

THE ANTIQUITIES OF VIENNE.

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APPENDIX.

(See Vol. LI., pp. 251 and 371.)

Under the friendly guidance of Mons. De Bianzat, Ingénieur de Mines, a resident at Clermont, I went to see the so-called *Muraille des Sarrasins*, which has probably escaped the notice of many visitors—the only vestige of Roman occupation still remaining above ground in the city. It can be reached by the allée des Salles, a street off the Place de Jaude behind the statue of Desaix; or if the traveller is making the excursion to the Puy de Dome, he may find this monument by proceeding for a few minutes along the rue Blatin, and then turning to the left. The wall consists of square blocks of lava, between which seven rows of bricks, like bonding tiles, have been laid. Four engaged columns of the same materials stand out conspicuously, and between two of them traces of an arch may be discerned.

Roman architecture was attributed incorrectly to the Saracens, for, with few exceptions, such as detached towers in the Pyrenees and in the amphitheatre at Arles, (?) though they penetrated as far as Touraine, that nation did not build when they invaded France. See *Facsimile of the Sketch-book of Wilars de Honcourt*, edited by Professor Willis, p. 39 seq. Explanation of the Plates. Plate X. "De tel maniere fu li sepulture d'un Sarrazin q'io vi une fois." This tomb of a Saracen or rather of a pagan, for he who was not a Christian was a Mahometan in the eyes of a contemporary of the Crusades, is apparently sketched from memory. P. 40, note p., M. Quicherat remarks that "*murs Sarrasins*" is a mediæval term always meaning Roman ruins. M. V.-J. Vaillant informed me that a part of the enclosing wall of the Roman camp at Boulogne, which has disappeared, bore the same appellation.

As in Germany the boundary-wall extending from the Rhine to the Danube was "universally ascribed to the power of the Daemon," so the French gave the name of their most dreaded enemies to fortifications erected in a period long antecedent to the appearance of the Arabs in Western Europe.

On former occasions I have referred to some valuable publications concerning the Pfahlgraben, and especially to Col. Cohausen's *Römische Grenzwall*; but I take this opportunity of inviting attention to a still more important work on the same subject, commenced by order of the Reichs-Limes-Kommission. It is entitled *DER OBERGERMANISCH-RAETISCHE LIMES DES ROEMERREICHS . . . herausgegeben von dem militaerischen und dem archaologischen Dirigenten O. von Sarwey, Generallieutenant zu Dienst, und F. Hettner, Museumsdirector*, and will probably be completed in 40 to 50 numbers (*Lieferungen*) profusely illustrated; the price to subscribers will be

from 125 to 160 marks. The first number has already appeared, containing the forts (*Kastelle*) at Butzbach, Murrhardt and Unterbödingen.

Many lakes in Auvergne now fill up the craters of volcanos; they may be seen in the Map of Le Mont Dore et ses Environs, between pp. 274 and 275 of *Joanne's Guide, France—Auvergne et Centre*, 1892. The little Lac de Guéry within a few miles of Mont-Dore-les-Bains is an exception: *ibid.*, p. 278, "Il est beaucoup moins profond que les autres lacs de l'Auvergne, parce qu'il ne remplit pas comme eux un cratère éteint, mais qu'il a été formé par le relèvement du sol autour de ses bords."

Vercingetorix was an Arvernian, and Gergovia, 7 kilomètres from Clermont, was the scene of his most brilliant exploits; for here he compelled Cæsar to abandon the siege and to retreat beyond the Allier. See *Histoire de Jules Cæsar par l'Empereur Napoleon III.*, Text vol. II., pp. 268–283, livre III., chap. X.; *Atlas Planches*, 21, *Plan de Gergovia*; 22 *Camps de Cæsar, Vue du Plateau de Gergovia*. So we find the hero and the place giving names—the former to an avenue, the latter to a boulevard in the chef-lieu du Département du Puy-de-Dôme. This chieftain holds a position corresponding to that of Arminius (Hermann) in Germany, and judging from various representations of him which the streets of Clermont exhibit, his achievements seem to be as fresh in the memory of Frenchmen as those of Lord Nelson among ourselves. A statue of him has been erected near Alise Ste. Reine (between Dijon and Tonnerre), on the plateau of Mont Auxois—the site of the ancient Alesia, where he was besieged by Cæsar, and at last surrendered: *op. citat.*, Text vol. II., pp. 298–323, livre III., chap. X. § XII., *Blocus d'Alesia*, § XIII., *Détails sur les fouilles opérées à Alise*. Pl. 19, *Carte générale de la campagne de l'an 702*: pl. 25, *Plan d'Alesia*, folding page; pl. 26, *Vues du mont Auxois*; pl. 27 sq., *Détails des Travaux Romains à Alesia*. Duruy, *Histoire*, tome I, p. 50, with engraving of the statue, p. 64.

Glück gives a list of Celtic names occurring in Cæsar, but Vercingetorix does not occupy its alphabetical place; however it will be found, p. 75, note 2, under the heading Conconnetodumnus, with an explanation, *i.e. valde fortis dominus: cinget (fortis)* . . . in Verbindung mit der Verstärkungspartikel *ver*. Cf. p. 174, Jenes *ver* ist nicht lat. *vir* . . . sondern Kymr. *guer*—(=*ver*) das später in die Formen *guor*—, *gor*—, *gwr*— überging (S. Zeuss, 151. 867. S. u. f.).

For the coins struck by the defender of Gaulish independence I presume the best authority is the *Catalogue des Monnaies Gauloises de la Bibliothèque Nationale*, rédigé par Ernest Muret, et publié par les soins de M. A. Chabouillet, pp. 84–87, nos. 3772–3780. This elaborate work is accompanied by an Atlas of Plates admirably executed, which M. Henri de la Tour has edited. No. 3774 bears on the obverse the legend VERCINGETORIXS, cf. nos. 3777–3780, where we should notice XS, and Atlas, Pl. XII., 3774–3778. Isaac Taylor, *The Alphabet*, vol. II., 92, mentions the use, in some early inscriptions, of XΣ as well as KΣ for *x*. Cf. *Cæsar, Bell. Gall.* I, 29, 1. In castris Helvetiorum tabulæ repertæ sunt litteris Græcis confectæ, et ad Cæsarem relatæ; *ibid.*, VI., 14, 3. (*Druides*) Græcis ulantur litteris. and Strabo, lib. IV., cap. I., § 5, p. 181, ὥστε καὶ τὰ συμβόλαια Ἑλληνιστὶ γράφειν.

The stork appears on the coins of Vercingetorix, nos. 3784-3786 and 3802, as in the gens Cæcilia: Cohen, *Medailles Consulaires*, Pl. VIII., figs. 10, 11, *vide supra*. See other examples in Table des Matières of Muret's Catalogue, s.v. Cigogne, attaquant les chevaux d'un bige, mangeant un serpent, &c.

The following books may be consulted with advantage by those who wish to study the coinage of the Arverni:—*Lelewel*, *Type Gaulois ou Celtique*, 1841, *Index Alphabetique*, s.v. *Arvernes*; *Atlas*, *Planche VII.*, no. 39, *Arverne* . . . INGETORIX. (*sic*) in the text, but in the plate he has XS. Nos. 59-63, centre PIXTILOS.

Duchalais, *Medailles Gauloises faisant partie des collections de la Bibliothèque Royale*, 1846, pp. 1-5, Epasnactus, Vergasillaunus, Viigotalus, Incertains, Pl. 1, no. 1.

Hucher, *L'Art Gaulois, ou Les Gaulois d'après leurs Medailles*, 1868, p. 50. *Index of Plates*; Pls. 3, no. 2; 19, no. 1; 20, no. 2, &c. For the names of Gallic chieftains see Table du Texte de l'Art Gaulois, which immediately follows the Index of Plates. In this work, for the most part, the coins are considerably enlarged; some of them are counter-marked.

The Catalogue by M. Muret, mentioned above, contains Monnaies des Arverni, nos. 3614-4033; observe that there are more than four hundred examples! An type du renard 3963-3989; indépendants, 3693-3718; sous la suprématie edienne, 3682-3692. In some we see imitations of the Greek type and ΦΙΛΙΠΠΟΥ on the reverse in various forms, e.g., no. 3614 ΦΙΛΙΠΠΙΟΥ; no. 3884 has for legend EPAD on a coin of Epasnactus, an Arvernian chief, who occurs in Hirtius, Bell. Gall. VIII., 44, included in Oudendorp's edition of *Cæsar's Commentaries*. No. 3900, *et seqq.*: the device on the obverse is derived from the denarii of the Gens Plætoria, with the legend CESTIANVS, for which see Cohen, *Medailles Consulaires Eclaircissements*, p. 252, pl. XXXII. This series is illustrated by the Atlas that accompanies the Catalogue, plates XII., XIII., Arverni, Nos. 3614-4007.

Rollin et Feuardent, Catalogue d'une Collection de Médailles de la Gaule en vente à l'amiable, avec les prix fixés à chaque numéro, 1864. As this brochure is now 30 years old, the prices marked must be regarded as only approximate; however it will be useful to the collector. V. p. 11 *sq.*, Arvernes, Chefs Arvernes.

From the good workmanship of some Arvernian coins we may infer that this people had attained a high degree of civilization before Cæsar's invasion. The material for those struck in gold must have been imported, for, as Monsieur De Biauzat informs me, that metal has never been found in their country.

Notitia Dignitatum Occidentis, edit. Böcking, p. 120*, cap. XL., mentions the Arverni,

[12] Præfectus Lætorum

Gentilium Suevorum Arvernos Aquitanicæ Primæ. Annotatio, p. 1115* *sq.*, a copious note with many citations.

For *Arverna* as an ancient name for Clermont we have the authority of Sidonius Apollinaris, one of the most eminent *littérateurs* under the Lower Empire, who flourished in the fifth century

after Christ, and wrote poems (Carmina)—three of them Panegyrics—and Epistles; though not educated for the church he was appointed bishop of this see: *Epist. lib. III.*, 1, p. 240 init., edit. Baret, 1879, forte pergens urbem ad Arvernam. A more famous name is that of the pulpit-orator Massillon, who held the same office. But one still greater than they has shed the lustre of genius on Clermont. Blaise Pascal was born here (1623), and he is commemorated by a fine bronze statue seated, that adorns a triangular garden in the Place Saint-Hérem, close to the road leading from the town to the railway station. The one erected by the city of Paris under the arch of the ground-floor of the Tour de Saint-Jacques de-la-Boucherie, being in the Rue de Rivoli, is too well known to require more than a passing allusion. Marin, *Quinze Jours à Paris*, 1849, p. 125, states that the church to which this tower belonged was demolished in the Revolution of 1789; see also *Galignani's Paris Guide*, pp. 34 and 271 (6^{ème} Arrondissement) with engraving. Pascal chose the plateau of the Puy-de-Dôme for the experiments made by his brother-in-law, Perier, to prove the pressure of the atmosphere. A French writer justly remarks on this important discovery, "C'est de cette époque que date la physique moderne": Article in the *Nouvelle Biographie Générale*.

I subjoin the titles of some publications belonging to the bibliography of Auvergne, in addition to those cited above:—

Catalogue du Musée de Clermont-Ferrand, 1861. This is an interesting collection, in which the objects are classified. § IV. Antiquités Egyptiennes, Gauloises et Gallo-Romaines 1^{re} salle, vitrine circulaire. § V. Antiquités Gallo-Romaines 1^{re} salle grande vitrine, pp. 73–112.

Observations sur les travaux qui doivent être faits pour la recherche des objets d'antiquité dans le département de Puy-de-Dôme, par l'Abbé Lacoste, 1824.

Account of the Remains of the Gallic Roman Temple discovered on the summit of the Puy-de-Dôme in 1873, by the Rev. Prebendary Scarth, *Archæol. Journ.* Vol. XLVI.

Le Puy-de-Dôme, ses ruines Gallo-Romaines et son Observatoire par Antoine Tillion, avec 6 vues photographiques par l'auteur, 1876.

Le Puy-de-Dôme, ses ruines Mercure et les Matrones, avec carte, plan, photographies et dessins par P.-P. Mathieu, 1876.

Découvertes à Chamalières d'un Denier d'argent de Lothaire, et d'un Cimetière Mérovingien à Saint Mart, par M. Michel Cohendy, 1880.

Un nouveau Cachet d'Oculiste Romain trouvé dans la Commune de Collanges (Puy-de-Dôme), par M. Robert Mowat, 1881.

Dr. A.—E. Plicque, of Lezoux, *Étude de Céramique Arverno-Romaine*, 1887.

Polyphème, Talisman d'Amour, 1892.

Lug, le Dieu de l'Or, 1892.

Dr. Plicque is a voluminous writer; no less than sixteen publications, chiefly relating to the pottery of Auvergne, are advertised on the cover of the last mentioned pamphlet.

The inquirer should also consult Mr. Roach Smith's Memoir on

Potters' marks discovered in London, *Collectanea Antiqua*, vol. I., pp. 148-166, Plates L.-LIIL, esp. p. 161 sq., "some of the potters' names are decidedly Gaulish." *Ibid.*, vol. VI., pp. 48-75, there is a full account of a discovery of manufactories near Moulins-sur-Allier, and notices of statuettes and other objects in white clay—a material rarely found elsewhere—accompanied by many illustrations.

Lezoux is north-east of Clermont, and near the river Allier, (*Elaver*), which joins the Loire a little below Nevers, so that it was easy to convey the ceramic products of Auvergne by this river to Nantes, and thence to export them to Britain.

In the autumn of 1892 I saw in the Museum of Saint Germain a small bronze head with horns (*cornu*) and short hairs, as of a bull, which is there described as that of a river god. It is numbered 31896, and placed in the centre of Salle XVII., between a bust of Minerva helmeted and a statuette of Mercury winged, wearing the *petasus*, and holding the *crumena* in his right hand. This object was found by Dr. Plicque near Lezoux, and he received for it 3000 francs, having been offered 8000 francs by the Berlin Museum.

Dr. Plicque thinks that we have here a symbol of Achelous, and it corresponds sufficiently with the appearances of that river according to Sophocles, *Trachiniæ*, v. 11 seqq.

φοιτῶν ἐναργῆς ταύρος, ἄλλοτ' αἰολος
εῤῥάκων ἐλικτὸς, ἄλλοτ' ἀνδρείῳ κῦτει
βοῦπῤῥωρος.

The old reading here was τύπῳ Βούκρανος, which is found in the MSS., but Strabo, p. 458, lib. X. cap. 11., § 19, has the variant given above, which is preferable for the sense. See the notes in the editions of this play by Prof. Campbell, 1881, and Prof. Jebb, 1892. Similarly we find in Euripides, *Iphigenia in Aulis*, v. 275, the words *πρύμνας σῆμα ταυρόπουον* (bull-footed) applied to the river Alpheus.

Comp. B. V. Head, *Historia Numorum*, p. 180 sq., coin of *Eniadæ* in *Acarnania*, Rev. **OINIADAN**, head of man-headed bull, Achelous; Leake, *Numismata Hellenica, European Greece*, p. 79 sq.: *Catalogue of the Hunterian Collection* by Combe, Tab. XL., fig. 15, Text p. 218, where the device is improperly described as *caput Minotauri*.

But Dr. Plicque's attribution cannot be accepted as certain, because the Achelous is not the only river deified with this form (*tauriformis Aufidus*, *Horace, Odes* IV., 14, 25). See Leake, *Op. citat., Sicily and adjoining Islands*, p. 57 sq.; on the coins of Gela we see an andromorphous bull, fore-half or whole, which is the river Gela, and this is proved by water-plants in conjunction with it. *Cf. Virgil, Æneid*, III., 702.

[Immanisque Gela fluvii cognomine dicta.]

Sic in Heyne's *Virgil* edited by Wagner, to indicate that the line is considered to be spurious, or at least dubious. *Cf. omn. B. V. Head, Op. citat., Manual of Greek Numismatics*, pp. 121-124, figs. 75, 76, rushing man-headed bull, and head of young river-god Gelas. Around are three river fishes, corn-wreath and corn-grains, indicating extraordinary fertility produced by the stream.

Daremberg and Saglio, *Dict. Antiqq. Gr. et Rom.*, Art. Circus, give an engraving of the great Mosaic of the Games at Lyons, together

with some similar ones; fig. 1523, a peculiarity should be observed here, "L'intervalle qui separe les *metæ*, placées aux deux extrémités, est rempli, non par une construction s'élevant au-dessus de l'arène, mais par deux bassins bordes de murs, formant un carré long." In this excellent article the following figures also especially deserve attention, 1518, Loge du président des jeux; 1520, Cirque, d'après la mosaïque de Barcelone, with inscriptions; 1521, Cirque, d'après le bas-relief Mattei; 1532, presiding magistrate on ivory diptych; 1534, lamp. Bazin, *op. citat.*, p. 327, has a woodcut, "Bordure de la mosaïque des Jeux du Cirque; *ibid.*, p. 380, he describes this beautiful work of art, and concludes by remarking, "C'est un magnifique tableau aux couleurs brillantes, dont le temps n'a pu ternir l'éclat." Cf. *ibid.*, pp. 213-215. *Catalogue Sommaire des Musées de la ville de Lyon*, p. 134, full page engraving of the central part of the mosaic. Gori, *Museum Florentinum*, vol. II., tab. LXXIX.

The coins struck by the Romans in Judæa show how carefully they respected the religious feelings of the subject population, which they must have regarded as narrow-minded and superstitious prejudices: cf. *Juvenal*, XIV., 96-106.

Quidam, sortiti metuentem sabbata patrem, &c., and *Persius*, V., 184.

Labra moves tacitus, recutitaque sabbata palles.

For Pilate's money see B. V. Head, *Op. citat.*, p. 684 (γ), Roman procurators of Judæa, A.D. 6-66. Small bronze coins . . . bear, as a rule, the representation of a plant, the name of the reigning emperor and the year of his reign in Greek characters. During the regnal years of Tiberius, 16-18, coins were struck by Pontius Pilate; the year 18 is that of the Crucifixion. Madden, *History of Jewish Coinage*, Plates by Fairholt, 1st edition, Chap. VI, The Procurators, pp. 147-149, nos. 13-16 Pilate. No. 13 may serve as a specimen, obv. ΤΙΒΕΡΙΟΥ ΚΑΙΣΑΡΟΣ ΛΙ .Σ, year 16 = A.D. 29, *Simpulum*. Rev. ΙΟΥΛΙΑ ΚΑΙΣΑΡΟΣ. Three ears of corn bound together; Δ stands for *λυκάβας*, the year: v. *Liddell and Scott's Lexicon*, s.v., and *Eckhel*, *Doct. Num.* Vet., vol. IV, p. 394 sq.; cf. *ibid.*, chap. entitled Numi Alexandrini, pp. 26-98, p. 57, Vespasianus, ΑΥΚΑΒΑΝΤΟΣ ΔΕΚΑΤΟΥ Æquitas stans. Λ .ΙΑ. Avis, *cujus caput muliebre loto insignitur* . . . Numus prior singularis est propter scriptum plene ΑΥΚΑΒΑΝΤΟΣ.

Donaldson, *Architectura Numismatica*, Plate facing p. 341, no. 92. Coin engraved on a larger scale—Pharos at Alexandria; comp. p. 346, Λ on one side of the tower Η on the other indicating the 8th year of the emperor's reign.

Another explanation of the letter Λ has been proposed in the British Museum Catalogue of Greek coins, Alexandria, 1892, Introduction, § I. Chronology, p. XI., "The symbol Λ for year is of uncertain origin. It first appears on coins which I (R. S. Poole) have attributed to Ptolemy IV. Philopater, struck in Cyprus, &c. (*Cat. Ptol.*, pp. 62, 63, Pls. Lagidæ XIV., nos. 2-5 . . .) Probably the symbol is a conventional form of the Egyptian sign for year in the demotic character." Cf. *omn.* B. V. Head, *Op. citat.*, p. 718, Greek cities of Egypt. Alexandria, "the symbol Λ is an Egyptian sign which in papyrus inscriptions stands before numerals, thus ΛΑ, ΛΒ, ΛΓ, &c. . . . Occasionally, however, the Λ is replaced

by the word **ΕΤΟΥΣ**. Note 1. See *Berl. Blatt.*, IV, 145. We may remark that in this series the symbols of heathen mythology are conspicuously absent: Madden, p. 135 sq.

We have seen that traditions about Pilate are connected with the mountain that bears his name in the neighbourhood of Vienne. According to many superstitious legends Mont Pilatus, in the canton Lucerne, also derives its name from the procurator of Judæa. But another explanation has been proposed; some think that the word is only a corruption of *pileatus*, from *pileus*, a cap, and therefore refer its origin to the clouds that gather round the summit. This agrees with a saying common amongst the inhabitants,

Wann Pilatus tragt sein Hut,
Dann wird das Wetter gut.

Murray, *Handbook for Switzerland*, Route 16. But comp. Berlepsch, Schweiz, in *Schmidt's Reisebücher*, edit. 1882, Route 32, p. 121 sq.. Der Pilatus, Die heutige Bezeichnung kommt wohl a. d. Lateinischen von '*pilare*,' d. h. kahl machen,—od. auch v. d. Worte '*pileatus*,' Da er als Wetter-Wahrzeichen für d. Umgebung gilt, so sagt ein altes Volks-Spruchwort :

Hat Pilatus einen Hut
Wird das Wetter recht und gut,
Hat er aber einen Degen,
So kommt sicher gar bald Regen.

A second biblical personage, and of the same period, also appears in the annals of Vienne—Archelaus, the son and successor of Herod the Great, but only an ethnarch, never having received from the Romans the title of king, though St. Matthew says, ii., 22, Ἀρχέλαος βασιλεύει ἐπὶ τῆς Ἰουδαίας ἀντὶ Ἡρώδου τοῦ πατρὸς αὐτοῦ; so on the reverse of his coins we read the legend ΕΘΝ (αρχου): Madden, *History of Jewish Coinage*, 1st edition, p. 38, note 4. The types are remarkable, exhibiting a trident, prow of a ship, and galley with oars, which probably denote the sovereignty over the sea-ports Cæsarea (Στράτωνος πύργος) and Joppe, conferred on Archelaus by Augustus: Josephus, *Bellum Judaicum*, lib. II., cap. VI., § 3: Madden, *Op. citat.*, pp. 91–95, Text and Notes. The Jews complained of his tyranny; he was therefore summoned to Rome, and after the hearing of the case banished to Vienne, where he died. Josephus, *Antiquitates*, lib. XVII., cap. XIII., § 2, Καὶ ὁ Καῖσαρ ἀφικομένου ἐπὶ τινων κατηγορων ἀκροᾶται καὶ αὐτοῦ λέγοντος, καὶ ἐκείνον μὲν φνῆσα ελαύνει, εὐὸς οἰκητήριον αὐτῷ Βιενναν πόλιν τῆς Γαλατίας, τὰ δὲ χρήματα ἀπηνέγκατο. Archelaus is called Ἡρώδης ὁ Παλαιστίνος by Dion Cassius, lib. LV., cap. 27, v. notes edit. Sturz, no. 222, vol. VI., p. 191. Strabo, p. 765, lib. XVI., cap. 2, § 46. Καὶ ὁ μὲν ἐν φνῆῃ διετέλεσε, παρὰ τοῖς Ἀλλόβριξι Γαλάταις λαβὼν οἰκῆσιν.

In the parable of the *pounds*—a rendering in the Authorised Version, which has become inaccurate, of *μνᾶ*, mina = about £4—De regnum capessituro servis argentum committente, where our Lord says, Ἀνθρωπὸς τις εὐγενὴς ἐπορεύθη εἰς χώραν μακράν, λαβεῖν ἐαυτῷ βασιλείαν καὶ υποστρέψαι (Luke xix., 12). He is supposed to refer to Archelaus, who went to Rome in order to procure for himself royalty; v. Bloomfield *in loco*.

The following extracts from Eusebius relating to Blandina, will

suffice to prove the extreme cruelty of the persecution in Gaul, which I have mentioned above: *Historia Ecclesiastica*, edit. Heinichen, 1868, lib. V., cap. I., § 18, 'Ἡ Βλανδὶνα τοσαύτης ἐπληρώθη ἐννάμειος . . . και θαυμάζειν ἐπὶ τῷ παραμένειν ἔμπνουν αὐτὴν, παντὸς τοῦ σώματος διέρ-
'ρωγὸτος καὶ ἡνεωγμένον. § 41, 'Ἡ δὲ Βλανδὶνα ἐπὶ ξυλῶν κρεμασθεῖσα προῦκειτο βορὰ τῶν εἰσβαλλομένων θηρίων. § 56, Καὶ μετὰ τὰς μάστιγας, μετὰ τὰ θηρία, μετὰ τὸ τήγανον (melting-pan), τοῦσχατον εἰς γύργαθον (net) βληθεῖσα ταύρῳ παρεβλήθη, καὶ ἱκανῶς ἀναβληθεῖσα πρὸς τοῦ ζῶου, μηδὲ αἰσθῆσιν ἐτι τῶν συμβαινόντων ἔχουσα διὰ τὴν ἐλπίδα καὶ ἐποχὴν τῶν πεπιστευμένων καὶ ὁμιλιῶν πρὸς Χριστόν, ἐτύθη καὶ αὕτῃ.

Heinichen's excellent edition contains in one volume Prolegomena, a Critical Commentary, and at the end four copious Indexes and Tabula Chronologica.

Bazin, *op. citat.* Lyon antique, chapitre sixième, le Christianisme.

Les Martyrs lyonnais et viennois de l'année 177.—Lettre authentique conservée par Eusèbe. p. 307.

Inscriptions chrétiennes. p. 319.

I have hinted that M. Aurelius, probably for political purposes, attempted to revive the old practices of the popular religion. Whatever his motive was, there can be no doubt as to his conduct: *Augustan History*, edit. Hermann Peter, 1884 (Teubner Series), IIII Julii Capitolini M. Ant. Philosophus, C. 13, § 1, Tantus autem timor belli Marcomannici fuit, ut undique sacerdotes Antoninus acciverit, peregrinos ritus impleverit, Romam omni genere lustraverit retardatusque a bellica profectio sit. celebravit et Romano ritu lectisternia per septem dies. The sacrifices of valuable property which the Emperor made on this emergency are recorded, *ibid.*, c. 17, § 4. In foro divi Trajani auctionem ornamentorum imperialium fecit vendiditque aurea pocula et cristallina et murrina, vasa etiam regia et vestem uxoriā sericā et auratā, gemmas quin etiam, quas multas in *repostorio sanctiore* Hadriani reppererat. We find a fact somewhat analogous in the history of Athens. Pericles, encouraging his countrymen to resist the Peloponnesian invasion, mentions the gold ornaments of the statue of Athene in the Parthenon as a part of their resources. *Thucydides* II., 13, ἀπέφαινε δ' ἔχον τὸ ἄγαλμα τεσσαρκάοντα τάλαντα σταθμὸν χρυσοῦ ἀπέφθου (refined, *aurum recoctum*), καὶ περιαιρετὸν εἶναι ἅπαν. χρησαμένους τε ἐπὶ σωτηρίᾳ ἔφη χρῆναι μὴ ἐλάσσω ἀντικαταστήσαι πάλιν; with references in Goeller's note. Bishop Thirlwall, *History of Greece*, vol. III., p. 121, edit. 1839 (p. 89, edit. 8vo.).

Professor Ridgeway, *Origin of Metallic Currency and Weight-Standards*, p. 211; *ibid.*, p. 220, there is a notice of fragments of inscriptions recently discovered at Athens, relating to the purchase of materials for this statue. V. Memoir by Dr. Ulrich Kohler, Berlin Academy of Science, 1889, and M. Foucart, *Bulletin de Correspondance Hell.* 1889, p. 171. Another parallel is supplied by St. Ambrose; when he was archbishop of Milan "he sold, without hesitation, the consecrated plate for the redemption of captives": Gibbon, *Decline and Fall*, chap. XXVII., vol. III., p. 377, edit. Smith. I heard the learned prelate, cited above, in the House of Lords using this act as a precedent in favour of the proposal to secularize the property of the Established Church in Ireland.

While perambulating foreign cities, we often meet with names that

remind us of antiquity; Vienne has its Café des Allobroges, the Gallic tribe of which it was the capital; Marseilles has a Café Phocéen, indicating that it was originally a colony founded by Greeks from Asia Minor. So at Budapest we see the Hotel Pannonia, at Palermo the Hotel Trinacria, and at Spezzia the Vicolo di Aulo Persio Flacco.

M. Tony Desjardins in his article, "Le Temple Romain de Vienne en Dauphiné," in the Congrès Archéol. de France, XLVI^e Session, 1879, pp. 422-435, with Héliographe facing p. 432, disputes the usually received explanation of the Inscription on the façade. P. 425, "Il n'existe que des trous, et tous ceux qui ont voulu les interpréter ont été forcés d'en négliger une partie pour faire concorder le texte de l'inscription qu'ils croyaient pouvoir admettre, avec quelques-uns de ces scellements." He also arrives at the conclusion that the edifice was erected after the Antonine age, *i.e.*, 140-170 A.D., and by second-rate artists under provincial influence, the monuments at Rome of the same epoch being superior in style, and especially in details.

Sainte Colombe, after whom a district of Vienne is named, has been called la première martyre de la Gaule Celtique, but it is doubtful whether she has a just claim to such precedence. According to some accounts she suffered in the persecution under M. Aurelius, according to others, at a later period, under Aurelian, Emperor A.D. 270-275: *Acta Sanctorum*, edit. Bollandists, 7 Martii, tom. II., p. 427, XVII. Kal. Apriles, 16th March, S. Columba. Tres sunt hujus nominis Virgines et Martyres, quarum primaria est Senonensis in Gallia . . . cæsa gladio die XXXI. Decembris. The saint's relics are said to have been preserved in a church at Sens dedicated to her.

Pliny, *Nat. Hist.*, bk. II., chap. XLVI., sect. 46, § 121, edit. Sillig, gives an account of the Winds, of which there were originally only four, from the cardinal points; afterwards they became more numerous by subdivision. See the Supplement (*Auctarium*) by Bailey to the English edition of Forcellini, designatio ventorum ex Gesnero, a diagram founded on passages cited from Pliny, Vitruvius, Gellius, Apuleius, and Solinus edited by Salmasius and prefixed to his *Plinianæ Exercitationes*. Pliny identifies the Circius with Argestes and Cæcias—the West-North-West wind. His description of it would suit very well for the Mistral (*Murray, Handbook for France, Provence and Languedoc*, Preliminary information, § 2.) Idem in Narbonensi provincia clarissimus ventorum est circius, nec ullo in violentia inferior, Ostiam plerumque recta (v. l. recto) Ligustico mari perferens, idem non modo in reliquis partibus cœli ignotus, sed ne Viennam quidem ejusdem provinciæ urbem attingens, paucis ante milibus (sc. passuum) jugi modici occurso tantus ille ventorum coercitus. The shelter thus afforded to Vienne must have been doubtless very favourable to the cultivation of the vine, which the mosaic of Sainte Colombe represents.

See also *Aulus Gellius*, lib. II., cap. 22, edit. Delphin., p. 83, lines 9-15. Favorinus is said to quote from *Cato's Origines*, Ventus Cercius, cum loquare, buccam implet; armatum hominem, plaustrum oneratum percellit. *Seneca, Questiones Naturales*, V., 17, Variorum

edition (Elzevir), tom. II., p. 777, where this violent wind is praised as being conducive to health. "Galliam Circius (infestat), cui ædificia quassanti, tamen incolæ gratias agunt, tamquam salubritatem cœli sui debeant ei. Divus certe Augustus templum illi, cum in Gallia moraretur, et vovit et fecit. *Pliny*, lib. XVII., cap. II., sect. 2. § 21, edit. Sillig. In Narbonensi provincia atque Liguria et parte Etruriæ contra circium serere imperitia existumatur, eundemque oblicum accipere providentia; is namque æstates ibi temperat, sed tanta plerumque violentia ut auferat tecta.

I have already noticed rustic calendars, *menologia*, Ducange, *Glossarium ad Scriptores mediæ et infimæ Græcitatæ*, explains the religious use of the same term, *Μηνολόγιον*, Liber ecclesiasticus Græcorum, qui Latinis vulgo Martyrologium dicitur, in quo Sanctorum vitæ quolibet die per tot annos summatim exponuntur, vel certe nomina recitantur, ex quo non semel quæ ibi habentur in *Μηναία* referuntur. Comp. Seroux d'Agincourt, *History of Art by its Monuments*, vol. III., Painting, Pl. XXXI., Scelta di diversi soggetti dipinti in miniatura nel greco Menologio della Biblioteca Vaticana IX. Secolo. This MS. contains 430 miniatures, Pls. XXXII., XXXIII., Miniature lucidate sopra l'originale.

A good illustration of *utricularii* is supplied by the engravings in Dr. Fr. Kaulen's *Assyrien und Babylonien nach den neuesten Entdeckungen*, 1882, pp. 8, 9, Fig. 2, Kelek oder Schlauchfloss auf dem Tigris (Nach Place); Fig. 3, Herrichtung der Schlauche zu einem Floss; assyrisches Relief aus Khorsabad (Nach Place); Fig. 4, Schlauchfloss auf einem assyrischen Relief in Khorsabad (Nach Place). (*Op. citat.* is described, *ibid.*, Litteratur, p. 214.) Here we see the skins placed under the rafts, which justifies the use of the word *subjicere* by De Vit, *Lexicon*, s.v. Comp. Sir A. H. Layard, *Nineveh and its Remains*, 5th edition, vol. I., chap. V., p. 129, Bas-reliefs, "Three warriors, probably escaping from the enemy, were swimming across the stream; two of them on inflated skins, in the mode practised to this day by the Arabs inhabiting the banks of the rivers of Assyria and Mesopotamia; except that, in the bas-relief, the swimmers were pictured as retaining the aperture, through which the air is forced, in their mouths." Vol. II., Part II., woodcut intercalated in p. 381, a boat carrying a chariot and men floating on inflated skins. Bazin, p. 106, "Les outres qu'ils fabriquaient avec des peaux de bouc servaient aux différents usages du transport des liquides et de la navigation," and Inscription," note 4; Hirschfeld, No. 1815.

Livy, book XXI., chap. 27, in his account of Hannibal's passage of the Rhone, informs us that the Spaniards put their clothes into leather bags (*in utres vestimentis conjectis*), and leaning on their shields (*caetris*) placed under them swam across the stream. The *caetra* also was made of hide. *Servius on Virgil*, *Æneid*. VII., 732, vol. III., p. 236, in Burmann's edition of this author; and references in Forbiger's note. *Cæsar*, *De Bello Civili*, I., 48, Lusitani, peritique earum regionum caetrati citerioris Hispaniæ, consecrabantur . . . consuetudo eorum omnium est ut sine utribus ad exercitum non eant.

In Gruter, p. CCCCXIII., No. 4, p. CCCXXVIII., No. 10, and

Spon, Miscellanea Erudita Antiquitatis, p. 61, a syncopated form of *utricularius* occurs; the last inscription is as follows:

COLLEGIO VTRICLAR
C. IVL. CATVLINVS DON. POS.

Short syllables were often dropped by the Romans, sometimes in writing as in *vincla* for *vincula*, *saecla* for *saecula*; e.g., *Virgil, Eclogue IV.*, 5,

Magnus ab integro saeculorum nascitur ordo,

and very frequently in pronunciation, which the metres of the Comic poets prove, for in many lines there can be no proper rhythm unless the principle of contraction is applied. Such words as *familia* and *mulieres*, that appear to be quadrisyllables, are in fact only trisyllables, and the first vowel always has the accent. See the editions of *Plautus* by Fleckeisen and *Terence* by Bentley, and Prof. Key's Essay on Terentian Metres, included in his book on the *Alphabet*, § 1., p. 143 seq.; in the latter page Hermann De Re Metrica is cited.

C. I. L., vol. XII., Nos. 729, 731, 733; commercium Arelatensium, *ibid.* p. 83. Strabo IV., 1, § 6, p. 181, πρὸς δὲ τῇ Ῥοδανῷ πόλιν ἐστὶ καὶ ἐμπορίον οὐ μικρὸν, Ἀρελάτῃ.

To this volume of the *Corpus* excellent maps by Kiepert are appended, which contain modern as well as ancient names, and will be very useful to those who study the monuments of Southern Gaul. Places are indicated where Latin inscriptions have been found: Tabula I. Gallia Narbonensis a sinistra Rhodani; II. Vallis Rhodani inferior; III. Gallia Narbonensis inter Rhodanum et Garumnam.

Vienne is so near Lyons and so closely connected with it in history, both sacred and profane, that a digression concerning a curious object, preserved in the latter city, may perhaps be allowed here. Mons. Dissard, *Conservateur* of the Museum, showed me a medallion commemorating the colonization of Lugdunum by Munatius Plancus, made of grey terra-cotta—an unusual colour. Upon it are represented the founder, behind whom there seems to be the end of a pick-axe (*dolabra*), and facing him the Genius of the colony. The medallion is fragmentary, but, judging from other examples, in the lower part of it there was a raven between these two figures. The Genius has a countenance almost feminine, and hair arranged in long twisted curls; he wears a short mantle thrown behind and a shoulder-belt made of oval links, and holds a spear surmounted by a knob.

MANTISSIMO CO
HABEAS
PROFITVM
CAESARE

Expand thus, *Genio amantissimo Coloniae*; and add *m* to *Cæsare*.

Plancus speaks the first line, the rest is the reply of the Genius. As the words would not suit the date of the original foundation of the colony B.C. 43, they have been supposed to refer to a second *deductio*, composed of veteran legionaries. At a later period the legend OPTIME AVE—FELICITER seems to have been substituted for that given above. The raven may be explained as an omen of abundance, which agrees with the titles of the city in Inscriptions, *Copia Claudia Augusta*.

Among the insignia of the augur's office the raven appears, and we have numerous examples in the coins of the triumvir Marc Antony : v. *Cohen, Médailles Consulaires*, Pls. III. and IV., nos. 12-16, Text, p. 25 sq. Or the bird in the medallion may allude to the usual name of the city ; v. *Plutarchi Moralia*, edit. Wytttenbach, Oxon., tom. V., pars. II., p. 1006, *Περὶ Ποταμῶν*, De Fluminibus, cap. VI., Arar § IV. He relates that when the foundations were being laid, ravens appeared, spread out their wings, and filled the trees ; hence the place was named Lugdunum, from *lugus*, a raven, and *dunum*, an eminence (*εἰσέχοντα*), the Celtic town having been built on the hill (Fourvières) that overhangs the modern city.

This etymology does not now meet with general approbation ; but if the ancients accepted it, as they did many fanciful, and even absurd, derivations, they might be disposed to repeat it in ceramic art. Plutarch refers to Cleitophon, a Rhodian writer, as his authority, and the whole section cited above is given at length by Zeuss, *Grammatica Celtica*, vol. I., p. 64, note* ; he says, "locum munitum proprie significat vox celtica *din* (pp. 29, 30) non *eminentem locum* (legend. *τόπον εἰσέχοντα* ?) vel *montem* ; suntque etiam oppida quædam eadem voce denominata non in monte sed in planitie sita e. gr. Lupodunum, Camulodunum, etc." (Colchester.) The latter place is not well chosen to support his explanation of *dunum*, for the Roman town, like the present one, stood on rising ground.

On the other hand, Dr. A.-E. Plicque in his dissertation entitled *Lug le Dieu de l'Or les Gaulois*, § III., Le Dieu Lug—Son Histoire, pp. 24-28, maintains that the figure, usually described as Plancus, is a Gallo-Roman peasant, who holds in his left hand the charter of foundation of the colony, and with his right presents a cup and ears of corn, symbolizing the fruit of his labours. It must be admitted that the costume favours this supposition, for the man wears trowsers (*bracæ*) that do not fit closely, as we might expect in an inhabitant of Gallia Narbonensis, which was also called Bracata. In the Trajan Column Roman officers and soldiers have these garments short and tight, but the Dacians or Sarmatians, long and loose : v. Fabretti, *Colonna Trajana*, Tav. I., no. 29, *Subligar*, veste dall' umbilico oltre le ginocchia, assettata e stretta piu de' calzoni : Froehner on the same monument, p. 66, quatre soldats vêtus d'un pantalon collant ; p. 75, le pantalon qui laisse les mollets à nu, and Index, s.v. *Dict. of Antiqq.*, 3rd edition, s.v. *Bracæ*, p. 314 sq., with three woodcuts, one from a mosaic of the battle of Issus, preserved at Naples in the Museo Nazionale (formerly Borbonico). Cf. the fine coloured plate in *Overbeck's Pompeii*, vol. II., p. 225, Die Alexanderschlacht. Evidently this change was made in the Roman uniform on account of the colder climate into which that war-like emperor led his troops.

Daremberg et Saglio, tome I., p. 746, have an excellent article on BRACÆ, BRACCAE (*ἀναξυρίδες, βράκες, θύλακοι, περισκελή*), notes 1-12, containing references to Greek, Latin, French and Danish authors. The illustrations are judiciously selected—fig. 873, Soldat romain (Colonne Trajane) ; fig. 874, Soldats romains (Arc de Constantin). The author, E. Saglio, points out that in the latter case the bas-relief is not, like some others, detached from a building of Trajan's time but contemporaneous with the erection of the Arch. It exhibits

trowsers extending down to the ankles. *Conf. ibid.*, Art. BARBARI, § III., pp. 673-676, figs. 790-798.

It is just possible that Plancus, versatile both in politics and in dress, may have adopted this costume, as in Egypt he presented an appearance far more unbecoming a Roman of high rank, dancing on the stage and playing the part of the sea-god Glaucus in curt cerulean vestments, crowned with the feathery heads of the papyrus, and deformed with the tail of a fish. *Merivale's History*, vol. III., p. 290. *Velleius Paterculus*, edit. Orelli, lib. II., cap. LXXXIII., § 2; edit., Lipsius, folio, printed by Plantin, Antverpiæ, 1607, p. 58. But *caeruleatus*, *loc. citat.*, might perhaps mean that he painted himself of a dark blue colour, to look like a marine deity. However, the face of the figure in the medallion is provincial, and different from the type which we are accustomed to see in statues, busts and family coins.

Bazin, *Villes Gallo-Romaines*, Lyon Antique, Introduction historique, §§ 1-3, pp. 188-190, sketches the character of Plancus, and relates the circumstances under which he founded the colony of Lugdunum, with a copy of the Inscription on his tomb still existing at Gæta, note 1, p. 190.

It ends with the words COLONIAS. DEDVXIT. LVGVDVNM. ET. RAVRICAM. The latter is also called Augusta Rauracorum, hodie Augst, near Basle. Comp. Dan. Bruckner, *Versuch einer Beschreibung historischer und natürlicher Merkwürdigkeiten der Landschaft Basel*. XXIII. Stuck. Augst. 1763, with many woodcuts intercalated in the Text, v. esp. p. 2669, and *Antiquitatum Tabulæ* I.-XXVI. at the end. Cf. Mittheilungen der Historischen und Antiquarischen Gesellschaft zu Basel. Neue Folge II. Das römische Theater zu Augusta Raurica von Th. Burckhardt-Biedermann, mit 5 Abbildungen, 4to, 1882; and Mittheilungen der Antiquarischen Gesellschaft in Zürich, Zehnter Band, 1854, Inscriptiones Confœderationis Helveticæ, editit Theodorus Mommsen, § XXV., nos. 276-308, "quæ ad hanc urbem ejusque agrum pertinent." *Archæol. Journ.*, vol. XLII., pp. 195-197, my Paper on Roman Antiquities in Switzerland, and Ink-Photo of the Roman theatre at Augst, facing p. 196.

The raven above-mentioned in the medallion is perched upon rocks, probably representing the acropolis of Lugdunum. This agrees with Strabo's description of the site: p. 192, lib. IV., c. III., § 2, Λούγδουνον, ἐκτισμένον ὑπὸ λόφῳ, κατὰ κῆν συμβολὴν τοῦ τε Ἄραρος ποταμοῦ καὶ τοῦ Ῥοδανῶν, "on a slope beneath the brow of a hill," where Merivale, (*op. citat.*, vol. IV., p. 91, note 1), proposes to read ἐπὶ λόφῳ; cf. *ibid.* p. 208, c. VI., § 11, τὸ δὲ Λούγδουνον ἐν μέσῳ τῆς χώρας ἐστίν, ὥσπερ ἀκρόπολις.

In addition to passages already cited concerning Flamens and their wives the following deserve attention: *Aulus Gellius*, *Noctes Atticæ*, lib. X., cap. 15, of which the title is De flaminis Dialis deque flaminicæ cærimoniis, p. 281, edit. Delph.; regulations imposed upon the latter were, quod venenato (dyed robe) operitur, et quod in rica (veil thrown over the head) surculum de arbore felici habet; et quod scalas, nisi quæ Græce κλίμακες appellantur, escendere ei plus tribus gradibus religiosum est (forbidden), lect. dub.; the object must have been to prevent her ankles from being seen. Smith's *Dict. of Antt.*, 3rd edition, vol. I., p. 866.

Paulli Diaconi Excerpta ex Libro Pompeii Festi, De Significatione Verborum, lib. VI, edit. K. O. Müller, p. 93 (69). Flaminia dicebatur sacerdotula, quæ Flaminicæ Diali præministrabat, eaque patrimēs et matrimēs erat, *i.e.*, patrem matremque adhuc vivos habebat: see the editor's note; some word is omitted, perhaps we ought to read Flaminia camilla.

Members of this sacerdotal class frequently occur in provincial Inscriptions, *e.g.* C. I. L., vol. II., Hispania, Index, Res sacrae, p. 761, s.v. flamen, coloniæ, municipii, provinciae, Augustalis, divi Augusti, Romæ divorum et Augustorum, &c. The flaminica has similar titles. Flamonium means the dignity of a flamen, flaminium is another form of the word, and we find, but rarely, flaminatus. Some give the derivation from flare, to blow up a fire, which would apply to a sacrificing priest: *Dict. of Antt., loc. citat.* C. I. L., vol. XII, Gallia Narbonensis, Index E, Sacerdotes regionum et municipiorum, p. 928. Comparatively few substantives have the same suffix as flaminica; for a list of those ending in *ica* and *ica* see Dawson and Rushton's *Terminational Latin Dictionary*, p. 6.

I exhibited a copper coin of Vienne, which is not rare and expensive, but interesting. It bears on the obverse the head of Julius Cæsar deified (DIVI) and of Augustus (DIVI F), with the letters IMP over them; and on the reverse a palace and the prow of a galley, with the legend C. I. V. The building here represented may perhaps be the same as the Palais du Miroir at Vienne, and that to which Sidonius Appollinaris alludes in his Epistles, VII., 12, addressed Domino Papæ Mamerto, mentioned above as bishop of this city, where he says, "Nam modo scaenæ moenium publicorum crebris terræ motibus concutiebantur." The recent editor, Baret, compares the words of Avitus, aedes publica . . . sublimitas in immensum fastigiata. I quote them because they correspond so closely with the device on the coin. Eckhel, *Doct. Num. Vet.*, vol. I., p. 71, remarks that the faces on the obverse are turned away from each other, *occipite opposito* (like Janus), and that this arrangement is frequent only in the coins of Gallic cities, *e.g.*, at Nemausus (Nîmes), where we see the heads of Augustus laureated, and of Agrippa wearing the *corona rostrata*, on account of his naval victories, similarly placed: *cf.* Eckhel, *ubi supra*, p. 69. His description, however, is very imperfect, and he does not even mention the palace on the reverse. The omission will not surprise the intelligent reader, for he would have observed that the learned writer, who might justly be called the Father of Numismatic Science, has not paid the same attention to Spain and Gaul as he has to Greece and Italy. See Duchalais, *Description des Médailles Gauloises*, &c., Paris, 1846, Preface, p. II., sq. In this case the later author is more satisfactory: Reverse, "Proue de navire matée et surmontée d'une tour à plusieurs étages: l'oculus de la proue est bien distinct"; *ibid.*, p. 19, no. 35. Phaselis affords many good examples of the eye in the prow of a galley: *Hunter's Catalogue*, pl. XLIII., figs. 8-12; Head, *op. citat.*, pp. 578-580. The prow is fashioned like the fore-part of a boar. See also my Paper on Trèves and Metz, *Archæol. Journ.*, vol. XLVI., p. 223 sq., text and notes, the same feature may be observed in blocks of sandstone carved to represent two boats laden with wine casks, found at Noviomagus (Neumagen).

The letters C. I. V. were supposed by Hardouin and Vaillant to mean Colonia Julia Valentia, in Spain; but there can be no doubt that we should read V = Vienna, which we know to have been a colony from *Pliny, Nat. Hist. lib. III, cap. IV, sect. 5, § 366*. In mediterraneo coloniæ Arelate sextanorum . . . in agro Cavarum Valentia, Vienna Allobrogum. *Cf. Mionnet, Gaule Narbonnaise, no. 199*. His great work, notwithstanding many defects, still remains indispensable to the numismatist. *Bazin, op. citat. p. 9*, Introduction historique, has engraved the coin described above, and money of the Allobroges. For the latter see *Duchalais, p. 18 sq.*; and *Hucher, L'Art Gaulois ou les Gaulois d'après leur Médailles, Part I. Pl. 99, no. 3*, Hippocampe with "appendice trifide terminal" (*cf. Pl. 68, no. 2*), médaille d'argent qui se trouve sur les bords du lac Léman. *Cf. text, p. 24*. He calls attention to the differences that distinguish Greek or Roman art reflected amongst the Allobroges from the art purely Gallic amongst the Redones of Armorica and the Mediomatrices (Metz).

Rollin and Feuardent's priced Catalogue of Médailles de la Gaule, p. 5, divides the Allobroges into two classes—*mon-tagnards* with the chamois of the Alps on the reverse, and *des bords du Léman* with hippocamp. The former type is well executed, and of course very appropriate; the latter, a fabulous animal—a combination of horse and fish—may perhaps allude to the Lake of Geneva.

In the Epistle of Sidonius, quoted above, a glowing eulogium is pronounced on the piety of Mamertus, bishop of Vienne, and the zeal he displayed on behalf of his flock when they were afflicted by great calamities. It was written while the Gothic invaders were causing a panic throughout Gaul, and mentions the institution of Rogation Days by this prelate, solo tamen invectarum, te auctore, rogationum palpamur auxilio. The superscription of the letter contains the title Papa, which in Christian writers is equivalent to *Episcopus, Antistes* or *Præsul*: Ducange, s.v. Papa, Papias nomen . . . promiscue olim datum Episcopis, quos nude Papas vocabant; it may remind us of *παπᾶς*, a priest, in modern Greek, which is possibly connected with the Hebrew word *'Αββᾶ* in St. Mark xiv., 36, *'Αββᾶ ὁ πατήρ, πάντα ὀνομάζω σοι. παρένεγκε τὸ ποτήριον τοῦτο ἀπ' ἐμοῦ*. *Cf. Romans viii, 15, and Galatians iv., 6*, where the word seems to be used as a sign of affection. See *Alford's Commentary*. H. Stephanus (Estienne), *Thesaurus Linguae Græcæ*, Didot's edition, vol. I., pars I., col. 52, Article *'Αββᾶ, vide infra 'Αππα*, which is nearer the Latin Papa: *ibid.* pars II., col. 1808, *cf. vb. παπαρίζω* to call any one papa. *'Αββᾶ* does not find place in *Liddell and Scott's Lexicon*.

Any account of the antiquities at Vienne would be incomplete were the cathedral omitted: it is said to be the finest Gothic building in Dauphiné, and occupies a commanding position, in a line with the bridge. "La façade, la partie la plus belle . . . s'élève majestueusement, près du Rhône, sur une terrasse que borde une balustrade de style ogival flamboyant." Joanne, Provence, Alpes Maritimes, Corse, Route 1, p. 5, edition 1877. The local antiquary Chorier, who published his *Recherches sur les Antiquités de la ville de Vienne, Metropole des Allobroges, capitale de l'Empire Romain dans les Gaules et des deux Royaumes de Bourgogne*, in 1658, like most writers of that class, is too enthusiastic, and praises the architecture

extravagantly—"Ce superbe et royal édifice, qui peut entrer en une juste comparaison avec tout ce que la France a de plus magnifique"; p. 190, edit Cochard, 1828. He describes the Cathedral, and gives many curious details concerning monuments therein. Livre Troisième, chaps. II.-XI. and XIII., pp. 190-251, with full-page engraving facing p. 221. It was commenced at the close of the 12th century and finished in 1515, and is dedicated to Saint Maurice. I obtained a good photograph from a local artist, M. Terrier, of the Cours Brillier, Vienne.

Bazin devotes pp. 128-133 to Christian Inscriptions at Vienne, subjoining in foot-notes numerous references to Le Blant, Allmer and Hirschfeld. The first of these authorities will probably supply the English reader with all the information he requires, I therefore append the titles of some of his works :

Edmond Le Blant, *Inscriptions Chrétiennes de la Gaule, antérieures au huitième siècle.* Paris, 1856-1865, in 4°.

————— *Nouveau Recueil des inscriptions Chrétiennes de la Gaule, antérieures au huitième siècle,* 1892, in 4°.

————— *L'Épigraphie Chrétienne en Gaule et dans l'Afrique Romaine,* 1890, with indexes, especially for Bibliography, and five Plates.

————— *Étude sur les Sarcophages Chrétiens Antiques de la Ville d'Arles,* 1878, folio; v. esp. Introduction, § 5, Les Bas-reliefs des Sarcophages Chrétiens et les Liturgies funéraires, and p. 27, parfois les épitaphes des Sarcophages étaient peintes et non gravées, and Table des Matières at end of the volume.

This class of Inscriptions abounds in grammatical errors, e.g., surrictura, tomolo, morebus, plus menus, bone memorie, que for quæ, virgenales, vixet, transeit for transiit. Comp. Westropp, *Manual of Archæology*, pp. 395-406, esp. p. 398, κοιμητήριον is printed incorrectly for κοιμητήριον, properly a sleeping-room, with the secondary meaning, burial-place, *ibid.* p. 395 note.

No. 2104 in C. I. L., vol. XII. is No. 274, p. 273 in Delorme, *Description du Musée de Vienne*, Pierre tumulaire; it ends with the words

SVRRICTVRA CVM
DIES DNI ADVENERIT

No. 2111 is in Chorier, edit. Cochard, p. 178, and has a similar termination,

SVRG DIE COELO CVM
VENERIT AVTHOR

No. 2090 is in Chorier, p. 55, and is dated,

P. C BASILI. V. C. CONS.
INDICTIONE QVARTA DECIMA.

For the use of the term indiction (a period of fifteen years) v. Gibbon, vol. II, p. 333, note *a* in Smith's edition.

I have added the foregoing references to smaller publications, because the volumes of the *Corpus* are cumbrous folios, expensive and not easily accessible.

Besides symbols peculiar to the Christian creed, and subjects derived from narratives of the Old and New Testament, belief in the Resurrection and hope of immortality, frequently expressed on these sepulchral monuments, are characteristics that distinguish them from those of Pagan origin.

The first inscription given by Bazin, *loc. citat.*, belongs to the reign of Valentinian III. and the year A.D. 441; it is in the Greek language, and may be regarded as proving how far the civilization of that people had extended. *Comp. C. I. G.*, vol. III., p. 1035, Nos. 6782, 6783, *Viennæ Allobrogum*. They therefore corroborate the evidence supplied by coins. Marseilles was the chief centre from which Hellenic influence radiated through Southern Gaul. The beautiful drachmæ of that city, and the barbarous imitations are well exhibited in *Hunter's Catalogue*, pp. 190-194, Tab. XXXVI., figs. 1-18. Similarly, money of Rhoda (Rosas) and Emporiæ (Castillo de Ampurias, near Gerona) was copied by tribes north of the Pyrenees: Heiss, *Description générale des Monnaies antiques de l'Espagne*, Rhoda, p. 84 sq., *Monnayage grec*. Pl. I., figs. 1-3. Imitations Gauloises, Pl. I., figs. 4-9, showing the successive stages of degeneracy; *ibid.*, pp. 86-102, Pls. I. and II. F. De Saulcy, *Lettres à M. A. De Longpérier*, Extrait de la Revue Numismatique, Nouvelle Série, tome III., 1858, No. XXV., *Monnaies gauloises*, dites à la croix ou à la roue, with Plates at end of the volume. Hucher, *L'Art Gaulois*, &c., Part I., p. 21 sq. Pl. 101, No. 3; Part II., pp. 112-121, figs. 181-194, intercalated in the text. For the great hoard of coins found at Auriol, 28 kilomètres from Marseilles, on the road from that city to Aix, see the *Catalogue des Monnaies Gauloises de la Bibliothèque Nationale*, by MM. Muret and Chabouillet, Nos. 1-473, *Trésor d'Auriol* (Bouches-du-Rhône), and accompanying Atlas des *Monnaies Gauloises*. . . publié par M. Henri de la Tour, 1892. The engravings of the *trouvaille* occupy the whole of Plate I., which is a folio page; they are admirably executed.

In these coins we find a great diversity of types—25 altogether, heads of deities—Diana, Venus, Minerva, Pan and Hercules:—also of beasts—wild boar, bull, lion and ram—and birds—eagle, stork, &c. They appear to be imitated from the symbols used by cities of Greece and Asia Minor, and may perhaps indicate a federal union for commercial purposes. *Op. citat.*, pp. 7-9, with footnote 2 on p. 9, referring to the writings of MM. Chabouillet, Blancard and Langier, and Hucher; Pls. II., III. and IV. contain the money of Marseilles. The connection with Greece which we see in the *Trésor d'Auriol* corresponds with Church History, for it should be remembered that Christianity was first introduced into Gallia Narbonensis by missionaries who spoke Greek. So the Epistle from the faithful at Vienna and Lugdunum, relating the persecution under M. Aurelius, is addressed to their brethren in Asia and Phrygia: Eusebius, *Historia Ecclesiastica*, lib. V., cap. 1, § 3.

However, another proof of Greek influence, and that too very different in kind, may be adduced. Even the careless traveller, as he walks through the narrow and winding streets of Arles, must have observed the extraordinary beauty of the women, especially of the humbler classes which were less liable to intermixture with foreign elements; but the antiquary will not fail to recognize in their

features the refinement which he has admired in the arts of Greece—in statues, busts, medals and gems.

The *Journal de Vienne*, 18 May, 1892, contains an article by M. Cornillon in the *Feuilleton*, “*Découverte Archéologique*.” Workmen, making a channel to convey water from the brook St. Vincent to the Rhone, laid bare an old Roman road which the writer calls *Via Domitia*; but I am inclined to think this is a misnomer, and that the road named after Cneius Domitius Ahenobarbus, Consul B.C. 122, was carried only through regions south of Vienne: C. I. L., vol. XII., pp. 666–682, 1. Arelate Nemausum, 2. Nemauso Narbonem, 3. Narbone ad fines Hispaniæ, 4. Narbone Tolosam. V. esp. the copious Introduction, p. 666 sq., where many references to Strabo and other writers will be found.

Cicero pro M. Fonteio, c. IV., §§ 7, 8, edit. Orelli, vol. II., Pt. 1., p. 398, quum ad rempublicam pertineret, viam Domitiam muniri, legatis suis, primariis viris, C. Annio Bellieno et C. Fonteio negotium dedit. The whole paragraph deserves attention as it shows the care bestowed by the Roman government on their highways, chiefly no doubt to maintain their military communications. The phrase *Munire viam* also indicates a martial nation, the verb literally meaning to fortify. Inscriptions in the Pyrenees bear witness to the pains they took to keep the roads in good repair: my Paper on Antiquities in the South-West of France. *Archæol. Journ.*, vol. XXXVI., § II.

Ahenobarbus above mentioned defeated the Allobroges, B.C. 121, near the confluence of the Sulga (*hodie* Sorgue) and the Rhone, a little north of Avignon: *Livy*, *Epitome*, Lib. LXI., Cn. Domitius proconsul adversus Allobrogas ad oppidum Vindalium feliciter pugnavit. *Velleius Paterculus*, lib. II., p. 26, edit. Lipsius (Plantin), Eodem tractu temporum et Domitii ex Arvernus, et Fabii ex Allobrogibus victoria fuit nobilis.

The Roman road at Vienne, a fragment of which is described by M. Cornillon, was supposed to be the same as that called *Via magna* in the Middle Ages, which has been corrupted into *Vimagne* or *Vimaine*—the latter name still remains for the modern street south of the Champ-de-Mars (Bazin, *Plan Archéologique de Vienne*, *op. citat.*, p. 176). See M. Mermet's treatise, *Rapport sur les Monuments Remarquables de l'Arrondissement de Vienne*, contenant les Réponses à une série de questions proposées par l'Académie Royale des Inscriptions et Belles-Lettres, 1829; but this opinion has been disputed by MM. Allmer and De Terrebasse. The newly discovered portion is 10 metres wide, and formed of blocks of granite cut in irregular polygons; stones 30 centimètres high are placed on both sides to assist travellers mounting on horseback, “without the aid of a groom (*ἀναβολεύς*, cf. *Xenophon*, *Anabasis*, IV., 4, 4) to hoist them up.” *Dict. of Antiqq.*, 2nd edition, p. 1193. M. Cornillon also enumerates remains of buildings and fine mosaics—the result of excavations in the city from 1840 to 1859.

I have noticed this article partly because it may remind succeeding travellers of the advantage to be derived from local publications that supply accounts of recent discoveries; they may be sometimes inaccurate; but, as a rule, they will not fail to be suggestive.

M. Mermet's brochure is important as it gives us additional information not contained in the works previously cited, concerning

monuments *outside* Vienne—a Menhir, Tumuli, Roman roads and milestones (pierres milliaires), feudal castles (châteaux-forts), &c.

I have made free use of M. Bazin's *Vienne Antique* and M. Lafaye's article on the Mosaïque de Saint-Romain-en-Gal in the *Revue Archéologique*, Mai-Juin, 1892; and I now desire to take this opportunity of expressing my grateful acknowledgments to M. Dissard, Conservateur of the Lyons Museum, and M. Cornillon, Archiviste at Vienne, for their kind assistance and valuable indications which would otherwise have escaped my attention.