the group at the top and capital on a larger scale, and a section; the parts shaded are the fragments that remain, the rest has been supplied by conjecture. In the latter we have drawings of six heads; No. 1 is remarkable because a horse's hoof is placed on the top of it.

² I have followed the numeration as given in the *Catalogue de la Galerie Archéologique* (Musees de la ville de Metz) redigé par M. Lorrain, Conservateur, précédé d'une Notice historique par M. Abel, 1874.

The name *Secundinus* also occurs in a region far remote from Treves and Metz: see the Appendix to my paper on Touraine and the Central Pyrenees. s.f., *Archæol. Journ.* vol. xlv, p. 357, 1888, where an inscription is quoted, which

colour still distinctly visible. No. 37, a man and woman stand in a niche: the husband holds a balance with scales like those now used, the wife a purse of great size. These accessories seem to symbolize the form of marriage called by the Romans *coemptio* (purchase).¹ A vine is also added as an emblem of fecundity. Nos. 67-70 are inscriptions devoted to Mercury, the deity specially worshipped by the Gauls, as I have remarked in former papers. No. 67, DEO MERCVRIO ET ROSMERTAE, should be compared with No. 79, where we see the god holding a caduceus and the goddess a cornucopiæ. I will only remark that the mythology of the ancients was distinguished by its social character; their deities go in pairs, male and female, presiding over the exercise of a passion or some department of human activity. In No. 79 the letters IN. H. D. D. in honorem domus divinæ, *i.e.*, the Imperial family, occur: they are also found at Trèves, *vide* Leonardy, Panorama von Trier und dessen Umgebungen, page 85. Nos 23 and 27 are small portable altars consecrated to Epona, a Gallic divinity, whose name, akin to ἵππος and equus, sufficiently indicates her character; she appears sitting sideways on a horse. Books on the antiquities of Reims, Trèves, and the römische Grenzwall (Teufelsmauer) between the Danube and Rhine will supply references abundantly.² No. 89 presents a

was found at Gaut, and is now preserved in the Museum of Toulouse; Sacaze, Histoire ancienne de Luchon, Monuments religieux (cippes votifs), p. 29, No. 20.

¹ *Coemptio*, as used with respect to marriage, is thus explained by Forcellini, s.v., Se uxor et maritus inuicem coebebant per formulas illas: *Visne mihi esse materfamilias? Visne mihi esse paterfamilias?* He adds a passage from Varro, apud Nonium, xii, 50, which illustrates the group at Metz, Mulier nubens tres ad virum asses ferre solebat. . . tertium in sacciperio (σακκοπήρα, a bag for a purse) cum condidisset: Adam's Roman Antiquities, edit. Boyd, 1834, p. 400; Smith's Dict. of Antt., p. 741. As in this case, so in many others, the sepulchral stones show a pair of busts or full-length figures. See Hist. de Metz. Plates at the end of vol. i, from viii to xvi; esp. xii, Nos. 4, 5, 7, 8; and xiv, Nos. 1, 4-7. Some of the Inscriptions are given by Gruter, p. cccclxvi, No. 8, &c., quoted in the marginal notes of the Hist. de Metz, p. 79 seqq.

² See my Paper on Autun, Archæol. Journ., vol. xl, pp. 35-37, and foot-notes; amongst other authorities I have there referred to Mr. T. Hodgkin's Pfahlgraben; Pl. IV is a full-page engraving of Epona. For the Roman Wall in Germany consult Gibbon, chap. xii, edit. Smith, vol. ii, p. 46 sq., Wall of Probus (so called). "Its scattered ruins, universally ascribed to the power of the Daemon, now serve only to excite the wonder of the Swabian peasant." Baedeker's Rheinlande, pp. 18, 323.

Steiner, Geschichte und Topographie des Maingebietes und Spessarts unter den Römern, &c., with map, 12^{mo}, Darmstadt, 1834.

Eduard Paulus, Der römische Grenzwall (Limes transrhenanus) vom Hohenstaufen bis an den Main, with Map (Archæologische Karte), on large scale, 8vo, Stuttgart, 1863.

Ernst Herzog, Die Vermessung des römischen Grenzwall in seinem Lauf durch Württemberg, 8vo, Stuttgart, 1880, Taf. i, ii.

curious scene, three children squatting round a large bowl whose contents they share with a dog, *cum collusore catello*, words of Juvenal which are illustrated even better by No. 103, where a boy playing with this animal is sculptured on an arched pediment.¹ In No. 89 another child enlivens the meal by a musical accompaniment on the double flute, an instrument mentioned in the notices prefixed to Terence's comedies (*didascalie*).² Thus, almost at every turn, the classical tourist, allured and instructed by the light of antiquarian research, reverts with pleasure to the authors who seemed so uninteresting in his school days, and whom, through the fault of his teachers, to use Byron's words, "he hated so."³ No. 99, a tradesman is seated in his shop, and transacting business with a customer. This illustrates a remarkable device at Langres, where boxes, bottles and shoes appear to denote articles for sale.⁴ Lastly, No. 165, is an altar to the *Deæ Matres*, who were venerated in our own country as well as in Gaul. The bas-relief represents them as three women standing and wearing long garments, with a kind of veil on their heads, that is attached behind and leaves the face uncovered. The following inscription is engraved on the triangular tympanum :

The late Mr. James Yates wrote a valuable Paper on the *Limes Rhaeticus* and *Limes Transrhœnanus* for the Newcastle meeting of the Archaeological Institute (1852). But the most important treatise on this subject is the recent work of Colonel A. von Cohausen, *Der römische Grenzwall in Deutschland*, two vols., the first containing the Text, and the second 52 plates.

¹ hic rusticus infans,
Cum matre et casulis et collusore
catello.

Satire ix, v. 60.

Sure yonder female, with the child she
bred,
The dog their playmate, and their little
shed.

Gifford's Translation, edit. 1817,
vol. ii, p. 374.

V. Heinrich's copious note on vv. 60-62 in his edition of Juvenal, *Erklärung*, pp. 363-366. Comp. Buttiger's *Sabina*, Taf. xii, No. 1 (from Tournefort) facing p. 173, where a dog is seen leaping up to a child, who leans forward to caress the animal ; p. 256, *Erklärung der Kupferta-*

feln, Der Knabe zu den Füßen der Mutter mit dem Haushunde spielt.

² *E.g.*, Andria, TIBIIS PARIB. DEXTRIS ET SINISTRIS. Dict. of Antt., s.v. Tibia ; Rich, Companion to the Latin Dict., woodcuts inserted in Articles Tibia Nos. 6 and 9, Tibicen, Tibicina.

³ Magistrorum culpa penitusignorare ; Bentley, De Metris Terentianis ΣΧΕΔΙ-ΑΣΜΑ.

Then farewell, Horace ; whom I hated so,
Not for thy faults, but mine.

Childe Harold, Canto iv, Stanza lxxvii.

⁴ I have here followed M. Brocard's explanation of the bas-relief at Langres in preference to that given by M. Cour-nault : my Paper on Langres and Besançon, *Archæol. Journ.*, vol. xliii, p. 106 sq., esp. footnote on p. 107, where there is a reference to a memoir and engraving published in the Proceedings of the local Antiquarian Society, tome iii, p. 231 sq., 1st June, 1885. With the shoes above-mentioned comp. Montfaucon. *Ant. Expl.* tome iii, part i, p. 85 ; Pl. XLIX, No. 3, Inscription, *Magistri vici sandaliarii (rue des Cordonniers)*.

IN
HONORE
DOMVS DIVI
NAE DIS MAIABVS (*sic*)
VICANI VICI PACIS.¹

Nos. 400—650 belong to the Middle Ages; many of them are religious antiquities; others are domestic, such as mantel-pieces ornamented with heraldic emblems. The gallery includes many inscriptions in old French, and in Gothic as well as Roman characters.

Nos. i—lxxxii—Greek vases, lamps, statuettes, &c.—come from the collection formed by the Marquis Campana at Rome, which was purchased by the French Government and distributed among the provincial Museums.²

¹ The inhabitants of the Street of Peace (Rue de la Paix) have consecrated this monument to the Deae Matres, in honour of the Imperial family.

There is some difference between the Inscription, as copied above from M. Lorrain's Catalogue, and that which appears in the Benedictine History, Plate VII, fig. 1. The latter has IN HONORE (*i.e.* honorem) and MAIRABVS. In ordinary dictionaries the word *vicanus* is translated a villager from *vicus* a village; but this signification is clearly inapplicable here, and the derivative follows the other meaning of *vicus*, viz., a street.

Many opinions have been expressed concerning the origin and functions of the Deae Matres; one writer identifies them with Seia, Segetia and Tutelina, goddesses who presided over the cultivation of corn (*sero*, *seges*), mentioned by Augustin, *De Civitate Dei*, lib. iv, cap. 8; edit. Tauchnitz, 1825, vol. i, p. 109. Cf. my Paper on Autun, *Archaeol. Journ.*, vol., xl, p. 34 sp., esq. note 2, where several authorities are cited.

The second engraving in Plate VII also shows a group of three females; they are sculptured in bas-relief upon a stone discovered in digging the foundations of a Church at Metz. We have here the Parcae—a subject of which ancient art presents but few examples. One occurs on the triangular altar of the twelve Gods, from the Villa Borghese, in the Louvre; there the Moirae (Fates) appear carrying staves or sceptres, in the lower row of figures: C.O. Müller, *Denkm.*, pt. i, Taf. xii, No. 44, *Handbuch d. Archæologie*, § 96 Rem^k No. 22; Clarac, *Musee de Sculpture*, Planches, tome ii,

No. 174, 13; Text ii, 1^{ere} Partie, pp. 179-181; Hirt, *Mytholog. Bilderb.*, p. 200 sq., Capitoline relief, Tab. xxvii, 7, cf. p. 97 and tab. xii, 9. The central figure is seated, the two others are standing; they have as attributes the distaff, spindle, and urn to hold the lots or tablets on which the names of mortals are inscribed. *Hist. de Metz*, vol. i, pp. 72-76.

It was formerly supposed (so M. Prost informed me) that the three women in fig. 1 were the three Mariæ forming the group that stood by the cross of our Lord. Hence the Deae Matres, as we know them to be, were venerated by the faithful until the mistake was found out, and some bishop put an end to the practice. John xix, 25 *εἰσῆλθεισαν δὲ παρὰ τῷ σταυρῷ τοῦ Ἰησοῦ ἡ μήτηρ αὐτοῦ, καὶ ἡ ἀδελφὴ τῆς μητρὸς αὐτοῦ, Μαρία ἡ τοῦ Κλωπά, καὶ Μαρία ἡ Μαγδαληνή*. The second person here mentioned was probably the wife of Clopas (Alphaeus); our authorized version has Cleophas, but this is inaccurate: Smith's Dictionary of the Bible, vol. ii, p. 254 sq.

² M. Abel, in the Introduction to the Catalogue de la Galerie Archéologique, pp. xi-xix, relates the life of Jean-Jacques Boissard (born at Besaçon 1528, died at Metz 1602), "le créateur de l'archéologie messine." He was a Protestant, and seems to have taken refuge at Metz, thinking it was a place where his religion would be tolerated more than in many others. Boissard studied the monuments, copied them, and formed collections. A painting by him, which represents Jupiter distributing good and evil to mortals, forms the frontispiece to the Benedictine History. The deity, with eagle and thunderbolt for attributes, is seated be-

May I be permitted now, before concluding, to express an idea which has often crossed my mind, or rather has been suggested by my usual occupations and surroundings? In our Universities the system of classical teaching has hitherto, for the most part, dealt with words instead of things; it has been verbal not realistic. Philology should on no account be undervalued and cast aside; but Archæology, like a twin sister, should advance hand in hand with it. Such Societies as the one I have the honour to address promote a more comprehensive knowledge of antiquity than is usually acquired by Collegiate Students, and render an important and patriotic service by supplying a deficiency in the higher education of our country.

APPENDIX.

I add some references supplementary to those already given in my Text, with the view of assisting the reader who may wish to investigate Treviran history and antiquities.

Pomponii Melae De Chorographia, libri tres, edit. Parthey, 1867, iii, 2, p. 66, Aquitanorum clarissimi sunt Ausci, Celtarum Haedui, Belgarum Treveri, urbesque opulentissimae in Treveris Augusta, in Haeduis Augustodunum, in Auscis Eliberrum. Among ancient authors Mela is the first to mention Augusta Trevirorum.

In the passage of Strabo quoted above, lib. iv, cap. 3, § 4, for Τρηούροι we have the various readings Τρηούσγοροι, Τριούσγοροι, Τρηούαγοροι.

Ptolemaei Geographia, edit. Car. Müller, 1883, lib. ii, cap. 9, § 7, Gallia Belgica, Ανατολικώτεροι δὲ τῶν Ῥήμων ἀρκτικώτεροι μὲν Τρίβηροι, ὧν πόλις Ἀύγουστα Τριβήρων. Here also there is considerable discrepancy, we find in the MSS. Τρίβηρροι, Τριβιρροι, Τριβιροι; and in the editions Τρηβιροι from conjecture: v. Müller's note.

Eumenius, Panegyricus Constantino Augusto dictus (A.D. 310). This speech is No. vii in the Delphine edition, by Jacques de la Baune, of the Panegyrici Veteres; it contains twelve, beginning with

tween two urns bearing the inscriptions ΚΑΛΟΝ and ΚΑΚΟΝ; at his side is an open book, on whose pages we read ΙΥΣΤΙ ΙΟΥΙΣ ΑΒΒΙΡΑΤΥ. Montfaucon derived from Boissard's drawings some unedited Antiquities of Metz, notably amongst them a bas-relief of Neptune erected by the *contubernium nautarum* of the Rhine: Ant. Expl. Suppl., tome i, p. 67 sq., Pl. XXIV, No. 1. "A ses connaissances comme antiquaire Boissard joignait encore un talent remarquable pour la poésie latine": v. Nouvelle Biographie Generale,

where his voluminous writings are enumerated.

Boissard is frequently cited as an important authority by later writers, e. g. Bottiger, speaking of the representation of a married pair: Belege hierzu in Menge findet man in den aus Boissard entlehnten Abbildungen alter Sarkophagen in der Gräviussischen Ausgabe des Gruterschen Thesaurus. Sabina oder Morgenszenen im Putzzimmer einer reichen Römerin, erster Theil, Anmerkungen, p. 97, cf text. p. 71, p. 71.¹).

that delivered by the younger Pliny in honour of the Emperor Trajan. From chap. xiii we infer that this oration of Eumenius was pronounced at Trèves; *ubi jam plurimos hausit amnes (Rhenus), quos hic noster ingens fluvius, et barbarus Nicer, et Maenus invexit (i.e. Moselle, Neckar, and Main)*. Two of the most remarkable passages for our present purpose are those in which the Panegyrist mentions the slaughter of captives in the amphitheatre and public buildings recently erected. Chap. xii, *Puberes qui in manus venerunt, quorum nec perfidia erat apta militiae, nec ferocia servituti, ad poenas spectaculo dati, saevientes bestias multitudine sua fatigarunt*; chap. xxii, *video hanc fortunatissimam civitatem, cujus natalis dies tua pietate celebratur, ita cunctis moenibus resurgentem, ut se quodammodo gaudeat olim corruisse, auctior tuis facta beneficiis; video circum maximum, aemulum, credo, Romano; video basilicas et forum, opera regia, sedemque justitiae in tantam altitudinem suscitari, ut se sideribus et coelo digna et vicina promittant*.

See Traduction des Discours d'Eumène par M. L'Abbe Land riot et M. L'Abbé Rochet, accompagnée du texte, Précédée d'une notice historique, et suivie de notes critiques et philologiques sur le texte et d'un précis des faits généraux par M. L. Abbe B.-J. Rochet (Publication de la Société Eduenne). Autun, 1854.

Decimus Magnus Ausonius Burdigalensis floruit A.D. 350. In the fourth century Trèves ranked very high among the great cities of the Roman empire; accordingly Ausonius gives precedence over it only to Rome, Constantinople, Carthage, Antioch and Alexandria: *Ordo Urbium Nobilium (xviii)*, p. 99, edit. Schenkl; *Clarae Urbes*, edit. Delph., p. 212, §288, vv. 28-34,

Armipotens dudum celebrari Gallia gestit
Trevericaeque urbis solium, quae proxima Rheno
Pacis ut in mediae gremio secunda quiescit,
Imperii vires quod alit, quod vestit et armat.
Lata per extensum procurrunt moenia collem;
Largus tranquillo praelabatur amne Mosella
Longinqua omnigenae vectans commercia Terrae.

He uses the phrase "throne of the Treviran city," because so many Emperors resided there; and to express its security, though so near the German frontier, he says that it rests on the bosom of peace as if it were in the midst of the Roman dominions.

But from an antiquarian point of view, as illustrating the existing monuments of Trèves, the most important passage in Ausonius is that where he describes the Baths, *Mosella*, vv. 337 seqq.

Quid quae fluminea substructa crepidine fumant
Balnea, ferventi cum Mulciber haustus operto
Volvit anhelatas tectoria per cava flammæ,
Inclusum glomerans aestu spirante vaporem?
Vidi ego defessos multo sudore lavacri
Fastidisse lacus et frigora piscinarum,
Ut vivis fruerentur aquis, mox amne refotos
Plaudenti gelidum flumen pepulisse natatu.

The Baths were built on the river's bank, and when persons were exhausted by the heat and vapour of the thermal chamber, they

refreshed themselves, not in an artificial pool of cold water, but by swimming in the fresh current of the neighbouring stream. In the words *tectoria per cava* the poet refers to the walls fitted with flues—*infra parietes tubi erant cavi undique, per quos ex hypocausto erraret flamma*: note *in loco*, edit. Delph. Rich, Dictionary, s.v. *Balneae*, p. 74 sq., ground-plan and description of the double set of baths at Pompeii, esp. D *caldarium* for men, and G *tepidarium* for women. If the local archaeologists had paid due attention to the clear statement of Ausonius, they never would have placed the Roman Baths at the South-Eastern corner of the city, more than half a mile from the river.

A similar, but more striking, example of the manner in which ancient authorities have been neglected, and of the long-continued ignorance thence resulting, is furnished by the famous Temple of Diana (*Ἀρτεμίσιον*) at Ephesus. So late as 1865 Mr. Fergusson remarked in his *History of Architecture*, vol. i, pp. 224, 244, that its site was a matter of dispute, and that not a vestige of it had come down to our days. But since that time the passages relating to the subject in Xenophon, Vitruvius, Strabo, Pliny, Pausanias and Philostratus, have been carefully studied, and excavations made in the localities which these writers indicated. The success attending Mr. Wood's researches is well known, and the British Museum possesses the sculptures and architectural fragments that have been disinterred. No better proof can be required to show the importance of constantly bearing in mind the close connexion that subsists between Art and Literature.

J. T. Wood, *Discoveries at Ephesus*, pp. 17-22; Plan of the Ruins with the site of the Temple of Diana to face p. i, and references in the foot-notes of chap. ii. Pausanias, lib. vii, cap. ii, § 6. *Δείκνυται καὶ ἐς ἐμὲ ἐν τῷ μνημαί (Ἀνδρόκλου) κατὰ τὴν ὁδὸν τὴν ἐκ τοῦ ἱεροῦ παρὰ τοῦ Ὀλυμπεῖον*. Philostratus, *Vit. Sophist.*, lib. ii, cap. 23, p. 264, edit. Kaiser, 1844. *Συνῆψε δὲ καὶ τὸ ἱερὸν τῇ Ἐφέσῳ καταπένας ἐς αὐτὸ τὴν διὰ τῶν Μαγνητικῶν κάθοδον. ἔστι δὲ αὐτῇ στοὰ ἐπὶ στάδιον λίθου πᾶσα, νοῦς δὲ τοῦ οἰκοδομήματος μὴ ἀπείναι τοῦ ἱεροῦ τοὺς θεραπεύοντας, ὅποτε νοῦ.* Pliny mentions the marshy ground, and Xenophon the river Selinus. Conybeare and Howson, *Life and Epistles of St. Paul*, 8vo. edit., 1857, vol. ii, pp. 84-87; Edw^d. Falkener, *Ephesus and the Temple of Diana*, 1862, esp. part ii, with maps. These two books, though antecedent to the discovery of the remains of the Temple, contain much useful information.

An earlier passage in the same work of Ausonius has special attractions for the naturalist, because it enumerates with many details the fish of the Moselle, e.g., trout, salmon, barbel, perch and gudgeon. For the most part, they appear to be the same as those now caught in the stream. Ernest Desjardins, *La Gaule Romaine*, vol. i, p. 457 sq., chap. i, *Géographie physique*.—§ 5. *Productions. Poissons d'eau douce*, where the French equivalents for the Latin names will be found. "Le poëte semble enfin se piquer de n'en oublier aucun . . . depuis le *silurus*, esturgeon ou sterlet, . . . jusqu' au goujon, *gobio*, et à l'ablette, *alburnus*, proie réservée aux hameçons des enfants." This poem may be read with pleasure, for, notwithstanding the faults of a declining age, it still remains the best that has ever been composed on the beautiful river, which is inseparably associated with the fortunes and scenery of Augusta Trevirorum.

Salviani Massiliensis Presbyteri De Gubernatione Dei et de justo praesentique ejus judicio Libri viii. In xenium oblatis inclytae dominorum Sodality sub titulo B. B. V. Mariae ab Angelo salutatae in Caesareo et academico Societatis Jesu Collegio Lincii erectae et confirmatae anno a partu Virginis MDCCLXIII. I have copied the title *in extenso*, as a literary curiosity. This edition was printed at Linz in Upper Austria, on the Danube. Brunet, *Supplément au Manuel du Libraire*, Dictionnaire de Géographie, Aredata, Aredatum, Gesodum, Lentium, Lincia, Lincium; hodie Lintz or Linz. Lentia occurs in the *Notitia Occidentis*, edit. Böcking, cap. xxxiii, Dux Pannoniae Primae. P. 99* Equites Sagittarii Lentiae; p. 100* Praefectus Legionis [*Secundae*] Italicae Partis Inferioris Lentiae; p. 718* Annot. and esp. p. 739.* Lentia was in Noricum Ripense. We find also the form Linca, and Kepler's *Epitome astronomiae Copernicanae* is dated Lintiis ad Danubium, 1618.

Salvianus flourished in the latter half of the fifth century, hence he was posterior to Jerome and Augustin. He describes, as an eye-witness, the dreadful sufferings caused by the inroads of the barbarians, and censures in the strongest terms the corruption of manners then prevailing; but the violence of his denunciations makes us less inclined to receive his statements implicitly "Salvien passe pour l'écrivain le plus morose et le plus declamateur de son siècle et, si vertueux qu'il fut lui-même, on peut croire que ses contemporains n'étaient pas les gens abominables qu'il depeint;" Julien Sacaze, *Histoire ancienne de Luchon*, chap. vii, p. 47. He is said to have been born near Trèves, and speaks as one well acquainted with its inhabitants, who are blamed in his writings, specially for their passionate love of public amusements. Lib. vi, edit. citat., p. 193, Vidi siquidem ego ipse Treveros domi nobiles, dignitate sublimes, licet jam spoliatos atque vastatos; minus tamen eversos rebus fuisse quam moribus. P. 194 Denique expugnata est quater urbs Gallorum Trever opulentissima. P. 198 Jacebant siquidem passim, quod ipse vidi atque sustinui, utriusque sexus cadavera nuda, lacera, urbis oculos incestantia, avibus canibusque laniata. Lues erat viventium, foetor funereus mortuorum, mors de morte exhalabatur. P. 200 Ludicra ergo publica Trever petis? ubi quaeso exercenda? an super busta et cineres, super ossa et sanguinem peremptorum? Quae enim urbis pars his malis omnibus vacat? Ubi non cruor fusus, ubi non corpora, ubi non concisorum membra lacerata? Ubique facies captae urbis, ubique horror captivitatis, ubique imago mortis.

As we read Ausonius and Salvianus, we cannot but be struck with the contrast between the prosperity of Trèves in the fourth century and its fallen condition in the fifth.

A store-house of knowledge concerning this city during the Middle Ages will be found in Pertz, *Monumenta Germaniae Historica*, tom. x, *Scriptorum* tom. viii, 1848. Table of contents, iii.-viii. *Gesta Treverorum*, pp. 111-260; Praefatio, p. vii, "Gesta archiepiscoporum Trevirensium ineditis antea Gestis Alberonis metricis aucta, textum sistunt ope codicum plurimorum integritati et fidei pristinae restitutum" &c. Introduction to *Gesta Treviror.* by Prof. G. Waitz, pp. 111-129. Index rerum auctore Rog. Wilmans, Ph. D., p. 683 sq., s.v., Treveris, Treveris ecclesia, Triverica (sic) historia, Trevir. episcopi et archiepiscopi, beginning with Eucharius, Trever. populus.

Ibid. tom. xxiv. (1879), no liii, pp. 368-488, *Gesta Treveror. continuata. Gesta Arnoldi archiep. Henrici archiep. et Theoderici abbatis, Boemundi archiep. etc.*

For the Bishops of Trèves comp. August Potthast, *Bibliotheca Historica Medii Aevi, Wegweiser durch die Geschichtswerke des Europäischen Mittelalters von 375-1500. Nebst einer Zeitfolge der Römischen Papste, der Deutschen Kaiser und Könige, sowie sammtlicher Deutschen Bischöfe*, 1868; pp. 425-429, No. lxxxv, *Erzbischofe von Trier*, with a preface on the history of the see, and many foot-notes. The series of archbishops is continued down to 1867.

Geschichte der Trevirer unter der Herrschaft der Römer, von J. Steininger, Trier, 1845, extends from the time of Julius Caesar, B.C. 58, to the conquest of the country by the Franks, A.D. 464. Two useful maps are appended, *Treviri cum populis finitimis sub Romanorum imperio, Tabulae Peutingerianae pars exhibens Treviros*. Steininger also wrote *Geschichte der Trevirer unter der Herrschaft der Franken*, 1850.

Geschichte des Trierischen Landes und Volkes, in sieben Büchern, nach den besten Quellen bearbeitet und bis in die neueste Zeit fortgeführt von Johann Leonardy, Trier, 1877; 8vo., pp. 1,024, closely printed. This is the most comprehensive work on the subject, as far as I know; it commences with the earliest notices of the Celts and Germans (Herodotus, ii, 33; iv, 49; *Fasti Capitolini* for the year 222); it ends with the political disturbances that gave an unhappy notoriety to the year 1848.

The Inscriptions at Nennig have produced an acrimonious controversy, in which some distinguished scholars have taken part, and used very strong language. They are rejected as spurious by Brambach, Mommsen and Hübner; but the local antiquaries—Wilmowsky, Leonardy and Hasenmüller—maintain that they are genuine. Cf. *omn. Die nenniger Inschriften keine Fälschung. Fundbericht, Facsimile der Inschriften, und Versuch einer Erklärung* von Jos. Hasenmüller, Dr. phil., mit lithographischen Abbildungen, 1867.

I subjoin two of the Inscriptions—

CÆS. M. V. TRAIANVS
DOMYMEREX. ETSE
CVNDINO SECVRO
PRÆF. TRÆV. DON. DED.

Expansion

Cæsar M. Vlpivs Traianus domum erexit, et Secundino Securo præfecto Treverorum dono dedit.

Translation

The Emperor Marcus Vlpivs Trajanus erected the house, and gave it as a present to Secundinus Securus, governor of the Trêveri.

CÆS. TRAI. AMPHITH. F ND
ET COND. ESTAS. MODE
STO S. SEC. PRÆF. C. AVG. I
NPRÆS. C. TRAI. PRM. VEN
AT. DED.

Expansion

Caesare Traiano amphitheatrum fundatum (fondatum ?) et conditum est a Saccio Modesto; Secundinus Securus praefectus coloniae Augustae in praesentia Caesaris Traiani primas venationes dedit.

Translation.

In the reign of Trajan the amphitheatre was founded and built by Saccius Modestus; Secundinus Securus, governor of Colonia Augusta, in the presence of the Emperor Trajan, exhibited the first combats of wild beasts.

It will be observed that both these inscriptions contain the name of Secundinus, which we have already noticed on the Igel column; and that the word *venatio* corresponds with the mosaics discovered at Nennig. A summary of the discussion referred to above is given by Leonardy, *Panoramavon Trier und dessen Umgebungen*, pp. 125-129.

Many inscriptions have been found in Treves itself; v. *Corpus Inscriptionum Rhenanarum*, edit. Guil. Brambach, 1867, Borussia Rhenana—Regierungs-Bezirk Trier, Colonia Augusta Trevirorum, subdivided into 15 sections, Nos. 769-829, pp. 158-167. Sect. 15 consists of *laterculi* (tiles) a, *Legio prima adjutrix*; b, *Vicesima secunda*; c, *Transrhenana*: ADIVTEX—LE XXII PR—III\SRHENANA. Similarly, tiles with a military stamp on them have been found in our own Metropolis: Roach Smith, *Illustrations of Roman London*, p. 31, No. 13 PRB. LON.—P.BRI.LON.—P.PR.LON.—PPBR.LON. &c.; Prima (Cohors) Brittonum Londinii, cf. pp. 112-116.

Brambach's work is severely criticized by Leonardy in a brochure entitled *Die angeblichen Trierischen Inschriften-Fälschungen älterer und neuerer Zeit*, 1867. He says that this Collection was prepared too hastily (auffallende Eile), and recommends all who use the book to bear in mind the apophthegm of Epicharmus, which Brambach himself had applied to the Nennig Inscriptions.

νάφε καὶ μέγας ἀπιστεῖν.

v. Preface (Vorrede).

I quote the following as an example of correction: Brambach, *Op. citat.*, No. 788 gives

D. SECVNDINVS
TAVENA // CON

For these two lines Leonardy substitutes

D. SECVNDINIAE. M.
TAVENAE. CONIVGI

As the Constantine period was the golden age of Trèves, so its mint during the fourth century displayed the greatest activity, and supplied a large portion of the money that circulated in Western Europe, our own country included. The fact is proved by the initial letters TR (Treviris) occurring so frequently in the exergue: my Paper on Roman Coins found near Woodbridge, Suffolk, *Archaeol. Journ.*, vol. xxviii, p. 36 sq. Cohen, *Médailles Impériales*, vol. vi, p. 89 sq., *Lettres, nombres et symboles qui se rencontrent sur les médailles de bronze de Constantin I le Grand*; e.g. STR. (signata Treviris), STRI, STRE, TR, TRP (Treviris percussa), TRP*, TRS (Treviris signata), TR*s; *ibid.* p. 212, Constantin II le Jeune.

The coins of Augusta Treverorum are especially interesting, because they illustrate those of the London mint. It should be borne in mind that the British capital was also called Augusta, and hence arises some danger of attributing money incorrectly. Mr. De Salis in the *Archaeol. Journ.*, 1867, vol. xxiv, p. 159, remarks that some very rare gold solidi of Magnus Maximus with the legend *VICTORIA AVGG* and the mint-mark *AVGOB* (see Plate I, No. 15), usually assigned to Trèves, probably belong to London. This is inferred from the absence of *TR* which appears on similar coins of the same usurper, where we see both *SMTR* and *TROB*. *Ibid*, p. 151, it is stated that the mint was established in the former city at the time of the monetary reform by Diocletian.

I cannot leave this subject without adverting to the very famous gold coin fully described by Cohen, *Méd. Imp.*, vol. vii, p. 370 sq., No. 3 (Supplement), and v. Catalogue of the Collection D'Amécourt, p. 102, No. 663, F.D.C. i.e., fleur de coin, perfectly preserved. It is well shown in the accompanying *photogravure*, and still better in Mr. Ready's electrotype, an exact facsimile; obv. *IMP. CONSTANTINVS P.F. AVG.*, Rev. *GLORIA AVGG.* Comp. similar legends *GLORIA. EXERCITVS. GALL.*, *Imperator eques pacificatoris habitu*; *VBIQVE. VICTOR.*, *VICTOR. OMNIUM. GENTIUM.*, *VICTORIBVS. AVGG. NN.*, Eckhel, *Doct. Num. Vet.*, s.v. *Constantinus Magnus*, vol. viii, pp. 84, 90 sq. The principal feature of the Reverse is a gate surrounded by four towers; above it we see the statue of Constantine the Great, standing in military costume and mantle (*paludamentum*). Some have supposed this gate to be the Porta Alba; but, if the medal is genuine, this cannot be the case, because the Porta Alba, called in German *Altthor*, did not exist in Roman times, but was constructed at a later period out of fragments of ruins in the Imperial Palace, improperly named *Thermae*. It is thus described in the *Gesta Treverorum*, Pertz, *Scriptorum*, tom. viii, p. 131. *Secunda deinde porta ad ortum solis cum turribus speciosis est aedificata, ad quam victores de bello revertentes totius (sic) civitatis occursum excipiebantur et laetitia, et ob hoc Alba porta nominata.* According to the same authority the other three gates were built facing the north, south, and west respectively. Comp. a coin of Ludolf, Archbishop of Trèves, 993-1008, *Il marqua sa monnaie du portail à 3 tours, environné de la légende ALBA PORTA*: Lelewel, *Numismatique du Moyen-Age*, vol. ii, p. 196, planche xix, No. 2.

Below the gate, which can scarcely be identified, we see the Moselle and a bridge over it. German numismatists have remarked that the letters *PTRE* do not occur on any other gold coin of Trèves, and hence they infer that the piece in question is spurious, but the French connoisseurs do not admit this argument as conclusive. The price marked for this unique medal in Cohen is 2,500 francs, but the Bibliothèque Nationale paid more than 10,000 francs for it at the sale of the Collection d'Amécourt, 1887.

I extract from Lelewel, *Op. citat.*, vol. ii, pp. 193-199, some details concerning the mediaeval coinage of this city. The Archbishops have mitre, crosier and book, probably Gospel, for characteristics; as chiefs of the Teutonic church they appear to have taken the lead in issuing money independently. Thierry, 965-975, first of the numismatic series, has on the obverse a cross and round it *TEODE....*, on the reverse *TREV eris*; Pl. xix, 1. From 1016—1152 we see the episcopal portrait

on the coins, and sometimes *secunda Roma* in the legend, Pl. xix, 3. A hand holding two keys refers to St. Peter, the patron of the town; the device is arranged so as to suggest the occurrence of the letters TRE both in *Treveris* and *Petrus*, as the wards are formed by TER in the apostle's name. The archbishops also had a mint at Confluentia, Coblenz. This was the finest period of the Treviran coinage; afterwards weight and type degenerated. See Lelewel's *Tables Chronologiques*. Les changemens arrivés dans le type des différentes monnaies du moyen-âge, No. xxx. Trèves (964—1400); the successive periods are entitled—Naissance, Saint patron, Profil épiscopal, Passage au nouveau. Varieties in the device are carefully enumerated, and assigned to the prelates who introduced them. Other references will be found in the Index at the end of the work.

Those who wish to investigate further should read Bohl, *Die Trierischen Münzen*, quoted above. The legend ARCHIEPS occurs frequently; No. 39 has ARCHEPS; sometimes we meet with the word in full. Bohl's descriptions do not always correspond with his plates: he says very little about Roman money, but gives the Merovingian and Carolingian series, and the archiepiscopal electors of Trèves down to 1812.

Braun, *Civitates orbis terrarum*, lib. i, No. 36, shows us Trèves in the sixteenth century: Typus ac situs antiquissimæ et præcipuæ Mediomaticum civitatis Trevirensis; here there is an error, as the Mediomatici were a Gallic nation distinct from the Treviri. In this old plate we see the walls of the town and towers on the bridge; it may be compared with another, and much finer one, in the same work, vol. v, No. 17, *Pourtrait de la ville et cité de Saintes*, Chef de la Comté de Saintonge en Guienne, 1560. The bridge is conspicuous with houses, water-mills, tower and Roman arch on it. These early woodcuts are most valuable as *documents historiques*, representing faithfully so many monuments that have been destroyed by accident and war, or levelled to make way for so-called improvements. A good illustration of this remark is supplied by Braun's first Plate, double-folio size, *Londinum*, which exhibits the tall spire of old St. Paul's, the houses on London bridge, St. Gyles in the fælde (sic) etc. The following sentence in the description, (like that in Tacitus, *Annals*, xiv, 33) is applicable even now; *Lodras Regni metropolis et sedes habetur, viris, potentia et opibus reliquas urbes antecedit, divitiis quoque et reliqua felicitate omnes urbes occidentem spectantes facile superat*. The engraving of Trèves is accompanied by an historical sketch by no means free from error; it commences with the same legend as the *Gesta Trevirorum*, and gives an absurd date for the foundation of the city. B.C. 1947 "*temporibus Abrahæ*"; it ends with the flight of the archbishop and the reception of a French garrison in A.D. 1682; but this year cannot be correct, because Braun's Preface was written at Cologne in 1572. Brunet, *Manuel du Libraire*, calls this author *Bruin*.

Concerning the female toilet and modes of wearing the hair we have abundant information derived from sculpture, vases and coins. Panofka, *Bilder Antiken Lebens*, Tafel xix, *Frauenleben*, No. 1. Women with the *σπαθίς* (spatula) and *λήκυθος* (oil-bottle). No. 5. A lady in an arm-chair is painting herself with a pencil, which her right hand raises to her face, while the left holds a mirror. Xenophon, *Oeconomicus*, x, 2, Ἰδὼν ποτε αὐτὴν, ᾧ Σώκρατες,

ἐντετριμμένην πολλῶ μὲν ψιμυθίῳ, ὅπως λευκοτέρα ἔτι δοκοίη εἶναι ἣν ἦν, πολλῇ δὲ ἐγχούσῃ, ὅπως ἐρυθροτέρα φαίνοιτο τῆς ἀληθείας.

Das Leben der Griechen und Römer nach antiken Bildwerken dargestellt von Ernst Guhl und Wilh. Koner, 1864; § 45 Die Tracht.—Die Weibliche Kopfbedeckung und Haartracht, pp. 194-198; p. 195, Fig. 226, a-i, heads of Athenian women in Terracotta, and Figs. 232, 235; also p. 206 sq., use of paint for the face, and mirror in shape like a bowl or saucer (*patera*), figs. 231, 234. Comp. the beautiful *figurines* from the tombs at Tanagra, which have yielded the richest finds of this class; the excavations were begun in 1873: *Encyclopaedia Britannica*, ninth edition, 1888, has an excellent article on Terracottas by Professor J. H. Middleton, vol. xxiii. pp. 190-195; v. esp. p. 191 sq., figs 1-4, and notices of Collections and Literature at the end. "In some cases the lady . . . is looking in a circular mirror." The *photogravures* in the Catalogue of the d'Amecourt Collection (*Monnaies d'or Romaines et Byzantines*) afford numerous and varied examples of the modes in which women dressed their hair, from republican times down to the Eastern Empire: see my Paper on Touraine, &c., *Archaeol. Journ.*, vol. xlv, p. 328, note 1; *ibid.* Appendix, p. 353.

Catalogue of Greek and Etruscan Vases in the British Museum, vol. i, No. 735, Hydria. Female figure seated in a chair, in her right hand an uncertain object perhaps a mirror seen obliquely: No. 738 a female attendant stands before her holding a mirror. Vol. ii, No. 1,355, toilet of Aphrodite(?) . . . on the right a youthful male figure (cf. Ovid, *Art. Amat.* ii, 215 sq. *Nec tibi turpe puta, quamis tibi turpe placebit, Ingenua speculum sustinuisse manu*), Adonis(?) stands behind the seated figure holding in his right hand a mirror. See General Index, Toilet-Scenes.

Caylus, *Recueil d'antiquités Egyptiennes, Etrusques, Grecques, Romaines et Gauloises*, vol. iii, p. 331 sq., Pl. LXXXIX, Nos. v and vi, and esp. vol. v, pp. 173-176, Pl. LXII, No. 4. Composition des anciens Miroirs. A Baumeister, *Denkmäler des Klassischen Altertums*, vol. iii, p. 1,692 sq., s.v. *Spiegel*, "eines solchen runden Handspiegels bedient sich die Dame, welche in Abbildung 1775 (Terrakotta-figur) sich ihr Haar ordnet. Murray's Handbook for Algeria and Tunis by Sir R. L. Playfair, ed. 1887, Excursion from Tunis to Carthage, pp. 288-292; Museum p. 289, Objects of the Roman period. "Amongst the most curious is a *cippus* containing bas-reliefs of the principal occupations of a Roman lady's day—toilet, work and reading.

Of all the modern authorities for the Roman toilet, Böttiger's *Sabina* still remains far the best, though published more than 80 years ago. It is both entertaining and instructive, and has been justly described as a "charmant opuscule, aussi spirituel qu'érudit." A French translation appeared in 1802, entitled *Sabine ou Matinée d'une dame romaine à la fin du premier siècle de l'ère Chrétienne*. The following parts of the book will be found useful, as illustrating the relief from Neumagen:—vol. i, pp. 111-137, Zweite Szene. Haarschmückerinnen, Salben, Haarfärberey, Spiegel, Haarnadeln; pp. 138-152, Anmerkungen; pp. 153-173, Beilage zur Zweiten Szene, Verschiedene Arten des Haarputzes und der Schmucknadeln bey den Römerinnen; pp. 283-306, Vierte Szene. Grausamkeiten gegen Sklavinnen, u.s.w.; pp. 307-326, Anmerkungen. Böttiger translates into German, preserving the original metres Ovid. *Art. Amat.*, iii,

235-243; Id. Amores i, 14, 13-18; Martial, Epigrams, ii, 66; Juvenal. Satires, vi, 485-500; the last two passages have been quoted above, For the use of mirrors see esp. vol. i, p. 134, Sie (die alten Römerinnen) hatten lebendige Spiegelhalter, Sklavinnen, deren einziges Geschäft bloss darin bestand, dass sie, während sie sich von den übrigen Haarschmückerinnen kräuseln und aufsetzen liessen, mit einer kunstmassigen Gewandtheit den Blick ihrer Gebieterin bewachen und ihr den Spiegel bald so, bald so vorhalten mussten, cf. Taf. iii, iv; Toilettenkastchen.

To previous citations I add two more—one from a poet, and the other from a philosopher.

Propertius, Elegies, edit. Frid. Jacob, lib. v, [iv], 7, 75,

Deliciaeque meae Latris, cui nomen ab usu est,
Ne speculum dominae porrigat illa novae.

Seneca ends the first book of his *Naturales Quaestiones* by moralizing on mirrors and denouncing the luxury of his own times; cap. xvii, vol. ii, p. 658 sq., edit. Elzevir. Postea rerum jam potiente luxuria, specula totis paria corporibus auro argentoque caelata sunt, denique gemmis adornata: et pluris unum ex his feminae constitit, quam antiquarum dos fuit illa, quae publice dabatur imperatorum pauperum filiabus. . . Jam libertinorum virgunculis in unum speculum non sufficit illa dos, quam dedit senatus pro Scipione.

A disproportionately large eye is conspicuous in some coins of Phaselis, a sea-port in *confinio Lyciae et Pamphylicae* (Livy, xxxvii, 23). On the obverse is "the prow of a galley fashioned like the fore-part of a boar" (Herodotus, iii, 59, καὶ τῶν νηῶν καπρίους ἐχουσῶν τὰς πρῶπας ἡκρωτηρίασαν, and Baehr's note); on the reverse is a stern with aplustre and the legend ΦΑΣ, in an irregular incuse square: B. V. Head, *Historia Numorum*, a Manual of Greek Numismatics, pp. 578—580; Hunter's Catalogue, Pl. XLIII, Nos. 8-12. Mr. Head says that the types are appropriate to a maritime city . . . and confirm the belief of the ancients that swift galleys called φάσηλοι took their name from this town; but most authorities explain the derivation by the resemblance to the pod of a kidney-bean, phaselus, φάσηλος: see Liddell and Scott s. v. As to the Latin form of the word, v. Professor Key's Dictionary, "faselus, faseolus, better forms of ph." For the position of Phaselis and its surroundings consult Conybeare and Howson, *Life and Epp. of St. Paul*, edit. 8vo, vol. i, pp. 193-4, and map at the end—Countries adjacent to the north-eastern corner of the Mediterranean: and for the coins, Eckhel, *Doct. Num. Vet.*, tom. iii, p. 5 sq.

The open work on the bulwarks of the Neumagen boats may be illustrated by reference to Froehner, *La Colonne Trajane*, p. 67, No. 1, Deux canots . . . appartenant à la flottille danubienne, et destinés à transporter les provisions de l'armée; they are therefore analogous to those described in my text. Le siège du timonier (gubernator) . . . a pour décoration une petite balustrade à jour. Cf. *ibid.* Plate opposite p. 97, No. 23.

In this subject, as in many others, Montfaucon, the greatest of French antiquaries, affords valuable assistance: tome iv, partie ii, livre ii, qui comprend la navigation, la manière de construire les vaisseaux, et leur différente forme, pp. 203-238, Pls. CXXXIII-

CXXXVII folio size, esp. CXXXIII Rostra ou 'Eperons, Aplustre. P. 212, On voit dans cette première proue et dans les deux suivantes un grand œil, il y en avoit sans doute un autre de l'autre côté: ces deux grands yeux faisoient que toute la proue avoit la figure informe d'une tête d'animal. V. also livres iii and iv, with accompanying Plates.

Among the representations in stone of ancient galleys I should be disposed to give the foremost place to that in the Louvre, with a Victory standing on it. Formerly the figure and the vessel were separate; now they are united, and occupy a commanding position at the head of a stair-case leading to galleries of antiquities. A full account of the monument is given by Baumeister, s.v. Seewesen, vol. iii, pp. 1631—1634; Abbildungen 1693 Prora von Samothrake, 1694 Als Diere erklärt (Assmann). P. 1632 Das lehrreichste und zuverlässigste Schiffsbild des klassischen Altertums. The article contains references to Conze, and A. Cartauld, Sur la trière Athénienne, &c., étude sur les monuments nautiques—Monuments publiés par l'Association des études grecques. A restoration, on a reduced scale, may be seen in the collection of casts belonging to the Cambridge Antiquarian Society.

The three youths at a table, in the Neumagen relief, wear the *sagum*, which was especially a military costume, but also the dress of slaves and poor persons: v. Dictionary of Gr. and Rom. Antt., s.v. They have round their necks the *focale*, the subject of an epigram by Martial xiv, 142,

Si recitaturus dederō tibi forte libellum,
Hoc focale tuas asserat auriculas.

i.e. guard against the hearing of bad verses, Smith's Lat. Dict. Assero.

I have mentioned the use of the ram's head as an artistic ornament; Clarac supplies an example, Musée de Sculpture ancienne et moderne, Pl. 117J, No. 332E; Text. t.ii, p. 1191, 232, E. Urnes cinéraires de Salonique, the rams' heads at the corners are connected by a festoon. Comp. Engravings from Ancient Marbles in the British Museum, Part x, Plate LVI, fig 2, Sepulchral cippus, of which the front and sides are shown. This is a better illustration than that given by Daremberg and Saglio, s.v. Ara, Tome i, première partie, p. 352, fig. 426 autel d'un héros, cippe rond . . . orné de guirlandes suspendues à des patères, qui alternent avec des têtes de béliers.

The heads of horned animals—rams and goats—at the upper corners of heathen altars, may remind us of the Scriptural phrase, "horns of the altar": Exodus, xxvii, 2; xxix, 12; Leviticus, iv, 7 sqq.; 1 Kings, i, 50; ii, 28. They were projections of shittim wood overlaid with brass, to them the victim was bound when about to be sacrificed, Psalm cxviii, 27; Smith's Dictionary of the Bible, Articles *Altar* and *Horn*.

Besides the apposite references to Clarac given in the preceding notes, consult the following for a full discussion of the Amazons—their history and representation in art. Planches tome ii, Pl. 112, Achille vainqueur de Penthésilée. Pl. 117, 115A, 117A, Combat d'Amazones—Sarcophage de Salonique. Pl. 117C—J. Bas-Relief de la frise du Temple de Diane Leucophryne à Magnesie sur le Méander, with explanatory text, tome ii, première partie, pp. 638-646; seconde partie, Appendice, pp. 1168—1223.

A passage in Æschylus relating to the Amazons deserves notice. Supplices, edit. Wecklein, 1885, v. 293 sqq.

καὶ τὰς ἀνάνδρους κρεοβόρους δ' Ἀμαζόνas,
εἰ τοξοτενχεῖς ἦτε, κάρτ' ἀν ἡκασα
ὑμᾶς.

Dindorf reads κρεοβρότους, and Paley † κρεοβότους τ'. V. note by the latter editor. The poet here speaks of the Amazons as eating flesh: Linwood in his Lexicon to the author says "cannibal," but this is very doubtful. The lines just quoted favour the derivation from a privative and μάζα a cake: (Ἀμαζόνες) ἐκαλοῦντο . . . Σανροπάτιδες διὰ τὸ σαύρας πᾶσασθαι, ὃ ἐστὶ γεῦσασθαι. Ἀμαζόνες ἐκαλοῦντο . . . οἷα μὴ μάζαις ἀλλὰ κρέασι θηρίων ἐπιτρεφόμεναι. Eustathius ad Dionysium Periegeten, p. 110 edit. Stephens. Geographi Graeci Minores, edit. Car. Müller (Didot), vol. ii, p. 155, Dionysii Orbis Descriptio, v. 828, ibid. p. 363, Eustath. Commentarii. On the other hand, the name is usually explained as coming from α and μαζός (*mamma*), because the right breast was cut off "that it might not interfere with the use of the bow;" which, however, seems to have been a later addition to the myth. A third etymology has been proposed: ce nom dérive de *masa*, qui veut dire lune dans la langue tscherkesse (Circassian): E. Vinet, s.v. Amazones in Daremberg et Saglio's Dictionary. For the reference to Æschylus I am indebted to my colleague Professor Ridgeway.

I exhibited a beautiful intaglio, sard, from the Cabinet of the Rev. S. S. Lewis, bearing an Amazon on horseback, astride. This position is very rare, if not unique in gems. Her left hand holds the reins, and her right the *bipennis*; the action of the horse is very spirited, and the style of workmanship indicates a good period of art.

Mr. Edward J. Hopkins, Organist of the Temple Church, London, has contributed an important article Organ to Sir George Grove's Dict. of Music and Musicians, 1880, vol. ii, pp. 573-608. He begins with the use of this instrument by the Jews, Greeks and Romans, and gives illustrations from a monument in the Museum at Arles, and from the obelisk of Theodosius (ob. A.D. 395), which has been photographed, at Constantinople. But I have not found in his essay any notice of the remarkable representation at Nennig. See also a memoir by the same author, The English Medieval Church Organ, Archaeol. Journ., vol. xlv, pp. 120-157, continued ibid., 423-440. Baumeister's elaborate account of the *hydraulis* forms a part of the art. Flöten, vol. i, pp. 563-569, v. figs. 600-602, and esp. 603 Orgel und Posaune beim Cirkus-spiel (Mosaik), Nach Wilmowsky, Bonn, 1865, § 1 Blasebalg und Windkessel, § 2 Die Tastatur.

These recent publications have not superseded the excellent History of Music by Dr. Burney, 1782, v. vol. i, p. 490 sq., Reflections on the construction and use of some particular musical instruments of Antiquity. He relates the invention of the organ by Ctesibius in the time of Ptolemy II Euergetes, and cites Claudian, Athenaeus and Vitruvius; the fine medallion of Valentinian had not escaped him. Ibid. vol. ii, p. 65, he gives at length a Greek epigram attributed to the Emperor Julian the Apostate (cf. Archaeol. Journ. vol. xlv, p. 122 sq.) and at p. 66, a passage from Cassiodorus who flourished under King Vitigas the Goth, and was Consul of Rome A.D. 514. For Vitruvius see edit. Rode, Text and Plates, Lib. x, Tab. xx, Forma xv

(cap. 13) *Hydraulica*, *Wasserorgel*; and Wilmowsky, *Die Römische Villa zu Nennig und ihr Mosaik*, p. 11, note 10. Upon this difficult chapter "innumerable commentators" have pastured.

Mr. Cecil Smith has favoured me with the following passages; Seroux d'Agincourt, *Histoire de l' Art par les Monuments*, tome iv, Pl. XI (see *ibid.* tome ii, p. 40). The relief on the Theodosian Column showing the organ is in the lowest row of figures, and above the Latin inscription; two youths are standing on the bellows. [English Translation, vol. ii, Sculpture, Tav. x, fig. 5, Eastern side of pedestal. The subject appears to be the Emperor in his tribune with a large assembly of people looking at some dancers: hence the organ is appropriately introduced. The engraving, if compared with the photograph, will be found inaccurate in details]. Catalogue of Engraved Gems in the British Museum, No. 1792, Water organ, played by a man, who is seen beyond it; at each side is a figure working the pumps. The latter are absent from the mosaic at Nennig; otherwise, the two designs resemble each other closely. The Rev. C. W. King, *Antique Gems and Rings*, vol. ii, pl. xxxviii, fig. 8 (*Arts-Sciences*); *ibid.*, p. 62, he gives a clear account of the *Hydraulis*, and translates the *locus classicus* in Athenaeus, lib. iv, cap. 75; edit. Schweighaeuser, Gr. and Lat., vol. ii, p. 176, *Καὶ τὸ ὑδραυλικὸν δὲ ὄργανον δοκεῖ κλειψύδρα εἶναι, κ.τ.λ.* See *Archæologia*, Index to vols. 1-50, S.V. Organ, for mediæval organs.

The inquirer will derive great advantage from studying the *West-deutsche Zeitschrift für Geschichte und Kunst*. Herausgegeben von Dr. F. Hettner und Dr. K. Lamprecht, commenced in 1882.

It contains not only many interesting articles (*e.g.* Jahrgang vi, Heft ii, pp. 119—154, *Römische Münzschatzfunde in den Rheinlanden von Museumsdirektor Hettner*; esp. p. 139, coins probably struck in Londinium.) but also critical notices of recent publications, especially those issued by local Societies, showing great activity in archaeological research: see *Bibliographie* at the end of some numbers, arranged in two divisions—i. Books, A. Roman period, B. Middle Ages, C. Modern, D. Local histories, E. Art, F. General culture; II, Serials that have appeared in Western Germany and adjoining countries. *Museographie* has also been included, and here we have a copious record of new acquisitions, *e.g.*, Jahrgang vi, Heft iii, 1887, pp. 286-317.

An excellent map of Trèves and its environs (*Karte von Trier*) may be obtained from Linz, whose establishment is near the Bibliothek and Trierischer Hof; the scale is 1: 25,000; roads and even foot-paths, woods, rocks, churches &c. are marked on it, so that the pedestrian will find it very useful in his excursions. A large plan of the city, *Carte topographique*, accompanies the French guide-book for Trèves, also published by Linz. He has an exceptionally good stock of antiquarian works on sale, and will procure others if possible.

I have omitted, or only referred to, the Imperial Palace, Porta Nigra, Basilica and Cathedral, because these buildings are described in the handbooks compiled for the use of travellers, and copious information concerning details is afforded by the authorities cited above. The Roman Court of Justice has been converted into a Protestant church (die Erlöserkirche): v. Die Basilika in Trier. *Deren Geschichte, Wiederherstellung und Einweihung zur evangelischen Kirche am 28 September, 1857*, gr. 4°. It is ill-suited for preaching

by reason of acoustic deficiencies, as I can testify, having twice attended Divine service there. For the Cathedral see *Der Dom zu Trier in seinen drei Hauptperioden: der Römischen, der Frankischen, der Romanischen* beschrieben und durch 26 Tafeln erläutert von Dr. J. N. von Wilmowsky. The fine coloured Plates are of folio size.

Monsieur Victor Simon wrote some excellent Memoirs on the Antiquities of Metz which appeared in the Transactions of the Académie Royale (afterwards Impériale) of that city: they were specially recommended to me by Monsieur Auguste Prost, and I found them very useful. In one of these publications entitled "Notice sur une Médaille de Valens, etc. (année 1839—1840), he discusses the period when the Aqueduct was built. On account of the style of masonry it has been assigned to the Upper Empire, and Drusus is usually named as its author. For these statements I believe there is no foundation in the works of any ancient writer; they rest only on conclusions drawn from the stones used in building. But such evidence by itself would be insufficient, as the architecture of the Romans, unlike the sculpture, continued for a long time substantially unchanged; some confirmation therefore would be required to support so early a date. In this case the proof of another kind points in the opposite direction. A small copper coin of Valens was discovered September 1839, enclosed in the cement of the floodgate at the East end of the arches: it bore on the obverse the Emperor's head to right, and on the reverse a Victory. This circumstance would lead us to place the construction of the aqueduct after Constantine—an opinion which the history of the time renders probable. "L'intérêt que le gouvernement d' alors avait de s'assurer de la fidélité de toutes les villes menacées de l'irruption des barbares, dut engager à leur procurer des avantages considérables. . . . Il (l'aqueduc) dut être construit ou sous Valentinien I^{er} et Valens, ou sous Gratien, ou sous Valentinien II et Théodose I^{er}, ou sous Arcadius et Honorius.

The following *brochures* by M. Victor Simon will interest the classical antiquary:—

Notices Archéologiques, année 1842, planche.

Notice sur les Sépultures des Anciens, 1843-44, planche.

Notice Archéologique sur Metz et ses Environs, 1856, 2 planches.

Notice sur une statuette trouvée près de Gorze, &c. 1858, planche.

Documents archéologiques sur le Département de la Moselle 1859 (?).

In the last pamphlet the author has given a good summary of the statistics of this region, classified under the headings—Celtic period; Roman period; Middle Ages and subsequent times. M. Simon's remarks are eminently suggestive. '*Epoque romaine* is sub-divided as follows: Voies, Bornes milliaires, Murs, Fortifications, Camps, Ponts, Arcs, Aqueducs, Théâtre, Amphithéâtre, Cirque, Temples, Autels, Palais, Tombes, Edifices privés, Statues, Mardelles, Inscriptions, Objets d'art en bronze, Poteries. At page 5 we learn that there were other aqueducts besides the one described above. On a découvert un autre aqueduc qui passait à environ sept kilomètres de Metz, par Longeau et Chazelles. On a trouvé à Metz des aqueducs dans la rue des Bons Enfants et dans la rue de la Tête-d'Or.

To the paragraph on Walls, page 3, I add the words of a very distinguished Archaeologist, M. Robert: "C'est en nombre prodigieux que les inscriptions et autres débris antiques existaient dans les remparts,"

quoted by M. Louis Audiat in his opusculé, "La date des murs Gallo-Romains de Saintes," page 10.

I have referred to the absurd derivation of Metis (Metz) from Marcus Mettius. This name is given in Cohen's *Medailles consulaires*, Gens Mettia, p. 215 sq., No. 104. The type of Juno Sospita shows that Lanuvium was the *berceau* of the family, and Venus Nicephore alludes to the divine origin and victories of Julius Cæsar.

In accounts of the monuments of this district the towns Saarburg, Saarlouis, and Saarbrücken often occur, and must be carefully distinguished. As the names imply, all three are situated on the river Saar, an affluent which falls into the Moselle at Conz, near Trèves. I have mentioned them in their geographical order, proceeding from north to south.

After all that has been said about Neptune or Jupiter on the Merten column, it is quite possible that we have here some local divinity. It does not follow because groups like the one described above occur only in Roman settlements that they belong to the mythology of that nation, for we know how readily the conquerors admitted the gods of subjugated races into their comprehensive pantheon. It would be easy to multiply examples in ancient sculpture of the rider trampling on a prostrate foe : *vide* Lindenschmit's *Tracht und Bewaffnung des Römischen Heeres*, während der Kaiserzeit mit besonderer Berücksichtigung der Rheinischen Denkmale und Fundstücke, Tafel vii, No. 3 : text, p. 23. *Ibid*, Taf. viii, No. 1, p. 24 ; and *Die Alterthümer unserer heidnischen Vorzeit*, Heft iii, Taf. 7, Nos. 1 and 2 ; Heft xi, Taf. 6, No. 2. Compare a coin of Trajan careering over Decebalus. On the medals of the Constantine period this type appears often, one might say too often, as it is a very cruel one.

The student of the antiquities of Metz will come across Venantius Fortunatus who mentions the Salia (Seille), a tributary which the Moselle receives immediately below the city. See Migne's *Patrologia*, tom. lxxxviii, lib. iii, cap. xiv, *Ad Villicum episcopum Mettensem. Mettensis urbis situm et ejus amœnitatem describit, &c.*

V. 5. Hinc dextra de parte fluit, qua (var. lect. qui) Salia fertur Flumine sed fluctus pauperiore trahit. *Ibid.*, Lib. vii, cap. iv.

Isara, Sara, Chares, Schaldis, Saba, Somena, Sura, Seu qui Mettin adit, de Sale nomen habens.

He also praises the productiveness of the neighbouring country.

Certatur varia fertilitate locus.

A visit to the market at Metz, well supplied with fruit and vegetables, will prove that the same encomium is deserved at present.

This writer, who flourished in the sixth century, has received more attention than his intrinsic merits could reasonably claim, perhaps because he was the last of the Latin poets in Gaul. He wrote eleven books of poems, some in the figure of a cross, square, or lozenge, so that in this respect they resemble the Idyl of Porphyrius on the Organ. His relations with Sainte Radegonde are particularly noticed by Augustin Thierry, *Récits des Temps Mérovingiens*, tome ii, 5^{ème} et 6^{ème} Récit. In the *Pièces justificatives* at the end of the volume, most readers will find their curiosity concerning his style abundantly gratified.

From the title-page of the *Histoire de Metz par des religieux Bene-*

dictins, one would suppose that this publication was anonymous, but the names of the authors Dom Jean François and Dom Nic. Tabouillot appear in the Privilège at the end of vol. i.

In addition to the books quoted above consult for the history of Metz, Pertz, Index to tome viii, and tome xxiv, pp. 489-549, *Historiæ Mettensis monumenta varia*; and for the Cathedral, *Histoire et Description Pittoresque de la Cathédrale de Metz*, etc., par Emile Bégin, 2 vols., 1843, with many illustrations.

Hucher, *L' Art Gaulois, ou les Gaulois d' après leurs Médailles*, gives some account of the coinage of the *Mediomatrici* in part i, page 41, but more fully in part ii, page 69 *et seq.* Les peuplades de l' Est, en rapports plus immédiats avec les Grecs et les Romains, ont adopté assez généralement les types monétaires de ces peuples. On page 70 there is a woodcut of a coin, No. 102; legend *MEDIOMA*, M and E being in ligature. Obverse, head, with a *coiffure* apparently of braided hair; Reverse, winged griffin that has a hooked beak, and wings ending in a volute which is the most remarkable part of the device; it is rushing to the right impetuously.

For the mediæval coins of Metz see Lelewel, *Numismatique du Moyen-Age*, iii^{ème} partie, pp. 199-212, Table xxxi (A.D. 960—1360): Barthélemy, *Numismatique du Moyen-Age et Moderne*, pp. 285-288, and Table des Ateliers monétaires; Notice sur une Trouvaille de Monnaies Lorraines des xii^e et xiii^e siècles faite à Saulxures-lès-Vannes par MM. A. Bretagne et E. Briard, pp. 16-21; extrait des Mémoires de la Société d'Archéologie Lorraine pour 1884: F. de Saulcy, *Monnaies de la ville et des évêques de Metz*.

In Archaeology, as in many other subjects, Germany has led the way, and is still pre-eminent. So far back as the Session 1826-27, the Programme of the University of Bonn included two courses on Christian antiquities, one by the Protestant, the other by the Roman Catholic Professor. Lectures were also delivered on Greek and Roman Architecture; and Art in the age of Pericles was explained with special reference to the Elgin Marbles.

Amongst the apparatus employed as ancillary to Academical instruction we find *Gypsotheca ad illustrandam historiam artis antiquæ, cum Museo antiquitatum academico*. Any prospectus of the Berlin University, issued during the last decade, will show what advances have been recently made, and to what extent classes for these studies have been sub-divided. As an example of progress I may refer to the magnificent collection of Casts which Professor Michaelis showed me at Strassburg last September, occupying 14,300 square feet.

Though some time must elapse before we can overtake the most learned nation in Europe, it is satisfactory to know that our countrymen are at last endeavouring to remove the reproach of neglect so long and so deservedly cast upon us. At Oxford Mr. Fortnum's collection, rich in bronzes and other relics of classical antiquity, is now added to the Ashmolean Museum. The Rev. Greville Chester has deposited there Oriental remains—Phœnician and Hittite—also Greek and Græco-Roman gems, "perfect examples of Hellenic workmanship." Mr. Flinders Petrie and his coadjutors have exhibited and, in some cases, presented, objects found in recent excavations, and thus the Egyptian series vies in interest with other departments. The Cyprus Exploration

Fund has contributed glass jewellery and vases; Sicily, too, has yielded up treasures by which both the drama and local ceramic art are happily illustrated. All that the University possesses in the shape of Greek and Roman sculptures and inscriptions is now collected in one place; the Galleries also will soon be extended at a cost of £3,000. Lectures on archæology are delivered by Professor Percy Gardner every term, and are numerous attended. Further details will be found in the *Oxford Magazine* for November 21st and December 5th, 1888; and March 13th, 1889.

At Cambridge general antiquities and those of the neighbourhood are lodged in the same building as the Classical Casts, a very extensive Collection, which is accompanied by an Archæological library of about 2,500 volumes in juxtaposition with it. From the published notices it is evident that the lecturers pay due attention to the connection between art, literature and history, which is specially requisite in a University, and that they also illustrate their subject by communicating to Students the results of the most recent discoveries. For some years the Antiquarian Committee has shown great activity; gathering objects together, preserving and arranging them, and rendering them accessible to the public. Their annual Reports give an account of accessions to the Museum classified under the following heads: i. Prehistoric; ii. Roman; iii. Saxon; iv. Christian Antiquities; v. Ethnological; vi. Various; vii. Books; viii. Portraits, Photographs, Drawings, &c. A Catalogue raisonné of the Casts has been edited by Dr. Waldstein.

Nor has the Metropolis lagged behind the old Universities. In 1873 the writer of this Memoir, at the request of the Council, gave a course of Lectures on Classical Archæology at University College; he believes that an attempt was then made for the first time in London to treat the subject comprehensively. More recently Sir Charles Newton filled the chair endowed by the late Mr. James Yates's bequest. Mr. Stuart Poole has now succeeded to this appointment, and discharges its duties with the aid of distinguished *collaborateurs*. The instruction is supplemented by demonstrations at the British Museum, so that "the best school of Greek art in the world" offers to the class advantages not to be obtained elsewhere. From the Prospectus for the Session 1889-90 I infer that prominence will be given to Mediæval Art, both in the east and in the west, down to the Renaissance. During the current year Mr. Talfourd Ely has also lectured on his Travels in Greece at University Hall.

We cannot now pause to inquire whether the present educational *regime* is good or bad; but while it lasts, we must deal with actualities. As a rule, undergraduates will study nothing beyond what they are going to be examined upon. Under these circumstances, if we wish them to learn things as well as words, we should not rest satisfied till Archæology is made a necessary and indispensable part of the higher Classical Examinations in all our Universities.

It only remains for me to express with gratitude my obligations to Dr. Hettner of Trèves and M. Auguste Prost of Metz, from whose writings I have transcribed many details: for information relating to Oxford and Cambridge I am indebted to the kindness of Professor Percy Gardner, and of my Brother, the Rev. S. S. Lewis.