

ROMAN ANTIQUITIES IN CARINTHIA.

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The antiquities of Carinthia have been greatly neglected; as far as I am aware, no English or French author has given a detailed description of them. At first this seems strange, the province being within one day's journey from Vienna, and separated only by the Carnic or Julian Alps from Venetia. But the causes of neglect are not far to seek. Carinthia is remote from London and Paris.¹ Tirol, easily accessible, presents greater attractions to the mineralogist and geologist; while the traveller, seeking to gratify his love for the picturesque, finds more to astonish him in the lofty peaks and serrated ridges of the Dolomite Mountains than in the tranquil scenery, grand and pleasing though it is, that surrounds the Valley of the Drave.² Besides, there are here no Roman buildings still standing above ground—no temples, amphitheatres and aqueducts as we see them in Southern France.³ Nor is the district intimately connected, as Britain,

¹ Moreover, railway communication with Klagenfurt, the capital of the province, was opened much later than in many parts of Europe.

² Murray's *Handbook for South Germany*, Edit. 1890, Part II, p. 460, "sharp peaks and tooth-like ridges, rising many thousand feet into the air, . . . present the most picturesque outline." *The Dolomite Mountains*, by Gilbert and Churchill, 8vo, 1864; see especially Chap. XII: Tour through Carinthia-Zollfeld, Klagenfurt, &c. These writers are not antiquarian specialists, but they give some information which the archaeologist may find useful, v. Chap. XII, Gail Thal, p. 173, *seqq.*, Auf der Plecken on the Italian frontier—Roman road from Lienz (improperly identified with Leontium) to Aquileia—an important route of commerce, which was the portal into Venetia. Compare the *Antonine Itinerary*, pp. 276, 277, Wesseling's pagination, and *Corpus Inscriptionum Latinarum*, Vol. III,

Part II, p. 692 *sq.*; XXXI, Viæ Norici. 1. Aquileia Virunum per Saifnitz.

³ Of the temples the Maison Carrée at Nîmes is the best known, and on account of its size, beauty and preservation, deservedly so. I mention it now, because a recent discovery has been made here. "It is constructed with the optical refinement of the curved horizontal lines hitherto considered peculiar to the Parthenon and other Greek temples of the fifth and sixth centuries B.C.": *American Journal of Philology*, 1895, January-March, p. 1. For this reference I am indebted to Mr. Weale, Principal Librarian of the South Kensington Museum. This peculiarity was unknown to the builders of the Madeleine at Paris, hence the effect of straight lines in the pediment is disagreeably heavy. Similarly, as I have been informed, the architects of the Pantheon were not acquainted with Sir Christopher Wren's train of mathematical reasoning, and consequently failed in their attempts to imitate him.

Gaul and Spain are, with the course of important events in Roman history, and the names of great generals and statesmen. Some, too, may have been hindered by Goldsmith's experience recorded in a well-known line, and afraid that boors would shut the door against them.¹ I need hardly say that such apprehensions are now groundless; the archæologist will feel much more safe and comfortable in the Austro-Hungarian Empire than if he pursues his inquiries, as I have done, in Spain, Sicily or Turkey.

My object now is to fill up, at least to some extent, a gap in antiquarian studies by calling attention to monuments comparatively unknown; and I shall begin with a work of art which is far superior to all that have been found in the Eastern Alps hitherto.

In 1502 a bronze statue was discovered in the Magdalenenberg,² near Zollfeld, by a peasant as he was ploughing. It was removed to Salzburg, where it remained for a long time in the possession of the Archbishops; lastly, in 1806 it came to Vienna, and, as a *chef d'œuvre*, now adorns the great Museum of that capital, occupying the post of honour in the thirteenth hall of the Antikensammlung.³

¹ *Traveller*, lines 3 and 4.

² This hill is also called Helenenberg; and the latter name is used in the title of the most elaborate account of the figure now under consideration, viz., *Die Erzstatue vom Helenenberge Festschrift zur Begrüssung der XII Versammlung Deutscher Philologen und Schulmänner zu Wien . . .* von Robert von Schneider, Wien, 1893, folio with photographs. The locality is defined in Map No. I appended to Karnten's *Römische Alterthümer*, by Jabornegg-Altenfels; Situations-Plan des Zollfeldes mit Andeutung der Ausdehnung von Virunum nach den Gebaude-Spuren nebst Bezeichnung der in der Umgebung gefundenen römischen Ruinen und Denkmale; comp. No. II Situations-Plan vom Helena-oder Magdalenaberge mit Andeutung des Umfanges der römischen Ruinen.

Information as to the best mode of making the excursion to Zollfeld—the site of Virunum, distant a few miles from Klagenfurt—will be found in the following work, which is a part of Hartleben's Series of Guide-books: *Illustrierter Führer durch Karnten mit besonderer Berücksichtigung der Städte*

Klagenfurt und Villach sowie der Karntnerischen Seen und ihrer Umgebungen, von Josef Rabl. Mit 30 Illustrationen und einer Karte. See pp. 31, 33, 35. On his way the visitor may enjoy the fine prospect of the most extensive plain in Carinthia and of the Karawanken mountains beyond it.

³ *Uebersicht der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, p. 90, "Sie selbst ist älter als die Inschrift und wahrscheinlich die Statue eines Siegers in den griechischen Kampfspielen und ein Originalwerk aus den V. Jahrhunderte v. Chr. Erworben vom Bischofe von Gurk Matthaus Lang von Wellenburg, ward sie nach dessen Wahl zum Erzbischofe von Salzburg dahin gebracht, von wo sie 1806 nach Wien kam." The date here assigned to the statue seems doubtful: Furtwangler considers it to be the work of Polycleitus; but on account of its slender proportions I should be inclined to propose a later date, and I was glad to find that Dr. Murray of the British Museum agreed with me, and thought we had here evidence of modifications introduced by Lysippus.

Ancient statues, like ancient buildings, have often borne many names; the one now under consideration has been called Hermes Logios, Antinous, Mercury, Germanicus and an Adorante. We need not stay to examine all these appellations, but we may remark that the first is supported by the authority of the eminent scholar K. O. Müller in his *Archäologie der Kunst*.¹ He regards the uplifted right arm as an indication that the god of eloquence is here represented. This would be in accordance with expressions in Cicero's rhetorical treatises: *De Oratore*, III, lix, 220, speaking of gesticulation, he says that the arm extended to a great length is, as it were, a dart of speech²; again, in his *Orator*, xviii, 59, he develops the same idea more fully by the words *brachii projectione in contentionibus, contractione in remissis*—the arm outstretched in more vehement passages and contracted in those that are more tranquil.

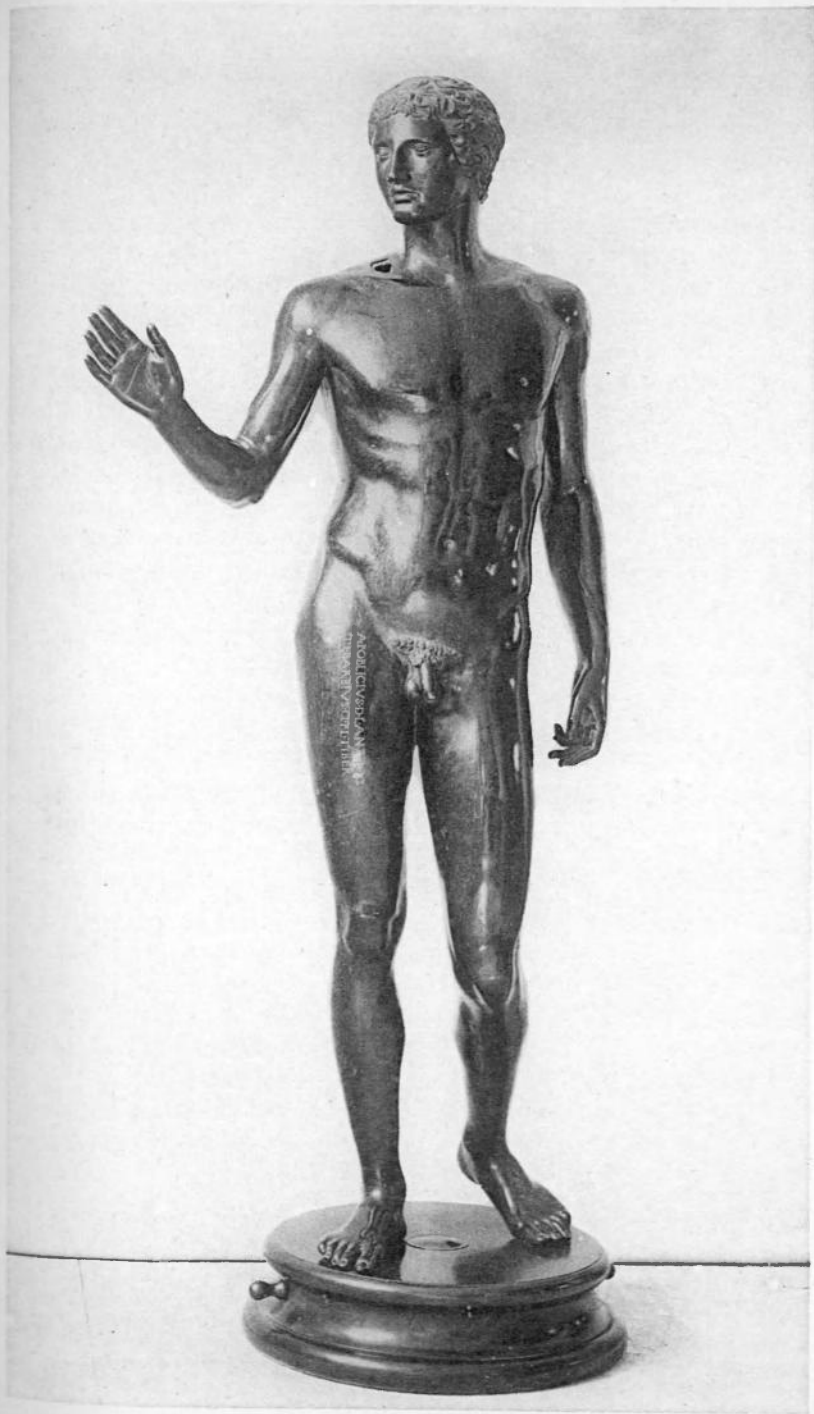
The Hermes of the Villa Ludovisi at Rome illustrates Cicero's words; there the right arm is a restoration, but the adjoining parts show that in the original it must have been extended as we now see it. Emil Braun has well interpreted the motive of this figure. The god stands absorbed in reflection, but at the same time preparing to give expression to the thoughts that fill and dominate him. (*Vorschule der Kunstmythologie*, S. 61 fl., Taf., 97; *Ruin. und Mus. Roms*, S. 579 fl. English Translation, p. 349.) With this statue one now in the Louvre should be compared; it is usually called Germanicus, but, as K. O. Müller observes, it is a Roman or Greek of later times, who is pointed out by his costume of Hermes and his gestures to be an orator. (*Handbuch der Archäologie*, § 160, Remark 4. English Translation, p. 135.)³

Investigations of this kind encounter great difficulties, as it oftens happens that the authority quoted on closer

¹ This work is sometimes quoted as the *Handbook of Archæology*. The English translation has a different title—*Ancient Art and its Remains*.

Cicero describes the action of the hand and foot also, "manus autem minus arguta, digitis subsequens verba non exprimens . . . suppletio pedis in contentionibus aut incipiendis, aut finiendis."

³ Logios, as an epithet of Hermes, corresponds well with the narrative of the reception of Barnabas and Paul at Lystra (Acts of the Apostles, xiv, 12), where the inhabitants called the former Jupiter and the latter Mercury, because he took the lead in speaking, ἐπειδὴ αὐτός ἦν ὁ ἡγούμενος τοῦ λόγου.



ADORANTE
FOUND AT MAGDALENENBERG.

inquiry turns out to be a recent addition, and that, too, in some cases made incorrectly, *e.g.*, a figure is engraved in Gori's *Museum Florentinum* which has been frequently referred to as Hermes, with a roll in his hand (Vol. I, Pl. LXIX, No. 4); but Zannoni, *R. Gall. di Firenze*, Ser. V, p. 116, asserts that the roll, left arm, head, and both feet are modern. Comp. Müller-Wieseler, *Denkmäler der alten Kunst*, Part II, p. 177, 319a. Similar mistakes appear in our English compilations, such as Rich's *Companion to the Latin Dictionary*.

The last of the above-mentioned interpretations of the bronze from Virunum is now more generally received, and it is supposed to be a youth who raises his hand as a suppliant, seeking to obtain from the gods victory in a pugilistic combat.¹ On the right thigh the following words are inscribed (*Corp. Inscr. Lat.*, Vol. III, Part 2, No. 4815):—

A · POBLICIVS · D · L · ANTIOC
TI · BARBIVS · Q · PL · TIBER.

We have here the names of two freedmen, Aulus Publicius Antiochus and Tiberius Barbius Tiberianus. They probably dedicated the statue in a sanctuary on the Magdalenenberg, where it was found.

Inscriptions on statues were not uncommon in Etruria. Mr. Dennis, in his book on the Cities and Cemeteries of that country, mentions several. Sometimes they were placed on the head, shoulder or thigh; sometimes on the border of the pallium, on the sleeve, or on the fringe of a cuirass. If we regard the bronze now under consideration as representing Hermes Logios, one of the Etruscan examples is peculiarly apposite, *viz.*, the *Arringatore* or Orator, a Senator or Lucumo, . . . with one arm raised in the attitude of haranguing—a figure in the Museum at Florence. (Dennis, *op. citat.*, Vol. II, p. 103.)²

¹ Jabornegg-Altenfels, *op. citat.*, No. CLXXXVI, p. 78 *sq.*, cites the opinions of Sikler and Eichhorn concerning this statue. Sikler thought that it was a Hermes Logios (Redegott), the work of a Greek artist in the Seleucidan period, which was set up somewhere in Syria, and afterwards acquired by the

Romans; Briefe aus Gotha vom 18 October, 1811.

- *Ibid.*, pp. 114, inscription on robe of female statue; 202, on right sleeve; 426, on fore leg of bronze Chimæra in Florentine Gallery.—TINSVIL in Etruscan characters—similarly on shoulders of griffon in the Leyden Museum; 515,

According to Apianus, who with a colleague published a work entitled *Inscriptiones Sacrosanctæ Vetustatis* at Ingolstadt, 1534, folio, the statue, when discovered, had a cap (*pileus*) of bronze gilt; but some deny this statement, and say there was a shield¹ (*clupeus*) near the right foot. Mommsen adopts the latter opinion. This object bore the following characters engraved upon it:—

M · GALLICINVS · VINDILI · f · L · BARB · L · L ·
PHILOTAERVS · PR · CRAXSANTVS · BARBI · P · S ·

“Barbius” does not occur in the English edition of *Forcellini*, Text or Appendix, nor in Smith’s *Dictionary of Greek and Roman Biography and Mythology*, but the feminine gender will be found in *Jabornegg-Allenfels*, p. 43, No. LXIX:—

BARBIAE · P · F
VERAE · VXORI ·
P · TITIVS · P · L · ADRIS
SIBI · ET · SVIS · VF
E · TITIO · P · F · CLEMENTI
AN · XII

Barbiæ piæ filiæ Veræ, uxori, Publius Titius Publii libertus Adriaticus (?), sibi et suis vivus fecit, et Titio pio filio Clementi annorum xii.

Tacitus, *Histories*, I, 25, in his account of Otho’s conspiracy against Galba, mentions Barbius Proculus, one of the life-guards (*speculatores*) who distributed to his comrades the watchword written on a tablet (*tesserarius*). De Vit, Onomasticon appended to his edition of *Forcellini*, has an article “Barbia,” consisting of three sections. *Gens Romana ex Lapidibus scriptis præsertim nota, corrupte apud Suidam pro Barbatia usurpata*. He gives several examples with references; amongst them in *nummo Græco Βαρβία* OPBIANη. For the gens “Barbatia” see Cohen, *Medailles Consulaires*, Pl. VIII, Nos. 1, 2, and *Eclaircissements*, p. 58 sq. M. Barbatius occurs on a coin of Mark

on statue of a warrior (Mars?); 518, on left thigh of an Etruscan aruspex, in a peculiar costume. See also *Micali Italia avanti il dominio dei Romani*,

folio Atlas of Plates; T. XV, Statuette muliebri in bronzo di antico stile.

¹ The shield has disappeared, together with a battle-axe (*bipennis*) which the left hand formerly held.

Anthony the Triumvir, and appears to be the same person as Cicero alludes to, *Philippic* XIII, 2, § 3: "Addite illa naufragia Cæsaris amicorum, Barbas Cassios, Barbatios, Polliones."¹

The two inscriptions on the bronze have been variously explained. Sikler thought that in the former D · L stood for *Decii legatus*, and Q · PL for *Quæstor Publicii*; but more recent critics have not agreed with him. We can hardly doubt that L is the abbreviation of *libertus*, and S of *servus*; Q · PL may be *Quintius Plautius*. TIBER has been interpreted as the equivalent of *Tiberius*, *Tiberinus* or *Tiberianus*. Some have supposed M to be *Magister*, and PR *Procurator*; but this is uncertain. The expansions as given by Eichhorn, Baron von Sachen, and Dr. Kenner are repeated by Jabornegg-Altenfels, *op. citat.*, p. 79.²

CRAXSANTVS also is an uncommon name, probably that of a Greek slave Κράξαντος, derived from κράζω; in Latin *vociferator*, one who cries aloud. We know the gens "Craxsia" from an inscription found at Geneva, and now in the Museum there:

C · CRAXSIO
VOLT · HILARO
ANNOR · XXV
VITALIO · PATER
FILIO · KARISSIMO

Inscriptiones Confæderationis Helveticæ Latinæ, edit. Th. Mommsen, p. 16, No 95.³ The volume of the *Corp. Inscr. Lat.* containing "Switzerland" has not yet appeared. To those who have not studied Palæography the letters XS may seem strange; but it can be accounted for if we bear in mind that the Romans copied the

¹ Gruter, pag. DCCCCLXXXIX, No. 3, has an engraving of the figure that shows both these accessories—"humana statura major"—which is more correct than *Lebensgrosse* (life size) in the Catalogue of the Museum at Vienna, *loc. citat.*—"Non dissimilis est illi marmoreæ quæ Romæ visitur in hortis Pontificiis sub Vaticano, et putatur Genius Principis vel Antinoi illius, etc."

- The Inscription on the thigh is

read by Dr. Friedr. Kenner, Custos des kaiserl. Münz-und Antikencabinet in Wien. "Aulus Publicius Decimi libertus Antiochenus Tiberius Barbius Quinti Publii libertus Tiberiensis." That on the shield is, according to Eichhorn, "Marcus Gallicinus Vindillæ libertus, Barbius Lucii libertus Philoterus, procurator Craxsantius Barbius posteris suis."

³ Gens Romana, barbaricæ, ut videtur, originis: v. De Vit, *Onomasticon*.

Greeks, who used XΣ rather than KΣ before the introduction of Ξ. So on coins we have the older form AXSIVS for AXIVS, and a similar orthography occurs in manuscripts still extant. See my Paper on the "Antiquities of Saintes," *Archæol. Journ.*, Vol. XLIV, p. 180, and p. 181 (with note 1), where I have made some remarks on MAXS, *i.e.*, Maxsumo. To the references there given we may add some from more recent authorities:—

Ernest Babelon, *Monnaies de la République romaine*, Vol. I, p. 246, sec. XXII Axia. Sur les monnaies, le nom des *Axi* est orthographié *Axsius*, tandis que dans les auteurs on trouve plutôt *Axius*. On écrivait de même indifféremment *Alexsandrea* et *Alexandrea*, Maxsumus et Maxumus, *cf. ibid.*, p. 128, *Æmilia*, No. 6; M. *Æmilius Lepidus*, (1) *Lépide, magistrat monétaire*, Nos. 22, 23; Cohen, *Medailles Consulaires*, Pl. I, *Æmilia*, Nos. 6, 7.¹

Dr. Isaac Taylor, *On the Alphabet*, Vol. II, p. 92, says that in inscriptions much earlier than the one on the Virunum statue XΣ as well as KΣ are used for *x*. But, as far as I know, the writer who has treated the subject most copiously is Emil Seelmann in his book entitled *Die Aussprache des Latein nach physiologisch-historischen Grundsätzen*, Heilbronn, 1885, v. esp. *Zweiter Haupttheil, Bildung und Klang der Laute, Consonantismus*, p. 352 *sq.*, and comp. pp. 131, 147, 278. He gives fifteen examples of XS from *Corp. Inscr. Lat.* The first occurs in the so-called Senatus Consultum de Bacchanalibus EXSTRAD, and the second on the tombstone of L. Cornelius, Cn. F., Cn. N., Scipio. (Orelli, *Collectio Inscr. Lat.*, Vol. I, p. 150, No. 555, SAXSVM.)

Lastly, our own mediæval coinage supplies an instance of XS: Akerman, *Numismatic Manual*, p. 304 *sq.* William the Conqueror, Pennies, No. 4: *rev.*, SEPINE

¹ I have referred to the denarii of the gens *Æmilia* for a philological purpose. They are also of great historical interest, *e.g.*, one of them with the legend TVTOR REG, guardian of the king—an office which nearly corresponds to our modern protectorate—shows the interference of the Romans in Egyptian affairs; another has on the reverse a basilica, possibly that in which St. Paul pleaded his cause before Nero,

v. Cohen, *op. citat. Eclaircissements*, p. 12, "Il est peu de familles consulaires dont toutes les médailles offrent plus d'intérêt historique que la famille *Æmilia*"; *ibid.*, p. 13, "Marcus Lepide, deux fois consul, grand prêtre, censeur avec Marcus Fulvius Nobilior et prince du Sénat, qui, envoyé par son ordre à Alexandrie pour servir de tuteur à Ptolémée Épiphanes, &c."

ON IEXEC (Exeter). In the field a cross, . . . in the angles of the cross the letters PAXS; comp. No. 6. The PAXS type was formerly of great rarity. Ed. Hawkins' *Coins of England*, Vol. I, pp. 75-77, Vol. II, Pls. XVIII, XIX, engraved by Fairholt, Nos. 240-242, p. 77, the legend of the *reverse* contains the name of the moneyer with ON—very rarely OF. *Archæologia*, Vol. XXVI, pp. 1-25, "Description of a large collection of coins (nearly 12,000) of William the Conqueror, found in 1833 at Beaworth, Hampshire." By Ed. Hawkins; plate facing p. 24, of eighteen different types of the two Williams, Nos. 8-10.

Professor Key, *The Alphabet, Terentian Metres, &c.*, p. 108, says that in Greek X was merely a guttural aspirate, equivalent probably to the German *ch*. The usual pronunciation of X as K in such words as *Χρίστος* is evidently objectionable, because then there would be two letters, differing in form, but identical in phonetic value. Moreover, there can be no question that the Greek X was a real aspirate, if we bear in mind that the Romans substituted for it H, *e.g.*, *χαίλω*, *hio*; as F and B took the place of θ; *θήρ fera*, *ὄνθαρ uber*. See the initial articles Θ and X in Liddell and Scott's *Lexicon*, 7th edition.¹ Doubtless the Romans found a difficulty in pronouncing these Greek sounds, as we English do with the Welsh double L.²

I have selected the following Inscription found at Magdalenenberg because it is one of the most important:—

luna
rosa dimidia rosa
caput Medusæ
aquilæ duæ pugnantes.

¹ Other examples are *χελιδών* hirundo, *χιμών* hiems, *χόρος* hortus. In the middle of a word NG took the place of X, as in angor a s

² See also initial article H in Smith's *Latin Dictionary*. White and Riddle, under letter X, give some graphic varieties: VXSOR for uxor, VICXSIT for vixit, CONIVNXS for conjux.

C · VETTIVS · Q · F
 POL EQ LEG VIII AVG
 ANN XLII^{II} STIP XXV^{III}
 IDEM QVAESTOR
 VETERANORVM^M
 ET Q VETTIVS QF
 POL FRATER EQ LEG
 VIII AVG ANN XL STX
 H S E
 M METILVS EQ LEG
 VIII AVGET PARRIV^S IER
 CVETI TEST POSVERVNT

ar- torques duo ar-
 milla phaleræ. milla

[Expansion.]

C. Vettius Q. f. Pol[ia] eq[ues] leg[ionis] VIII
 Aug[ustæ], ann[orum] XLII^{II}, stip[endi]orum
 XXV^{III}, idem quæstor veteranorum, et Q. Vet-
 tius Q. f. Pol[ia] frater, eq[ues] leg[ionis] VIII
 Aug[ustæ] ann[orum] XL, st[ipendi]orum XX,
 h[ic] s[itus] e[st] [de]buit esse siti sunt] M. Me-
 tilius eq[ues] leg[ionis] VIII Aug[ustæ] et P.
 Arrius her[edes] C. Vettii test[amento] posuerunt.

This Inscription was engraved on the tombstone of C. Vettius, who lived forty-eight years, served in twenty-eight campaigns, and was also paymaster (*quæstor*) of veterans; and of Q. Vettius, his brother, who lived forty years and served in twenty campaigns. They were both of the Pollian tribe, and cavalry officers in the Eighth Legion Augusta. The monument was erected by the heirs, M. Metilius and P. Arrius.¹

I have copied the Inscription from Mommsen, *Corp. Inscr. Lat.*, Vol. III, Part 2, No. 4858, rather than from Jabornegg-Altenfel's *Kärnten's Römische Alterthümer*,

¹ *Lapidarium Septentrionale*, No. 719, second line :

VETT
 CANN
 VSLM

But the name of the dedicator Vett. is doubtful, being scarcely legible.

p. 80, No. CLXXXVIII, Pl. No. 6, because the former seems to have made a more careful examination of the original; but the discrepancies are not material.

In Roman history we frequently meet with the *gens Vettia*. The "Onomasticon Tullianum," which occupies Vol. VII of Orelli's edition of *Cicero*, contains no less than fourteen persons who bore this name towards the end of the Republic; and under the Empire it was still more common, as Smith's *Dictionary of Classical Biography* will show, *s.v.*

Among all the Vettii of the former period L. Vettius is the most remarkable. He gave Cicero information concerning the Catilinarian conspiracy, and the orator, writing to his friend Atticus, calls him *ille noster index* (*Epistles*, II, 24). But he figures more prominently four years later, when he accused Curio, L. Æmilius Paulus, M. Brutus and L. Lentulus of being engaged in a plot to kill Pompey, and afterwards mentioned other distinguished Romans as being privy to this design.¹ But he contradicted himself; people therefore suspected his evidence, and thought that the conspiracy was an invention of his own. His career, as an informer, presents a parallel to that of Titus Oates, "a sorry foul-mouthed wretch" (so Calamy calls him), who devised out of spite nefarious schemes and then attributed them to others, naming persons of rank, and even involving the Queen in a charge of high treason. Hume's *History of England*, Chaps. LXVII and LXVIII, supplies many particulars of this intrigue, which became a national disgrace; but if any desire further details, the *Life of Edmund Calamy*, Evelyn's *Memoirs*, and Burnet's *History of His Own Times* will satisfy their curiosity abundantly.²

¹ Cicero ad Atticum *loc. citat.* "Itaque insinuat in familiaritatem adolescentis (Curionis), et cum eo, ut res indicat, sæpe congressus, rem in eum locum deduxit, ut diceret sibi certum esse, cum suis servis in Pompeium impetum facere, eumque occidere." Merivale, *History of Rome*, Vol. I, p. 203. His disclosures tended to implicate the most conspicuous members of the senatorial party, Cato and Cicero, and more especially the younger Curio. . . . At every fresh examination he had denounced new names.

² A popular work entitled *Historical*

Parallels, Vol. II, pp. 267-271, contains a good account of the so-called "Popish Plot," contrived by Titus Oates, with a woodcut of a medal—Legend: THE · POPISH · PLOT · DISCOVERED · BY · MEE—representing this impostor, through whose accusations men of importance suffered imprisonment and execution. Compare *Medallic Illustrations of British History*, published by the British Museum, Vol. I, p. 580. The Mutilation of the Hermes-busts at Athens during the Peloponnesian War is related as a corresponding event in ancient times.

The name of Vettius is connected with our own history. One of this *gens* who had the cognomen Bolanus, after serving, A.D. 63, under Corbulo, Nero's commander-in-chief against the Parthians, was appointed governor of Britain, A.D. 69. Tacitus mentions him among the inefficient rulers in the interval between Suetonius Paulinus, who suppressed the revolt of Boadicea, and Cerialis, conqueror of the Brigantes, a formidable tribe occupying nearly all the north of England. Bolanus, though he displayed no military energy, gained popularity by administering his province justly. (*Annals*, XV, 3; *Histories*, II, 65, 97; *Agricola*, 8, 16.)¹

As I have already intimated, the Vettii are known to us from the Romano-British Inscriptions. Four are given by Hübner in the volume of the *Corpus* devoted to this subject. The following seem the most interesting :—

(No. 46.) V A SACRAT
 SSIMA VOTV
 M SOLVIT
 VETTIVS BE
 NIGNVS · LP

N[emesi] A[ugustæ] sacrat[i]ssima votum solvit Vettius Benignus

We may observe in *sacratissima* a barbarous form for the Dative *sacratissimæ*. Scarth, *Aquæ Solis*, p. 66, discusses the Inscription, of which he has a full page engraving, Pl. XXIV, showing the actual condition of the stone. Perhaps the last words were l[ibens] p[ecunia] s[ua].

(No. 757.) DEABVS NYM
 PHIS VETI
 MANSVETAI
 CLAVDIA · TVR
 NILLA · FIL · V · S · L

Comp. Bruce, *Roman Wall*, p. 402, with engraving of

¹ See Orelli's note on *Tacitus Ann.*, XV, 3, "Bolani res gestas delineavit et laudibus extulit Statius, Silv." 5, 2, 30 sqq. When Agricola was appointed to command the 20th Legion in Britain, Bolanus, as governor, was his superior

officer. *Id. Agric.*, cap. 16, eadem inertia ergo hostes, similis petulantia castrorum; nisi quod innocens Bolanus et nullis delictis invisus caritatem paraverat loco auctoritatis.

the altar and the characters thereon inscribed. He reads MANSVETA VoVIT; but then the words would mean that one person made a vow, and that another performed it, which is unusual.¹

Lastly, we find two forms of the name—Vectius and Vettius. Of the interchange of C and T there are familiar examples in dictus, Italian *ditto*, cocta *cotta* (terra-cotta). Similarly we have LATTVCAE for *lactucae* (*Corp. Inscr.* Lat., Vol. III, pp. 807, 828, A.D. 301), and PRAEFETTO for *præfecto* (Muratori, *Novus Thesaurus Veterum Inscriptumum*, &c., p. 710, 1). For these citations I am indebted to Seelmann, *Die Aussprache des Latein*, p. 348. Ruperti, in his edition of *Juvenal*, Sat. VII, 150, reads

Declamare doces ? O ferrea pectora Vecti,
Cum perimit sævos classis numerosa tyrannos !

But Vectius, yet more desperate than the rest,
Has opened (O that adamantine breast !)
A rhetoric school ; where striplings rave and storm
At tyranny, through many a crowded form.

Otto Jahn has *Vetti*, which appears to be more correct, as it is in accordance with the Inscriptions. This man may be the same with Vettius Valens, who as Pliny, XXIX, i, 5, §8, informs us, was a paramour of Messalina, and paid attention to the study of eloquence. The part he took in her Bacchanalian orgies, and his execution, are related by Tacitus, *Annals*, XI, 31, 35.²

We read of another Vectius long antecedent to this period. Suetonius, *de Illustribus Grammaticis*, Chap. II, mentions him among the critics who commented on Lucilius, the predecessor of Horace, as a satirist : “ut Lælius Archelaus, Vectius, Quintus Philocomus Lucilii

¹ Expansion of No. 757. Deabus Nymphis Vet(tia) Mansueta[et] Claudia Tur[ia]nilla fil(ia) v(otum) s(olverunt) l(ibentes) [m(erito)].

² Tac. Ann., XI, 31 : “feminae pelliculis accinctæ adsultabant ut sacrificantes vel insanientes Bacchæ . . . ferunt Vettium Valentem lascivia in præaltam arborem conisum.” Orelli, in his note, quotes the passage of Pliny mentioned above : “De medicorum sectis : Exortus deinde est Vettius Valens adulterio Messalinæ Claudii Cæsaris nobilitatus pariterque eloquentiæ

adsectator ; is et potentiam nactus novam instituit sectam” (v. Hardouin *in loco*) ; where it should be observed that *nobilitatus* (rendered notorious) is used in an unfavourable sense, as in some writers of the golden age. See the Latin dictionaries, s.v. *nobilito*. At a meeting of the Society of Antiquaries a paper on the recently discovered house of A Vettius at Pompeii was read by Mr. Talfourd Ely ; it was reported in the *Athenæum* of 29th February, 1896.

satiras, familiaris sui." The text is uncertain, but the notes of Casaubon and Gronovius show some attempts to emend it.

POL, the abbreviation of *Pollia*, occurs in the second line of our Inscription. *Livy*, VIII, 37, relates that the Tusculans revolted, and were brought to trial at Rome. On this occasion the Pollian tribe voted that they should be scourged and executed, and their wives and children sold by auction; which produced a resentment lasting nearly down to the historian's own time. Niebuhr says that "Pollia" is the same with "Poblilia," one of the later tribes; just as *mollia* and *mobilia* are the same word: "Oscilla ex altâ suspendunt mollia pinu" (*Virgil, Georgics* II, 389); "Pilentis matres in mollibus" (*Æneid*, VIII, 666); *Roman History*, Eng. Transl., Vol. I, p. 419, note 977. This remark sounds plausible, but it is not conclusive. In the article "Tribus," *Dictionary of Antiquities*, 3rd edit., p. 880, Col. 1, "Pollia" is placed among the seventeen earliest rustic tribes, but "Poblilia" and "Pomptina" were additions made to the list, 396 A.U.C. (*Livy*, VII, 15); and probably the former bordered on the Hernici, as this tribe afterwards included Anagnia, Ferentinum, and Aletrium. "Pollia" has been confounded with "Poblilia"; similarly in Petronius (*Satires*, c. 55) there is a passage where P. Burmann (edit. Amstelædami, 1743), reads *Publium* in accordance with all the MSS., but the recent editor, Buecheler, has restored *Publilium*.¹

Vettius is called *eques*. Here we may remark that the cavalry of the Roman army was divided into two classes—the legionary and the allied. *Livy*, in his account of a battle with the Celtiberians in Spain, speaks of the *legionarii* as opposed to the *alarii*. His meaning is clear, because he calls the former *Romani equites* (Bk. XL, Chap. 40); comp. Tacitus, *Annals*, III, 39, and Orelli's note, "Erant itaque (alarii) auxiliares e sociis."² A Roman horse-soldier, trampling on a conquered German, is well figured in Dr. Lindenschmit's *Alterthümer unserer heidnischen Vorzeit, Römische Skulpturen*, Heft III, Tafel 7,

¹ Petronius, l. c., Donec Trimalchio "rogo," inquit magister, "quid putas inter Ciceronem et Publilium interesse?"

- *Corp. Inscr. Lat.*, Vol. III, containing, besides other provinces, Pars

Sexta, Noricum, Nos. 4712-5767. At the end of Part I, conspectus operis, p. xviii, Indices, § 7 res militaris, pp. 1136-1159; Part II, s.v. ALAE, pp. 1142-1148.

Nos. 1 and 2. The learned Curator of the Museum at Mainz calls attention to the fact that the weapons of the northern nations are more exactly represented here than on columns and triumphal arches, where the artists have neglected reality, and indulged their own fancy. Compare Heft XI, Taf. 6, No. 2, *Gravestone of the Dalmatian Andes of the Claudian Ala*. This group I need not now describe particularly, as I have done so already in a paper on the "Roman Antiquities of the Middle Rhine," *Archæological Journal*, Vol. XLVII, p. 200 *sq.*, text and notes. But I may be allowed to observe, in passing, that the Roman monuments in the Museums at Bonn and Mainz deserve far more attention than they usually receive.¹ The collection at the latter place is specially instructive for military accoutrements, and, from its situation on a *grande route* of European travel, very accessible. Too many of our own countrymen and our American cousins seek amusement as their only object in travelling. They lose opportunities of improving themselves and others; and so they return little, if at all, wiser than when they went out.

Subjects similar to the one mentioned above occur on many coins of the Lower Empire. For example, Constantine II, surnamed The Younger, appears galloping to right, and pursuing an enemy who, in his flight, lets his shield fall (Cohen, *Medailles Impériales*, Vol. VI, Pl. VI, facing p. 211, No. 56), with the legend DEBELLATORI GENTT. BARBARR. Nepotian is in the same attitude, and a captive kneels before him (*Ibid.*, Pl. IX, p. 321, No. 2). Decentius, on horseback, transfixes an enemy who is on his knees, holding a spear with his right hand and raising his left. (*Ibid.*, Pl. X, p. 336, No. 14).²

¹ It is evident that statues and reliefs, on account of their greater size, have an advantage over coins and gems, where objects appear in miniature or conventionally treated, so that we are often at a loss to ascertain with precision the ideas which the engraver intended to express.

A gold *solidus* of Constantinus III, formerly in the collection of the Vicomte d'Antony d'Amécourt, has come into my possession. The *obverse* bears the Emperor's bust wearing the *paludamentum*, with diademed head—legend:

DN CONSTANTINVS P. F. AVG—on the *reverse* he holds with his right hand a standard, and with his left a globe surmounted by a Victory crowning him, while he tramples on a kneeling barbarian; legend: VICTORIAAAVGGG, and in the exergue CONOB. The characters on the *reverse* are not easy to interpret at first sight. If we take the first A as the terminal letter of *Victoria* we have only AA corresponding to GGG, meaning Three Augusti. On the other hand, if we take the first A with the following two, we leave only

I will only quote a single Inscription as illustrating that now under consideration: it seems specially apposite, because it commemorates one who, like Vettius, was a cavalry officer, and belonged to the Noric division:—

C · IVLIO · ADARI · F
PRMO · TREVRO
EQ · ALAE · NORIC
STATORI · AN · XXVII
STIP · VII · H · A · S · F · C ·

The heir has erected with his own money the monument to Caius Julius Primus, son of Adarus, a Treveran, a cavalry staff officer in the Noric division, twenty-seven years of age, who had served for seven campaigns.

H · A · S · F · C · should be expanded thus: *H[eres] a[ere] s[uo] f[aciendum] c[uravit]*.

This grave-stone, like the one found at Magdalenenberg, is adorned with reliefs both above and below the Inscription. In the upper relief the deceased appears clothed in a tunic, and mantle on the lower part of his person, reclining on a couch, holding a napkin in the left hand, and supporting the right on his knee. A young servant, with arms crossed, stands at his feet; in front of him is a large jug, and a small table (*mensa tripes*), with fruit and bowls upon it. Böttiger, in his *Sabina*, Taf. XII, Vol II, facing p. 173, has an engraving from Tournefort, *Voyage du Levant*, of a somewhat similar subject; but here the treatment of it is more complicated, as the composition consists of five figures. The lower relief shows a naked man leading a horse, which carries

Victori dative of *Victor* (conqueror of the Augusti), which is unintelligible, so that the case is what Horace denotes by the phrase, *litem lite resolvit*. Mr. Grueber offered a suggestion, which I readily accept, viz., that the standard fills the space which the letter A of *Victoria* would otherwise occupy.

Similarly in our shilling of 1895 part of the motto *Honi soit qui mal y pense* is intercepted by the shields of England and Scotland, the harp of Ireland being placed below, while the rose, thistle and shamrock fill up interstices. For the device compare Pistrucci's coronation medal, on the *reverse* of which the

three kingdoms are personified, offering the crown to Her Majesty, with the legend *Erimus tibi nobile regnum*.

We have CONOB in the exergue, and the syllable OB was supposed to = 72, the number of *solidi* in the pound of gold; but the discovery of bars of this metal in Hungary, inscribed with OBR, has caused this opinion to be rejected, and it is now generally believed that OB stands for *obryzum*; hence CONOB means pure gold according to the standard of Constantinople. *Forcellini*, ed. De Vit, s.v. Obrussa (testing of gold by fire) *Obryza*, *Obryzatus*, *Obryzum*.

a saddle-cloth and long girths hanging down, and upon it a saddle with pommels and an oval shield. The man holds two spears in his left hand and a long rein in his right.¹

This inscription was found 1831, in making a new road from Xanten (*Castra Vetera*) to Cleve. (Brambach, *Corpus Inscr. Rhenanarum*, Regierungs-Bezirk, Düsseldorf, No. 187, p. 52; Henzen's *Supplement*, forming the third volume of Orelli's *Collection*, p. 370, No. 6838). A crack goes through the lower relief, probably made in removing the stone to Trèves, where it has found a resting place among the Romischen Steindenkmaler des Provinzial Museums, a handsome building which was being erected when I visited that city in 1887, and is now completed.

I have not found *Adarus* in any list of Latin proper names; it is probably Celtic, and may be the same as reappears in the Scotch family Adair, and the Irish town, Adare, co. Limerick.

The term *Stator* requires some explanation. Besides the authors, in Inscriptions we have *Stator Prætorius* and *Augustorum*. It seems to denote an officer attached to the staff of a general or governor, and employed to receive and carry despatches; he probably had other duties that we are now unable to define accurately.²

In both cases I have translated *eques* a cavalry officer, because the ornamental character of monuments on which this word occurs sufficiently indicates that a common horse-soldier cannot be meant. Moreover, in at least two passages of Cæsar's *Commentaries* this interpretation seems to be required by the context. The first is Chap. LXXVII of Book I, *De Bello Civili*. The author is here relating the war with Pompey's lieutenants, Afranius and Petreius, in Hispania Citerior (Northern Spain). He says that some of the enemy's military tribunes and centurions voluntarily remained in his camp, and were afterwards highly honoured by him; together with them he mentions Roman *equites*, as if they were of the same or similar rank. Again, *ibid.*, Book III, Chap. LXXI, after the account of his loss of 960 soldiers near Dyrrhachium,

¹ Hettner, *Trier. Inscr.*, No. 308, II, 19, 17; X, 21. *Gruter Inscr.*, p. 133 sq. 1031, 3; 600, 6; 631, 3. *Stator civitatis*

² Cicero, *Epistolæ ad Familiares*, Viennensis.

previously to the decisive action at Pharsalia, he subjoins the names of four *equites* who apparently commanded the cavalry.¹

Mommsen, *Res gestæ Divi Augusti ex monumentis Ancyrano et Apolloniensi*, p. 46, gives the names of the legions and their quarters tabulated. Here we find the Eighth Legion Augusta stationed in Pannonia; and the veterans who also have a place in our Inscription are said to have been removed thence to *Berytus* (Beirut), A.U.C., 738.

The quæstors were important officers in the Roman army, accompanying the consuls when they took the field, and having charge of the funds. They had their tent (*quæstorium* sc. *tentorium*) near the Porta Decumana, in the part of the camp farthest from the enemy. (See *Das Römercastell Saalburg von A. v. Cohausen Oberst zu Dienst und Conservator und L. Jacobi, Baumeister*, p. 30, and Taf. II; or Fischer's *English Translation*, p. 15, Pl. II. Q. as an abbreviation for Quinarius, i.e., half denarius, occurs on coins, which I mention lest it should be mistaken for Quæstor. (Mommsen, *Geschichte des Römischen Münzwesens*, p. 493, No. 19.)²

Cohen, *Médailles Consulaires*, p. 215, Pl. XXVII, has a denarius of the gens Metilia, a plebeian family, with Victory crowning a trophy, and the letters CROT in the field vertically arranged. He explains it as referring to T. Metilius Croto, deputy of Appius Claudius and prætor in Sicily, B.C. 215; but M. Babelon seems disposed to follow Mommsen, who infers, from comparison with a *victoriat* struck at Vibo, that CROT means the *atelier monétaire* at Croton.³ We may observe that both these cities were in Bruttii, and thus a similarity in their types would be

¹ Bell., *Cir.* I, 77: "Cæsar qui milites adversariorum in castra per tempus colloqui venerant . . . centuriones in ampliores ordines, *equites Romanos* in tribunitium restituit honorem." *Ibid.*, III, 71: "Duobus his unius diei præliis Cæsar desideravit milites DCCCCLX, et *notos equites Romanos* Felginatam Tuticanum Gallum, senatoris filium; C. Felginatam, Placentia; A. Granium, Puteolis; M. Sacrativirum, Capua; *tribunos militum et Centuriones XXXII.*" De Vit,

Onomasticon, gives another form of the name Felginas; C. Fleginas, Placentinus, eques Romanus in exercitu Cæsar's, ad Dyrrhachium interfectus.

² Smith's *Diet. of Ant.*, 3rd edit., p. 534, col. a. Receipts and payments passed through the Quæstor's hands, and he seems to have been in charge of military stores.

³ Babelon, *infra*, Vol. I, p. 56, *Classement chronologique*, Note 2, reference to Borghesi.

accounted for: *Monnaies de la République Romaine*, s.v. Mæcilia, Sect. XCII, Vol. I, p. 158 and Note 5; p. 159, Note 1; with references to *Livy*, IV, 48, XXIII, 31, where the various readings of Madvig and Weissenborn should be collated. M. Babelon says that Cohen is mistaken when he treats Metilia as a different gens from Mæcilia; but I think the opinion of the earlier numismatist will be confirmed by examining the passages in *Livy* where these names occur. (See the reprint of Drakenborch's *Livy*, with Crevier's Notes, Lond., 1842, Tom III; Index in *I. Livii historiarum libros*, s.v. Mæcilius et Metilius.) To the former of these families the Emperor Avitus, A.D. 455–6, belonged; he was father-in-law of the well-known author Sidonius Apollinaris, who addressed a Panegyric to him. An *aureus* of Avitus is reproduced in the *Illustrated Catalogue of the Collection D'Amécourt*, Pl. XXXII, No. 815, p. 129.¹ It bears many signs of a late and degenerate age. On the *obverse* his bust appears crowned with a diadem of pearls; the *reverse* shows him trampling on a captive.

There still remains to be noticed the name of Arrius, more interesting than any that have preceded—a name which a Roman lady has by her heroism made illustrious for ever. The younger Pliny, *Epistles III*, 16, relates how Arria accompanied her husband to Rome, when he was accused of taking part in the revolt of Scribonianus, and encouraged him to commit suicide. She unsheathed a sword, plunged it in her breast, then drew it out, and, presenting it to him, said, "Pætus, I feel no pain," "words," says Pliny, "immortal and almost divine." Martial wrote a good epigram on this subject, I, XIII, (XIV).

Casta suo gladium cum traderet Arria Pæto,

Quem de visceribus strinxerat ipsa suis,

"Si qua fides, vulnus quod feci non dolet," inquit;

"Sed quod tu facies, hoc mihi, Pæte, dolet."²

The coins of the *gens Arria* deserve attention. One of

¹ Legend: D. N. (Dominus noster) AVITVS PERP. FAVG: *reverse*: VICTORIA AVGG.

² Bottiger, *Sabina* (Vol. I, p. 314; Vierte Szene—Anmerkungen, S. 297, 2): Dass man sich nur eines Messerchens

zum Nagelabschneiden bediente; beweist auch die bekannte Anekdote vom Heroismus der Porzia, der Gemahlin des Brutus, bey Plutarch in *vita Bruti*, c. 31, T. VI., p. 237 und Valerius Maximus III, 215.

them probably shows us the head of Q. Arrius, who defeated Crixus, a lieutenant of Spartacus in the gladiatorial war. Another bears on the *obverse* the letters F. P. R., *i.e.*, Fortunæ populi Romani; on the *reverse* we see a spear between a laurel crown and a square object, which some call a *phalera*; but according to Eckhel, Vol. V, p. 143, it is a kind of altar. (Cohen and Babelon, s.v. Arria; and *Collection d'Amécourt*, Pl. I, No. 6, p. 2.) Exception may be taken to the former interpretation, because the *phalerae* were usually circular bosses, but sometimes in the form of pendants, like earrings. (See Rich, *Companion to the Latin Dictionary*, s.v. *phalera*, and *equus sagittarius*.) The word is probably never found in the singular number, as more than one was worn by the person thus decorated. So Cælius, in the remarkable monument preserved at Bonn, has five on his breast, connected by leather straps. (Lindenschmit, *op. citat.*, Heft VI, Taf. 5.)¹ The Greek word also, *φάλαρα*, is plural; the singular occurs only in Æschylus, Persæ, 661 (652),

Βασιλείου τιάρας φάλαρον πιφαύσκων,

and seems to mean the cheek-covering, part of the tiara worn by Parthian Kings and seen on their drachms. (Linwood, *Lexicon to Æschylus*, and Liddell and Scott, s.v.; Buttmann, *Lexilogus in φάλος*; Lindsay, *History and Coinage of the Parthians*, Pl. 2, No. 25 *sqq.*, Arsaces VIII (Artabanus II), &c.²

These Vettii must not be confounded with the Vettii in Macedonia (*Livy*, XLV, 30, *Tertia regio nobiles urbes*,

¹ Conf. omnino Baumeister, Denkmäler des Klassischen Alterthums," an excellent Article, s.v. *Waffen* (Greek and Roman), pp. 2015–2078, 2051 links oben, 2062 links unter. Part II (Roman) begins p. 2043, v. esp. engraving (*Abbildung*) 2263, nearly full 4to page facing p. 2050, Grabstein eines in der Varusschlacht gefallenen Vice-Centurionen. Böttiger, *op. citat.*, Vol. II, p. 101; S. 83, 1): Zum Brust- und Stirnenschmuck der Pferde, die mit dem allgemeinen Namen *phalera* genannt wurden (S. zum Silius Italikus XV, 255), gehörten auch wohl bei ausserordentlichen Gelegenheiten Perlenschnüre. . . . Hierher gehören die in der Aufzählung des männlichen Luxus von Plutarch

angeführten περιδέραια ἵππων (ornaments round the necks of horses) in den *præcept. conjug.*, c. 48, T. I., Pt. II, p. 571. Wyttenbach.

² Arria and Pætus are names that have been given improperly to the group of a Gaul and his wife—the former stabbing himself—in the Sculpture Gallery of the Villa Ludovisi at Rome—No. 28 in the large room (Murray's *Handbook for Rome*, Sect. I, §33). The details indicate a Celtic race, as in the so-called dying gladiator. Emil Braun, *Ruins and Museums of Rome*, pp. 341–343, describes the male figure as a Gallic leader breathing his last on the field of battle.

Edessam et Berœam et Pellam, habet, et Vettiorum belliosam gentem), where we may notice the coincidence in the epithet *nobiles* with the Acts of the Apostles, XVII, 11, οἱτοὶ δὲ ἦσαν ἐγγενέστεροι τῶν ἐν Θεσσαλονίκῃ: "These were more noble than those in Thessalonica," Authorized Version; *generosiores*, Translation by Theodore de Bèze, usually called Beza.¹

There was a people with a similar name, Vettones, in Lusitania, between fl. Durius (Douro) and Anas (Guediana), also called Vectones; they occur three times in *Cæsar, De Bello Civili*, lib. I, c. 38. The penultimate quantity of this word is long in Lucan, *Pharsalia*, IV, 9—

His præter Latias acies erat impiger Astur,
Vettonesque leves;

but in Greek we have two forms—Ουέττωνες and Ουέττονες, so that the quantity seems doubtful. Comp. Suessiones, Σουεσιῶνες and Σουέσσονες, Soissons. (*Cæsar, Bell. Gall.*, II, 3, 4, 12 proximi Remis, 13.)² In the country of the Vettones was situated Alcántara (Arabice, "Al-Kan-tarah,"

¹ The name of the Reformer is more accurately written Besze. He was a Frenchman by birth, but specially connected with Geneva during his active life, in these respects resembling Calvin, to whose functions and ascendancy he succeeded. The *Codex Beza* is one of the most valuable treasures in the Library of the University at Cambridge; accordingly it is made conspicuous by being deposited in a glass case by itself. It contains the text of the Gospels and Acts of the Apostles, and is described by Tischendorf, 2nd stereotype edition of the New Testament 1862, p. XVI, among the Codices Græci iique uncialibus litteris scripti a sæculo IV usque ad X. The edition by Dr. Scrivener is said to be the most elaborate of his writings, and I presume that it will be more useful to Biblical students than that of Kipling Cantabrigiæ, 1793. See also Horne's *Introduction to the Holy Scriptures*, 9th edition, 1846, Vol. II, pp. 113–117 (IV D), with full-page facsimile; *ibid.*, Vol. V, p. 15 seq. The MS. was presented to the University by Beza in the year 1581. His Translation of the New Testament, Cambridge, 1642, has been reprinted by Bagster (London, 1832) in a pocket volume. It may interest scholars to compare it with the Old Italic Version and Jerome's *Vulgate*.

Recent publications have imparted fresh interest to this MS.; I refer to *A Study of Codex Beza*, by Professor Rendel Harris, and *The Church in the Roman Empire before A.D. 170*, by Professor W. M. Ramsay. From the latter we gather that the revision of the *Codex* was made by a native of Asia Minor, who was familiar with the topography of that region, v. Ind., pp. 36, 52–4, 87, 94, 128n., 140, 151–63, 167, 418; but the list is incomplete; see esp. Chap. VIII, pp. 151–167. In some cases the reading preserved in *Codex Beza* is better than that of the text usually received. Acts xvii, 12, following the verse quoted above, it says: "some of them therefore believed and some disbelieved," instead of "many of them believed." Perhaps the discrepancy arose from the jealousy (φθόνος) with which the Greeks of different districts regarded each other. (Ramsay, *op. citat.* 3rd edition, p. 160.)

² Ptolemy, *Geographia*, Ουέσσονες II, IX, § 6, edit. Car. Muller, p. 224. Ουέσσονες, ὡν πόλις ὁμοίως ἀπ' ἀνατολῶν τὸν Σηκοάνα ποταμὸν (Sequana fl., Seine). Various forms of the name and references are given in the note. For the Vettones in Lusitania v. *ibid.*, II, 5, § 7, p. 140.

the bridge), Lancia of the Vettones, Norba Cæsarea of the Romans, on the river Tagus, famous for the Trajani Pons, 210 feet high. (Ford, *Handbook for Spain*, p. 270 sq., edit. 1878.) A plant is named after this people, being called in Latin *vettonica*, *vetonica*, and *betonica*; in English, *betony*. Pliny says that wine is made from it; that its leaves, when dried, yield a kind of flour, and that it has also many medicinal properties, whence the Italians derive their proverb *Aver più virtù che la bettonica*.¹

Lastly, the coins of the *gens Vettia* present an interesting type: *Obverse*, head of Tatius, King of the Sabines, with monogram \overline{A} , i.e., TA in ligature; *reverse*, man standing in *biga*, wearing *toga*, and holding a sceptre; behind him an ear of corn; legend T. VETTIVS IVDEX. The head of Tatius alludes to the descent of the *gens Vettia* from a Sabine origin. We have probably on the *reverse* Sp. Vettius, administering justice (*judex*). He was the *interrex* after the death of Romulus, who caused the people to vote for the election of Numa; and his car is supposed to be the oldest form of the *sella curulis*, the adjective being connected with *currus*. The ear of corn may refer to the functions of the moneyer, who as *ædile* would have charge of the distribution of provisions to the people. This is M. Babelon's interpretation, *op. citat.*, Vol. II, pp. 530-532, and seems, to say the least, plausible. Cavedoni and Mommsen, however, say that the personage on the *reverse* is Numa, and explain the ear of corn as symbolizing a division of lands which he ordered. (See also Admiral Smyth, *The Northumberland Cabinet of Roman Coins*, Tablet XVI, p. 253 sq., where the above-mentioned denarius is fully described, with the opinions of Eckhel and Riccio about it.²

¹ Strabo Σουεσσῶνες, Lib. IV, Cap. III, § 5, p. 194, ed. Didot. Pliny *Nat. Hist.*, Lib. XXV, Cap. VIII, Sect. 47, §85: "Vettonica dicitur in Gallia, in Italia autem serratula, a Græcis cestros aut psychotrophon, ante cunctas laudatissima." The references to passages, where betony and diseases it will cure are mentioned by this author, fill more than one column in the Index to Sillig's edition. Forcellini's article is under the heading "Betonica," but he calls attention to the affinity of the letters V and B. Compare with Pliny's statements

C. Knight's *Cyclopædia of Natural History*, s.v. Stachy's (σταχυς, a spike), column 887. Betony is said to be a popular remedy, the roots acting as purgatives and emetics. *Dizionario della lingua Italiana della Accademia della Crusca*, Art. "Betonica e Brettonica. Erba notissima, e di molte virtù," where the plant is fully described.

² Cohen, *Monnaies de la République romaine*, p. 327, No. 175. Vettia. Famille très-ancienne, Pl. XL, Nos. 1, 2; p. 328, Éclaircissements.

For the reliefs adorning this tombstone I know no better illustration than the monument of Cælius, engraved in Lindenschmit's *Alterthümer unser heidnischen Vorzeit*, Heft. VI, Taf. 5; also in his *Tracht und Bewaffnung des Römischen Heeres während der Kaiserzeit*, Braunschweig, 1882, p. 16 sq. Taf. I., figs. 1–6, Cælius and two other centurions.¹ It is unnecessary to discuss the military decorations (*torquis*, etc.) in detail, as copious information on these subjects will be found in English, French, German works of reference: Smith, *Dictionary of Antiquities*, third edition; Daremberg et Saglio, and Baumeister. I will only add that *phaleræ* appear to have been worn as ornaments by ladies also, which is inferred from a passage in the *Satires of Petronius*, where the author quotes Publilius—*matrona ornata faleris pelagiis*—probably meaning *coral*; so De Vit explains the phrase in his edition of *Forcellini*, s.v. *phaleræ*.²

Among the antiquities of the Roman Empire the roads are by no means the most conspicuous, but they deserve to rank among the most important, showing as they do the military character of the people, their engineering skill, and the relations subsisting between different cities. Aquileia, we know from Strabo, was fortified as a bulwark of Italy against the barbarians north of the Alps; its proximity to the Adriatic contributed to make it a great commercial centre, where slaves, cattle and hides were exchanged for wine,

¹ The monument of Manius Cælius is not at Mainz, but in the Provincial Museum at Bonn, of which Dr. Klein is Director. Er wurde, wie Overbeck in dem Kataloge des königl. rheinischen Museums vaterländischer Alterthümer in Bonn nach einer Angabe der Annales Cliviae bemerkt, bei Xanten (Castræ Vetera) im Jahre 1633 gefunden. It has shared the fate of many other antiquities discovered at Xanten in being removed to other localities. A fine statue was recently found there, and purchased at a high price for the Berlin Collection. Hence the traveller who visits the place, which is not far from Cleve, will meet with little to reward him for the trouble of making a *detour* to a dull country town. See

also *Führer durch das Provinzial-Museum zu Bonn*, 1895, p. 13 sq. *Das Denkmal ist ein Cenotaph und wahrscheinlich auf dem zweiten Feldzug des Germanicus in Deutschland (15n Chr.) errichtet.*

² *Petronii Satiræ*, edit. Buecheler, p. 64, cap. 55:

“An ut matrona ornata faleris pelagiis
Tollat pedes indomita in strato ex-
traneo?”

V. edit. Burmann, 1743, tom. I, p. 359, note, Ornamentis marinis, glossæ; alii patagiis (edging or border). Buecheler, in his note, p. 63, on the words “Quid putas inter Ciceronem et Publiliū interesse?” says “Publilium restitui, Publium libri omnes.”

oil and products of the South brought thither by sea.¹ Now, there were three roads leading from Aquileia to Virunum, a proof of frequent intercourse between the two cities—(1) through Krain and Untersteier (Carniola and Lower Styria) marked in the Table of Peutinger; (2) through Gorz (Gorizia) and over the Prediel, according to the *Antonine Itinerary*; (3) through Friaul (Friuli) and Villach (Santicum), also in *Itin. Antonin.* On the other side, proceeding northwards from Virunum we have—(1) to Ovilabis (Wels) on the Danube, where the railways from Passau and Salsburg meet, through Noreia (Neumarkt), the ancient capital of the Taurisci in Noricum; (2) to the same place, through Candalica (Hüttenberg); (3) to Juvavum (Salzburg), through Immurium (Murau), *cf.* Murius Fl. hodie Mur. Beliadrum stood at the junction of numbers (1) and (3), hodie Friesach, near the frontier of Ober Steiermark, and not far from Judenburg. The former place is well known to numismatists on account of the coins minted there, like those struck by the Patriarchs of Aquileia.² The neighbourhood of the latter (Judenburg) has yielded the remarkable *Vas Diatretum* now in the Museum at Buda-Pest, which I have described in my paper on Antiquities in that city.³

If a short digression may be pardoned, the subject tempts me to say, in passing, that our own country presents one of the best examples of a Roman road, viz., at Blackstone Edge in Lancashire, close to the boundary between that county and Yorkshire. It is in very good preservation, and has the singular feature of a central groove or trough for the drag on wheels of waggons going down hill.⁴ (See Mr. Thomson Watkin's *Roman Lanca-*

¹ Strabo, lib. V, cap. I, § 8, 'Ακυλῆια δ', ἵππευχισθεν τοῖς ὑπερκείμενοις βαρβάροις . . . ἀνίσταται δ' ἐμπόριον τοῖς περὶ τὸν Ἰστρον τῶν Ἰλλυριῶν θύεσσι κομιζοῦσι δ' οὗτοι μὲν τὰ ἐκ θαλάττης καὶ οἶνον ἐπὶ ξυλινῶν πύθων αρμαμάσαις ἀναβέντες καὶ ἐλαιον, ἐκείνοι δ' ἀνδράποδα καὶ βοσκήματα καὶ δέρματα.

² For the coins of Friesach, see *La Zecca de' Patriarchi d'Aquileia*, Studio di Alberto Pusch, Trieste, 1884, p. 8 and *seqq.* A Frisacco gli arcivescovi di Salisburgo possedevano già dall' anno 1180 una zecca, i cui conî s'erano in breve volger di tempo diffusi in lontane

regioni: with references in the notes to Professor Luschn von Ebengreuth, Die Agleier; Grote, *Die Münzen des südlichen Oesterreichs im Mittelalter. Neue Folge der Blätter für Münzkunde*, Vol. I, and other authorities.

³ *Archæol. Journ.*, Vol. L, p. 322 sq., text and notes.

⁴ Some account of Roman roads with grooves will be found in the *Congrès Archeologique de France*, XLVI^e Session, *Seances generales tenues à Vienne en 1879*, pp. 277-288, Memoir by M. Caillemer, Les voies a rainures chez les anciens. But these were made for a

shire, pp. 56-62.) He has a full quarto page engraving opposite p. 60, and a diagram at p. 61; also compare the map prefixed to his book.¹

The roads previously mentioned were made in a northerly direction, and maintained the military communications between Italy and the Danubian frontier; but others were carried from West to East, through the valleys of the Gail and the Drau, with some deviations; whence we see that the Romans had occupied the province completely.

Of these Viæ Norici it may suffice for the present to enumerate the following:—From Aguontum (Lienz) to Rhætia (Tirol); from Virunum towards Celeia (Cilli in Unter Steiermark); from Celeia to Pœtovio (Pettau)²; from Juvavum (Salzburg) to Pons Æni (Innsbruck); Ripensis on the banks of the Danube from Vindobona (Vienna) to Boiodurum (Innstadt, a suburb of Passau). Further information will be found in the *Corp. Inscr. Lat.*, III, 2, pp. 692-702, with an excellent map at the end

different purpose, viz., to diminish friction and thus to facilitate the motion of carriages; so they corresponded somewhat with our modern tramways. P. 278: "Les anciennes traces de roues, si fréquentes sur le sol rocheux de la Grece, ne sont pas des ornières creusées par un long usage, mais bien des rainures, préparées artificiellement, à des distances calculées sur la largeur ordinaire des chars, dans le but d'assurer la direction des roues et de faciliter la traction des fardeaux sur un terrain accidenté." Compare p. 281, Plates facing p. 280: I, Voie antique du Val de Fier (Haute-Savoie); II, Plan de la Voie complète avec rainures transversales pour empêcher le glissement des bêtes de trait—Profil (i.e., section). From a careful examination of these grooves—of their form, depth (sometimes even thirty centimetres), and their distances from each other—it seems to follow that they were not ruts of wheels, but constructed with the design mentioned above.

¹ In Smith's *Dictionary of Greek and Roman Antiquities*, 3rd edition, Vol. II, p. 947, this engraving is reproduced on a smaller scale, as an illustration of the article *Via*. For the whole subject of materials and methods of construction v. *ibid.*, § 2, pp. 950-953, with three woodcuts.

² Pœtovio was an important Roman station, where, as Tacitus informs us (*Histories*, III, 1), the leaders of the Flavian party met to arrange their plan of campaign against Vitellius. This form of the word is correct, occurring here in the Florentine MS., as well as in a Spanish Inscription, "extra Tarragonam"; v. Orelli note, *loc. citat.*, and his Collection, No. 3592. *Antonine Itinerary*, edit. Parthey and Pinder, with the pagination of Wesseling: Index, Pœtovione, 261, 262 (bis), 265; Patavione, 129; Petovione, 561. We find also Petobio; v. Bailey's *Auctarium* appended to the English edition of Forcellini's Lexicon. There were roads from Pettau to Vindobona (Vienna), Carnuntum (prope Petronell on the Danube) and to Siscia (Sissek on the Save). An account of antiquities found at Pettau is given in the following publication: *Römische Bildwerke Einheimischen Fundorts in Oesterreich herausgegeben von Alexander Conze*, II Heft, Sculpturen in Pettau und St. Martin am Pacher mit Tafel V-X (Wien), 1875, 4to, Separatabdruck aus dem XXIV. Bande der Denkschriften der Philosophisch-Historischen Classe der Kaiserlichen Akademie der Wissenschaften.

of the volume.¹ We should bear in mind that ancient Noricum extended far beyond the limits of Carinthia, which is only Mid-Noricum; for Ptolemy informs us that it was bounded on the West by the River Ænus (Inn), on the North by the Danube, on the East by Mons Cetius, and on the South by the part of Pannonia under that mountain and the Caravancas above Istria.²

I proceed now to notice briefly some objects of Art and Antiquity found in Carinthia, and especially at Virunum (Zollfeld), partly because there is no room for insignificant places within the narrow space of a paper, partly because this site has rewarded explorers with remains far more important and interesting than any other.

Travel is often very disappointing; the archæological tourist not infrequently visits some spot famous for its associations—political, literary, or æsthetic—and returns to his hotel from a day's excursion having caught nothing, or next to nothing. In many cases the barbarians of the Dark Ages have scarcely left a single stone above ground; in others, the most valuable monuments have been transported to Museums more or less remote. Zollfeld forms

¹ A good map of the Roman roads accompanies Baron Hauser's little book entitled *Die alte Geschichte Karntens von der Urzeit bis Kaiser Karl dem Grossen neu aus Quellen bearbeitet*, Klagenfurt, 1893—Kaerntens *Romerstrassen*, Maesstab 1: 1,000,000, with useful indications, Zeichenerklärung, Römische Ortsnamen, Jetzige Ortsnamen; nachweisbare Römerstrassen, alte Strassen mit römischen Funden. Ancient routes and names of places are distinguished by being coloured red. Consult also Karntens *Römische Alterthümer*, von Mich. F. v. Jabornegg-Altenfels, 4to, 1871. Maps at the end of the volume: No. I, Situations-Plan des Zollfeldes mit Andeutung der Ausdehnung von Virunum; No. III, Situations-Karte des Jaunthales in Unter-Karnten mit Andeutung der Ruinen der römischen Station Juenna, heute Globasnitz; and Karte von Karnten mit Bezeichnung der römischen Alterthümer und Strassenzüge mit einem Segmente der Peutingerschen Tafel von Ost-Noricum. The roads from Aquileia to Virunum mentioned above are described, p. 1 sq.,

in a tabular form under the following heads, viz., Roman name of station, Distance to next station, Present name of Roman station. See p. 4 sq. for three roads from Virunum—two to Ovilabis and one to Juvavum. In addition to these lists the author furnishes us with many explanations, correcting the errors of earlier antiquaries, e.g., Jordan and Muchar, and identifying the ancient routes by means of modern names of places derived from the Roman, and existing remains, such as milestones, pavements and monuments recently discovered.

² Lib. II, Cap. 13, § 1, Vol. I, p. 285, ed. Car. Müller: Τὸ Νορικὸν περιορίζεται ἀπὸ μὲν δύσεως Ἄινω ποταμῷ, ἀπὸ δε ἀρκτων μέρει τοῦ Δανουβίου τῷ ἀπὸ Ἄινου ποταμοῦ μέχρι τοῦ Κετίου ὄρους . . . ἀπὸ δε ἀνατολῶν αὐτῷ τῷ Κετίῳ ὄρει, ἀπὸ δε μεσημβρίας τῇ τε ὑπὸ τὸ εἰρημένον ὄρος μέρει τῆς Παννονίας τῆς ἄνω . . . καὶ τῇ ἐντευθεν ὑπὲρ τὴν Ἰστρίαν ὄρει, ὃ καλεῖται Καρυνάγκας (hodie Karawanken). On the last word Car. Müller has a long note.

no exception, for the finest statues and wall paintings have found their final resting-place in the Kunsthistorische Sammlungen at Vienna¹ or the Rudolfinum at Klagenfurt.² This classic ground of Carinthia can

¹ Two of the great treasures of this Collection are the so-called Senatus-Consultum de Bacchanalibus, a bronze tablet—*Die Sammlungen des K. K. Münz- und Antiken-Cabinets*, beschrieben von Freih. von Sacken und Dr. Kenner, pp. 111–114—and the so-called Apotheosis of Augustus (*Gemma Augustea*), *ibid.*, pp. 420–422, the most beautiful cameo that remains to us from antiquity (well figured among the plates appended to Bernoulli's *Römische Ikonographie*, Zweiter Teil, I), inferior in size, but far superior in workmanship to a similar one at Paris: Chabouillet, *Catalogue général et raisonné des Camees et Pierres gravées de la Bibliothèque Impériale*, etc., pp. 28–31, No. 188, *Camee de la Sainte-Chapelle*. Apotheose d'Auguste.

These objects are well known, so that they need no further notice here, but such cannot be the case with the Heroum of Trysa (Gjolbaschi) in Lycia, near the island of Rhodes, because it is a recent addition to the Museum, having been discovered in 1842, and explored by an expedition sent out under the auspices of the Austrian Government in 1881 and 1882. The monument consists of a court enclosed by walls forming an irregular quadrangle, and containing remains of a sarcophagus and other tombs. In these walls the two upper rows of stones are adorned inside with reliefs; only the South front towards the sea is also decorated outside with a double frieze. The limestone found in the country is the material employed. A reconstruction of the Heroum and its immediate surroundings occupies the centre of the room, to whose walls the sculptured slabs are attached.

Dr. Schneider regards them as illustrating both art and literature—the pictures of Polygnotus and his school, known to us from the descriptions of Pausanias (I. 15, and esp. X, 25–31, &c.) and from painted vases. Müller-Wieseler, *Denkmäler der alten Kunst*, Part I, p. 34, Taf. XLIII, No. 202, Zur Vergleichung mit Polygnot's grossem Gemälde in der Halle von Delphi. *Handbuch der Archäologie der Kunst*, § 134, 3. Sir George Scharf, *Introduc-*

tion to Wordsworth's Greece: Pictorial, Descriptive and Historical, pp. 56–60, Figs. 104–107; and the Cyclic poems whose titles have come down to us, e.g., the Thebais, relating events preceding the Iliad, and the Æthiopis continuing “the tale of Troy divine”; Clinton, *Fasti Hellenici*, Vol. I, Appendix, pp. 345–358, with ref. to the Chronological Tables, esp. p. 152 *sq.*, for Arctinus of Miletus. C. O. Müller, *Hist. of Greek Literature*, Vol. I, Chap VI; “The Cyclic Poets,” pp. 86–96, English Translation.

The following subjects are represented in the frieze: War of the Heroes against Thebes, Landing of the Greeks at Troy, Battle of Amazons and Greeks, Contest of Lapithæ and Centaurs at the marriage of Pirithoüs, Bellerophon conquering the Chimæra, Banquet with dancing, Ulysses killing the suitors of Penelope, the Calydonian boar-hunt, Siege and taking of Troy, Battle with the Amazons, Rape of the Leucippides, Hunting scenes, Four exploits of Theseus.

Such are the interpretations of the sculptures proposed by Dr. Schneider in the *Uebersicht der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, Wien, 1892, pp. 379–387; but they have not been universally accepted. Dr. Wilhelm Gurlitt, Professor of Classical Archaeology in the University of Gratz, informed me that he was of a different opinion, and that his views had met with approbation.

We may compare with the Heroum of Trysa monuments from the same region, which our fellow countrymen have discovered and which are now deposited in our National Collection: v. Sir C. Fellows, *Travels in Lycia*, with numerous Plates, and Vaux, *Handbook to the Antiquities of the British Museum, Lycian Room*, pp. 143–163.

² A general account of the Rudolfinum will be found in a useful publication entitled *Minerva*, edited by Dr. R. Kukula and K. Trübner, “Jahrbuch der gelehrten Welt, Vierter Jahrgang,” 1894–1895, p. 343 *sq.* This Institution consists of two parts: I, Historisches Museum und Monumentenhalle, con-

be reached from the latter place in twenty minutes by railway; but it is preferable to take a carriage, and enjoy the beautiful views—on one side of nearer hills sloping down towards an extensive plain, and on the other of the lofty ranges of the more distant Karawanken Mountains.

As I have already hinted, there is little to be seen *in situ*. We made our way into an upper room of a very humble dwelling, like a pot-house, containing a local collection—amongst other things, coins of Hadrian and Antonine, a lamp, strigil (scraper), bronze handle, fragments of an amphora, flue of a bath and mosaic, stylus (iron pen), armilla (armlet), spoon, button and ear-ring. For a trifling gratuity the old woman in charge was very willing to show and expatiate on her treasures; but they were of little value, and such as one meets with in the provincial museums of any country once occupied by the Romans. Instead of wasting his time at Zollfeld, the visitor had better return to Klagenfurt, and read the excellent *Führer durch das Historische Museum* by the learned Director, Baron Hauser, which will enable him to study with pleasure and profit the objects preserved therein.¹

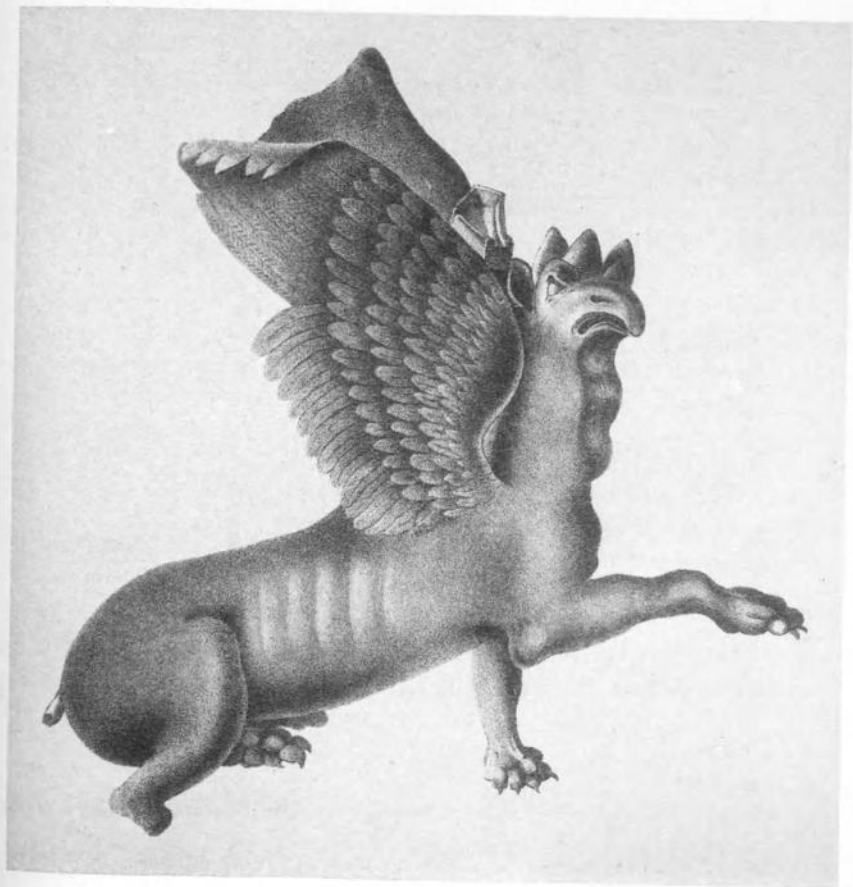
Case 3 contains exclusively the finds at Magdalenenberg. There are only casts of the Hermes Logios so-called, and of a bronze griffin; the latter was discovered in the year 1843 by an agricultural labourer, while ploughing. It is 16 inches high and of fine workmanship. I exhibit an engraving of it, from Jabornegg-Altenfels, Pl. No. 7, §CXIV. The ancients connected the griffin with Apollo as an attribute, of which we have an example in a mosaic at Palermo²; so this imaginary creature would

taining 250 Roman and other ancient stones, prehistoric and Roman objects found in excavations chiefly at Zollfeld and Magdalenenberg, arranged according to their *provenance*—collections of arms and wood-carving—a valuable cabinet of coins, upwards of 11,000 pieces, and a Library and Archives—14,000 original documents; II. Naturhistorisches Museum—collections relating to natural sciences, with botanic garden and special Library. *Illustrierter Führer durch Kärnten mit Besonderer Berücksich-*

tigung der Städte Klagenfurt und Villach sowie der Kärntnerischen Seen und Ihrer Umgebungen von Josef Rabl, Wien, 1884, p. 6.

¹ This Guide is a small pamphlet, pp. 88, and costs only 30 kreuzers, rather more than a franc. The Fourth Edition, 1893, is an improvement on its predecessors (*verbesserte*).

² My Paper on "Antiquities in the Museum at Palermo," *Archæological Journal*, 1881, Vol. XXXVIII, p. 149, text and notes 1 and 2—Apollo riding



BRONZE GRIFFIN
FOUND AT MAGDALENENBERG.

be analogous to the eagle of Jupiter, the peacock of Juno, and the owl of Minerva. Whether there was any temple or sanctuary of this deity at Virunum, I do not know that we have any information; but the figure may have been imported from a distance, and only used as an ornament, without religious significance.¹

If anyone will take the trouble to examine this collection he will have realistic proof, more satisfactory than any accounts of historians, that under the Romans the inhabitants of Noricum were not "rude Carinthian boors,"

on a griffin. A coloured engraving of this subject accompanies Professor Basile's brochure, *Sull' antico edificio della Piazza Vittoria in Palermo*, Tav. III, Dettaglio del Mosaico scoperto . . . 1869.

¹ To the passages mentioned in the *Archæological Journal*, *loc. citat.*, add Pliny's description of the griffin, Lib. X, Cap. XLIX, Sect. 70, § 136, edit. Sillig, grypas aurita aduncate rostri fabulosos reor; *cf.* VII, § 10; XXXIII, § 66; with which compare *Æschylus Prometheus Vincit*, v. 803 edit. Dindorf (v. 828 edit. Blomfield)—

ὄξυστομόνους γὰρ Ζηνὸς ἀκραγὲς κύνας
Γρύπας φύλαξαι,

C. O. Müller, *Archæologie der Kunst*, § 362, 1; English Translation, p. 449, Apollons ἐπιθῆμια ἐπιφάνειαι (über die Istros schrieb). Nach Delphi kehrt er von den Hyperboreern zurück . . . Neben den Hyperboreern wohnen die Arimaspen, die, in Skytho-Phrygischem Costüm, mit dem Greifen um das Gold kämpfen. Rawlinson's note on *Herodotus*, IV, 27, Vol. III, p. 23, and woodcut, p. 24: "The only truth contained in the tale is the productiveness of the Siberian gold-region . . . and the jealous care of the natives to prevent the intrusion of strangers. . . The Greek griffin is curiously like the Persepolitan (*Ker Porter*, Vol. 1, p. 672, Plate 52), and both are apparently derived from the winged lion of the Assyrians (which was the emblem of the god Nergal, or Mars." Layard's *Nineveh*, 6th ed., Vol. I, p. 65 *seqq.*, Pl. at p. 70. Winged lion discovered; Vaux, *Handbook to the Antiquities in the British Museum*, p. 268, woodcut, p. 267. The clause *loc. citat.* Ἰσσηδόνης εἰσι οἱ λίγοντες τοὺς μονοφθάλμους ἀνθρώπους καὶ τοὺς χουσοφύλακας Γρύπας εἶναι is aptly illustrated by Rawlinson's note (9) on *Herodotus* III, 116, Vol.

II, p. 503 *sq.* The annual production of Russian gold mines in the Ural and Altai Chains at present amounts to between £4,000,000 and £5,000,000. See also Baehr's edition of *Herodotus*, Excursus V, Vol. II, pp. 653-655 De Gryphis, where the opinions of many learned writers are stated.

The griffin found at Magdalenberg has been removed to the Museum in Vienna—*Guide to the Historical Collection in the Rudolfinum*, *op. citat.*, p. 25, Pult. 3. This figure, like the one at Palermo mentioned above, has a connection with Apollo. Dr. Schneider, *Uebersicht der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, p. 84 *sq.*, says: "Einst zu einer Statue des Apollon gehörig. Zwischen seinen ausgebreiteten Flügeln ist noch der Rest der Kithara des Gottes zu erkennen."

A passage in *Pausanias*, where he mentions griffins, is too important to be omitted, Lib. I (Attica), Cap. XXIV, §§ 5, 6: He is describing the famous chryselephantine Statue of Minerva in the Parthenon, and informs us that they were placed on each side of her helmet. This leads him to relate the tale of the griffins and Arimaspians; his account of the former corresponds with the representation of them in the monuments—like lions with the wings and beak of an eagle. *Smith's Dictionary of Greek and Roman Biography*, Vol. III, p. 250; Raoul Rochette, *Lectures on Ancient Art*, English translation, p. 176.

Compare Von Sacken und Kenner, *Das K. K. Münz- und Antiken Cabinet*, Wien. 1866, p. 307, No. 1225; Sitzender Greif, der Lowenleib, geflügelt, der Adlerkopf mit spitzen Ohren, gezacktem Kamme und Bocksbart; von trefflicher, charakteristischer Durchführung, 3½ Z.

but that they possessed the comforts and luxuries as well as the necessities of life, and that "convenience, arts, and elegance," to quote again the same author, were not unknown to them. The objects here displayed, if considered by themselves, may seem unimportant; but taken collectively they present to us a picture of ancient civilization that should interest the studious inquirer. In the first and second compartments of this case we see a dagger (*parazonium*) and two swords (*gladii*), a fragment of a bronze vessel with a Greek inscription (ΑΡΧΙΑ), many armlets and finger-rings, brooches to fasten dresses (*fibulæ*), ornamental hair-pins, small tablets (*tesserae*) with names engraved—Bonopompo, Mandatus, Acastus¹—several bath-scrapers (*strigiles*); also remains of rouge in a vase.² The use of cosmetics by the Roman ladies is well known, and has been fully explained by Böttiger in his *Sabina*, a work which, I think, surpasses every other treatise of the kind, because it is profoundly learned and by no means heavy. For the employment of paint to beautify the complexion consult the First scene—*Phiale (bringt) die Schminke*, Vol. I., Text pp. 23–26; *ibid.*, Remarks (*Anmerkungen*), pp. 51–53 *et seq.*³

¹ A friend suggests to me, that *Bonopompo* sounds more like modern Italian than ancient Latin; it does not occur in De Vit's *Onomasticon*, appended to his edition of Forcellini's Lexicon—a most copious repository of proper names—nor have I met with it elsewhere. De Vit has an article "Mandatus," in which he refers to the following authorities: Brambach, *Corp. Inscr. Rhenanar.*, No. 713, v. 3, in museo reg. Bonnensi T · FLAIVS · MNDATVS; *Corp. Inscr. Lat.*, Vol. V, No. 3422, Veronæ SEX · F · POB | MANDATO; *ibid.*, Nos. 3373 and 3904. Wilmann's *Exempla Inscr. Lat.*, No. 2604, Venusie MANDATVS · RAB · III · 7 · II. Cf. Mommsen, *Inscriptiones Regni Neapolitani Latine*, No. 736. RAB may be expanded Rabilius, and the marks following may mean that he obtained three victories and two crowns. This last inscription is specially important for information concerning the schools of gladiators, and Wilmann's has a commentary upon it. Acastus also occurs as a mythical personage; he was an Argonaut, and one of the Heroes who took part in the Calydonian boar-hunt: Ovid, *Metamorphoses VIII*, 305.

² *Dict. of Antiqq.*, 3rd edition, Vol. I, p. 880 *sq.*, s.v. *Fucus*, with an illustration, Female painting her face (from a Vase).

³ Panofka, *Bilder Antiken Lebens*, p. 43 *sq.*, Tafel XIX. Eine Frau auf einem Lehnstuhl, im Begriff sich zu schmincken mit dem Pinsel, den ihre Rechte nach dem Gesicht erhebt, während ihre Linke einen Spiegel halt. The same engraving appears in Böttiger's *Sabina*, Tafel IX, facing p. 3 of Part II; *Erklärung der Kupfer tafeln*, p. 252 (zur fünften Szene). Xenophon, *Æconomicus* X, §§ 2, 5, the lady painted herself so as to appear whiter and redder than she really was. Cerussa (κυρόθιον) white lead was employed in the former case; anchusa (ἄρχουσα or ἑρχουσα), alkaet or ox-tongue, and other pigments in the latter. The passage from Xenophon may remind the English reader of the line which Pope puts into the mouth of Narcissa—

"And—Betty—give this cheek a little red."

edition of his works, London 1760, Vol. III, p. 246. *Moral Essays*, Epistle 1, "Of the Knowledge and Characters of Men," v. 251.

Compartments 3 to 6 contain a small spoon, bell, weights (of bronze and stone), compasses, plummet (*Senkblei*), iron pen (*stylus*) for writing on wax tablet, hook for drawing up the wick of a lamp, bronze strainer for filtering, fragment of sieve, fishing hook, row of metal mirrors, two lamps with frames for glass cylinders, tools of various kinds—scissors, knives, hammers, chisels—and comb-like instruments probably used for weaving. Some objects here show how much attention the Greeks and Romans paid to the *artistic* decoration of articles for domestic use. I refer to a bronze wire that ends in the head of a snake with quivering tongue, and to supports for furniture in the form of eagle's or animal's feet. The style is similar to the bronzes in the British Museum, or those from Herculaneum and Pompeii now preserved in the Museo Nazionale (formerly Borbonico) at Naples.

In Case 4, among the finds at Virunum, some of the most notable are a spoon-shaped mason's trowel, a well-formed female panther, of bronze, a small bronze altar with inscription (Mommsen, *Corp. Inscr. Lat.*, Vol. III., Part II., 4805),¹ an alabaster slab with architectural design, probably of buildings in Virunum, a rectangular copperplate found by Professor Pichler 1883, which perhaps

The eyebrows were blackened with *stibium*, *stimmī* (στίμμι), a sulphuret of antimony: Juvenal, *Sat. II*, 93,

Ille supercilium madida fuligine
tactum

Obliqua producit acu, pingitque tre-
mentes

Attollens oculos:

With tiring-pins, these spread the
sooty dye,

Arch the full brow, and tinge the
trembling eye;

Gifford's Translation.

See his note, Vol. I, pp. 61-63; and Ruperti, *Commentarius, in loco*, with foot-note No. 25, where he cites a host of authors, sacred and profane, ancient and modern, English and foreign. V. Heinrich's note *ibid.* in his edition of *Juvenal*, Vol. II, p. 107: Erklärung. Eine komische Benennung der schwarzen Schminke, . . . was aber nicht Alkohol oder Spiessglas ist, sondern Beiglanz. He also cites Tertullian, *De Cultu Feminarum*, I, 2; II, 5; edit. Oehler, Vol. I, pp. 703, 720, with foot-notes. For the toilet of the ancient

Egyptians, consult Sir G. Wilkinson's *Manners and Customs*, Vol. III, p. 378 *seqq.*, especially pp. 380-383, Kohl, or Collyrium, for the eyes. Woodcut No. 411, Figures 1-7, p. 383: Boxes, or bottles, to hold the Kohl for staining the eyelids. Bodkin for applying the Kohl. *Catalogue of the Egyptian Antiquities* at Alnwick Castle, by Dr. S. Birch, pp. 98-101, Nos. 751-763, Vases and cases for holding stibium.

1

NEMNIC

L · BAR · I · L

PILOCL · D · D

C. I. L., Vol. III. Pars posterior-Noricum, Virunum, p. 601, basis aërea exiguae molis litteris ætatis libere reipublicæ vel certe Augustæ scripta. At the end of this volume, with other maps by Kiepert, is Tab. IV, Rætia Noricum Pannonia; we have Regio inter Virunum et Noreiam (Neumarkt in Styria) triplici majoris tabulæ modulo ($\frac{3000000}{1000000}$) descripta, et Virunum cum Vicinia sextuplici majoris tabulæ modulo ($\frac{2500000}{1000000}$). A Supplement to this volume appeared in 1893.

refers to the worship of Epona, whose name we also see in the epigraphy of this region. The goddess, whom the classical scholar will remember as occurring in Juvenal's phrase,

"jurat
Solam Eponam et facies olida ad præsepia pictas."

was venerated in many countries, and especially in those famous for breeding horses. Mr. T. Hodgkins' Essay, entitled the "Pfahlgraben," gives an example from the sculptures discovered on the Teufelsmauer or *Limes Transrhenanus* and *Transdanubianus*.² Pichler has engraved the relief on this copper plate in the Bildbeilagen to his *Virunum*; it seems to have decorated the side of a casket, where a female standing between two men on horseback may be the same goddess. These figures, with snakes behind them, form the upper group. The lower exhibits more variety: A tripod, with offerings thereon, stands in the centre; at the left side one man turns towards it, while another, looking in the opposite direction, disembowels an animal hanging from a tree; at the right we see a fish, cock, and goat (?), and behind them a man with a ram's head. The whole subject is complicated and hard to interpret. The difficulty may

¹ *Sat. VIII*, v. 156 sq. Otto Jahn's edition, p. 92, gives the various readings, yponam, iponam, hiponam; and p. 298 the Scholium, v. 157 SOLAM EP. quia mulio est, qui consulitur (lect. dub. v. note). Epona dea mulionum est. Heinrich in loco (Epona) Schutzgeist für Esel und Pferde, überhaupt für jumenta.

² This Memoir is reprinted from the *Archæologia Eliana*, 1882; Plate IV is between pp. 34 and 35, full-page engraving of Epona, the tutelary deity of the stable (two altars to whom have been found in our island). . . . She sits with long draperies in a tranquil attitude, holding something in her lap. . . . Four horses are in motion behind her, two towards the right hand, and two towards the left. In Note 2, p. 34, Mr. Hodgkin quotes Tertullian (*Apologia XVI*, where he is defending the Christians from the calumny about their worship of an ass's head): "Vos tamen non negabitis et jumenta omnia et totos cantherios cum sua Epona coli a vobis." In the beginning of this chapter he says, "Somniastis caput asinum esse deum nostrum,"

and refers to Tacitus, *Hist.*, Lib. V, cc. 3, 4, and calls the historian mendaciorum loquacissimus;—v. Orelli's *Excursus ad lib. citat.* C. II seqq. especially p. 327.

Oehler, instead of the usual title *Apologia*, gives *Apologeticum* (ἀπολογητικός λόγος), and in defence of the alteration, remarks, "Hanc Inscriptionem habent libri pæne omnes." But some MSS. have *Apologiticum*. Salmassius, in his edition of *Tertullian De Pallio*, Notæ p. 307, cf. p. 225, mentions examples of the interchange of *i* with *e*—diatrita for εἰς τριητα, coliphia for κολήφια, and dicteria for ἐκτερηια. Comp. Juvenal, *Sat. II*, v. 53.

"Luctantur paucæ; comedunt coliphia paucæ."

with Rupert's explanatory note. Otto Jahn gives the various readings. colyphia, coliphia, colæphia, the first being in the *Codex Pithæanus*, together with the Scholium, athletarum cibum dicit. For the interchange of the vowels, v. "Key on the Alphabet," under the heading E.

arise from an admixture of Greek myths—perhaps those concerning Hypsipyle and the Thracian Diomedes—with some local rites and traditions of which no account has come down to us.¹

¹ We may observe, that the position of the female between horses, on the copper plate from Virunum, is similar to that of Epona in Mr. Hodgkin's engraving above-mentioned, representing a bas-relief discovered near Öhringen, a little Swabian town (Vicus Aurelii) in Wurtemberg, N.E. of Heilbronn—v. Map, *op. citat.*, between pp. 18 and 19, The Pfahlgraben, from the Bavarian Frontier to the Main. Colonel Von Cohausen, *Der Römische Grenzwall in Deutschland* . . . Mit. 52 Folio-Tafeln Abbildungen. Allgemeine Übersicht über den Lauf des Grenzwalles, p. 7; and esp. Von Lorch an der Reims bis Miltenberg am Main, p. 30. See also Atlas of Plates, Taf. I, Der Römische Grenzwall von der Donau bis zum Rhein. This map includes for comparison Die Britischen Romerwälle.

Pichler thinks ("Virinum," p. 181), that in these reliefs we may see an allusion to the story of Hypsipyle, who saved her father Thoas, King of Lemnos, from a massacre of the male inhabitants, and thus incurred the hostility of the women who had murdered them. She therefore fled from the island, was taken prisoner by pirates, and sold to the Nemean king Lycurgus, who entrusted to her care his son Opheltes, also called Archemorus. Hypsipyle showing the seven heroes, who fought against Thebes, the way to a fountain, left the child, and it was killed by a dragon: *Hyginus Fabularum*, Lib. LXXIV, and Gerhard's *Vaso dall' Archemoro*, *Archäologische Zeitung*, 1849-50, 76, 76*.

Cf. omnino Baumeister, *Denkmaler*, Vol. I, pp. 113-116; Fig. 119 Archemoros' Tod, relief in the Palazzo Spada; Fig. 120 Archemoros' Begrabnis, great amphora from Ruvo—both large engravings intercalated in the text, and minutely described, especially the latter.

The Nemean games were instituted in honour of Archemorus (*Ἀρχεμῶρος*), whose name signifies "Forerunner of death."

The same author proposes another explanation. The Thracian Diomedes may be represented here. He is said to have fed his mares on human flesh, to have been put to death by Hercules, and devoured by his own stud. *Æneid*,

I, 752: Nunc quales Diomedis equi. Servius has the following note: "Diomedes enim, rex Thracum, habuit equos, qui humanis carnibus vescabantur. Hos Hercules, occiso crudeli tyranno, abduxisse perhibetur." *Virgil*, edit. Burmann, Vol. II, p. 184. See Conington *in loco*, and compare *Lucretius*, V. 29, edit. Forbiger:

"Et Diomedis equei, spirantes naribus ignem,

Thraciam Bistoniasque plagas atque Ismara propter."

The cruelty of Diomede may have given rise to the proverbial expression *ανάγκη Διομήδεια*, used to mean absolute, extreme necessity: Aristophanes, *Ecclesiazusæ* v. 1029 (1021), Plato, *Respublica*, 493 D; see Orelli's *Onomasticum Platonium*, appended to his edition of the author in one volume, p. 1024; he refers to the Scholiast on Aristophanes *loc. citat.* and Suidas s.v. *Διομήδεις ἀνάγκη*.

This Diomede must be carefully distinguished from the hero of the same name, whose exploits are celebrated by Homer in the *Iliad*, bk. V. *Διομήδους ἀπιστία*, sometimes called Tydides (his patronymic); so Horace, *Carmina* I, vi, 16, Tydiden superis parem, *cf. ibid.*: xv, 28; v. Damm, *Lexicon Homericum*, Vol. II (Glasgow, 1833); s.v. *Τυδίδης*.

The Villa of Diomede at Pompeii is not named after any object found therein, which can be associated with the Homeric chieftain, but from an inscription on a tomb opposite to it. See Mommsen, *Inscr. Regni Neapolitani Latine*, 1852, No. 2356, p. 121, Pompeiis ad villam Diomedis.

ARRIAE · M · F

DIOMEDES · L · SIBI · SVIS

ef. 2355. At p. 112, Pars Quinta, Campania § X, Pompeii, we have an Introduction prefixed to the inscriptions, which contains a history of the excavations, and a discriminating review of Pompeian literature. This house is one of the largest and best preserved dwellings in the town: Overbeck, *II, Viertes Capitel, Die Privatgebäude, Die Wohnhäuser*, No. 21 *Villa suburbana*, pp. 328-335, Fig. 198, facing p. 329, full page engraving, general view; Fig. 199, ground plan intercalated in the same page; p. 329, die Villa mit ihrem

The specimens of glass in this collection are particularly fine, and indicate how far the Romans had advanced in this branch of art. A green cruets with white spiral lines and a ribbed bowl deserve attention. Half-burnt human bones sufficiently indicate the purpose to which some of the vessels deposited here were applied. I am surprised to find that Baron Hauser, in a notice of the contents of this case, speaks of Thranenfläschchen, repeating the mistake which Jabornegg-Altenfels made before him. These small vials used to be called *lacrymatoria*—perhaps from a passage in the Psalms, lvi, 8, (put my tears into Thy bottle), but there is no classical authority for the Latin word, and it is now generally admitted that they held perfumes—very necessary to counteract the stench that cremation had caused.¹ But

Eingänge an der gegen die Stadt ansteigenden Gräberstrasse liegt. For its position relatively to other buildings, see Baedeker's map, *Italie Meridionale*, Route 9, p. 124. Compare Gell and Gandy, *Pompeiana*, Vol. III, p. 99, Plate II (ground plan), Street of the Tombs; Vol. IV, p. 167, Plate XX, Villa Suburbana.

At first sight, the man with an animal's head may be difficult to explain; but we need not be surprised at it, if we bear in mind that during Hadrian's reign, in consequence of his journey to Egypt, and admiration of the wonders he saw there, the worship of the deities venerated in that country spread throughout the Roman empire, his influence being universally felt, as he visited every province of his vast dominion. The great emperor was not satisfied with studying Egyptian monuments; he endeavoured to reproduce them in his villa at Tivoli, especially in the Temple of Serapis (Σεράπιον or Σαράπιον, v. Pape, Wörterbuch der Griechischen Eigennamen) built on the model of that at Canopus. Hence it bore the name of that city, and is so called by Spartianus, *Vita Hadriani*, cap. XXVI, *locorum celeberrima nomina inscriberet, velut Lycium, Academicum, Prytanium, Canopum, Picileum*, Tempe vocaret. Posterity, I think, owes more to Hadrian, as a patron and conservator of ancient Art, than to anyone else.

Cf. omn., Winckelmann, *Histoire de l'Art*, Livre VI, chapitre VII, § 24. Des imitations d'ouvrages égyptiens, faites

par Adrien. Statues have been found at Tivoli in red granite of the earlier period, and in black marble of the later. The Museum of the Capitol and the Villa Albani possess examples of both kinds. Gregorovius, *Geschichte der römischen Kaisers Hadrian und seiner Zeit*, Part I, Chap. IX, pp. 37–44; Part II, Chap. X, Hadrian's Villa, esp. 213. G. Long, *Egyptian Antiquities*, Vol. I, p. 348. Sir H. Ellis, *Townley Gallery*, Vol. I, p. 45.

Septimius Severus also visited Egypt: Spartianus, *Vita*, Cap. XVII. *Jucundam sibi peregrinationem hanc propter religionem dei Sarapidis . . . Severus ipse postea semper ostendit.*

¹ *Führer durch das Historische Museum des Rudolfinums in Klagenfurt*, p. 31 sq. Pult 4, Abteilung 4 and 5, Zwei Thranenfläschchen, welche bei dem Leichenbrande geschmolzen sind. Similarly in the *Congrès Archéologique de France*, XLVI^e Session 1879, Les découvertes faites à Vienne depuis l'année 1841 jusqu'à ce jour; p. 23, Il a été trouvé aussi des pièces des monnaies, des clefs d'un travail curieux, des *lacrymatoires* et différents autres objets. And so the Delpin editor on Horace, *Carm. II*, vi, 23—

ibi tu calentem

Debita sparges lachryma favillam

Vatis amici

quoting Torrentius, says, "Exiguam ampullam lachrymis plenam urnæ ferali inferebant." This error has been corrected in the Catalogue of the York Museum, *op. citat.*, p. 83, No. 3—De-

other kinds of industry also are well represented here. We see numerous spindles (Spinnwirtel) found in graves and appropriately buried with diligent housewives, remains of colour that seem to have been intended for wall-paintings, stones for rubbing this colour, and others for sharpening pointed instruments.

Wall-case 6.—A female mask, rude work of red clay, wears a head-dress like that of the Egyptian Isis, and was found near three altars of the goddess; so that here, as in the monuments of our own country, we are reminded what an impression the wonders of that land had made upon the Romans, and how widely the influence of its religion had extended.¹ *Acastus* has been already mentioned; his name recurs inscribed on a cup with the following sentence:—*Accensust. dum. lucet. Bibamus. Sodales. Vita. brevis. Spes. fragilis.*²

The fourth compartment shows us not only the vegetable and animal food of the inhabitants, but also the luxuries they enjoyed. We see the refuse of their kitchens—bones of hens and other kinds of poultry, horns of deer, and teeth of the wild boar—also mussels, peri-

scription of a small vessel, of pale green glass. The use of the so-called lacrymatories was to contain unguents and liquid perfumes, poured on the funeral pile.

¹ As a proof of the worship of Egyptian deities in the Roman Empire, compare Baumeister, *Denkmäler des Klassischen Altertums*, Vol. I, p. 761, Figure 812—Isis in Römischem Kostüm. In her right hand she holds a *sistrum* (rattle): from a photograph of a marble statue in the Vatican. Cicero expresses a strong wish to visit Egypt; at that time it had been proposed to send an embassy thither in favour of Ptolemy Auletes, which would have given the orator an opportunity of gratifying his curiosity: ad Atticum, II, v. § 1: *Cupio equidem et jam pridem cupio Alexandream reliquamque Ægyptum visere*. What Cicero failed to do, Germanicus accomplished. Tacitus, *Annals* II, 59 *proficiscitur, cognoscendæ antiquitatis*. Chap. 60, he visited Thebes, heard the vocal statue of Memnon, and penetrated as far as Syene.

² This Inscription reminds us of Herodotus, II, 78, where he informs us that after banquets, a wooden image of

a corpse was carried round, and these words were addressed to each of the guests: "Look at this, drink and be merry, for such you will be, when you die. Rawlinson's *Translation*, Vol. I, p. 130, Note 4. The figure . . . was of a mummy in the usual form of Osiris, either standing or lying on a bier—with three woodcuts and many references. St. Paul in his First Epistle to the Corinthians, I, xv, 32, *φάγωμεν καὶ πίωμεν ἄνθρωπον γὰρ ἀποθνήσκωμεν*, quotes Isaiah, xxii, 13 Septuagint. Similar expressions occur in Luke xii, 19. Horace, *Odes* I, xi, v. 6, *vina liques et spatio brevi Spem longum rescues*; v. 8, *Carpe diem, quam minimum credula postero*. The Delphin editor, who is very superior to many of his *collaborateurs* in the same series, compares *The Book of Wisdom*, Σοφία Σαλωμών, Chap. II. vv. 6-8. See also Horace. *Odes* II, III, 13-16:

Huc vina et unguenta et nimum breves

Flores amcenæ ferre jube rosæ:

Dum res et ætas et sororum

Fila trium patiuntur atra.

Book of Wisdom, *ibid.* v. 8, *στεψώμεθα ῥόδων πρὶν ἢ μαρανθῆναι*.

winkles and oyster-shells, heaps of the last having been found in the sewers of Virunum. The fish must have been brought from Italy, and, on account of the expensive transit across the mountains, could have been consumed only by the wealthy.¹ Even the fragments of pottery should not be passed over; they are often of good material and adorned with beautiful figures in relief. Holes were bored and the broken pieces were riveted with lead; hence it is evident that the possessors valued them, and wished to render them available for use again.²

The general arrangement of panels and blending of harmonious colours followed the style adopted for Pompeian dwelling-houses; which was also imitated in the ornamental accessories—masks, arabesques and Caryatides. Specially worthy of notice are four pieces in which Painting and Plastic Art are united—figures modelled in gypsum having been let into the picture. They consist of two Genii on a yellow and one on a red

¹ *Führer durch das Historische Museum in Klagenfurt*, p. 34 sq., Wandkasten 6. 4. Stelle enthält Küchenabfälle, aus denen zu entnehmen, was die Römer hierzulande verspeisten. 5. Unterste Stelle.—Hier sind ebensolche Küchenreste ausgestellt, aber auch Seeschnellen und Muscheln.

The archæologist can hardly fail to revert to the Kitchen-Middens (Kjokken-moddinger) in Denmark, which have attracted so much attention, being accumulations of shells of fish and bones of animals on which the primitive population fed. The former were the principal articles of consumption, hence these refuse-heaps are called Shell-mounds in Chap. VI of Sir John Lubbock's work, *Prehistoric Times*, as illustrated by *Ancient Remains*, &c., pp. 171-197, 1st edition. We may notice as a remarkable coincidence that the four species most abundant in these mounds are: the oyster, cockle, mussel, and periwinkle—*ibid.*, p. 179. This book, 2nd edition, 1869, p. 162, is cited in an Article, "Sur les animaux domestiques pendant les Temps Préhistoriques" par M. E. Dupont, *Congrès International d'Anthropologie et d'Archéologie Préhistoriques*, Stockholm, 1874, Tome second, p. 822. See also *Undersøgelser i geologisk-antiquarisk Retning* af G. Forchhammer, J. Steenstrup, og J. Worsaae.

- Such rivets often occur in fictile remains of Greek and Roman art. A conspicuous example is supplied by Juvenal, XIV, 308:

Dolia nudi
fiet

Non ardent Cynici: si fregeris, altera

Cras domus, aut eadem plumbo commissa manebit.

Sensit Alexander, testa cum vidit in illa

Magnum habitatorem:

where the Satirist alludes to the so-called Tub of Diogenes, which was evidently an earthen vessel—

If crack'd, to-morrow he procures a new,

Or, coarsely soldering, makes the old one do.

Gifford's Translation, Vol. II, p. 177; v. Heinrich's long note on Juvenal, *loc. citat.*

Soldering with iron is called *ferruminatio* (συνκόλλησις); with lead, *plumbatura* (μολύβδωσις): Paulus, *Digest*, Lib. VI, Tit. I, Cap. 23, § 5, *Corpus Juris Civilis*, edit. Beck, Vol. I, p. 134, Lipsiæ, 1829. Pliny, *Nat. Hist.*, XXXVI, xxiv, § 58, has *malthare* = *solidare*, to cement, and *maltha*. "E calce fit recenti . . . quæ res omnium tenacissima et duritiam lapidis antecedens."

ground, and a small white fish on a green colour, intended, I suppose, to represent water; but some members of the bodies—a foot or an arm—were only painted. It would seem that an outline of the whole was drawn on the wall, then those parts that should be made particularly prominent were hollowed out, and the plaster figures inserted. The British Museum possesses only two examples of this kind, which are exhibited in the part of the Etruscan Saloon next to the Gold Ornament Room. One is a Gorgon's mask in relief on a Pompeian painting of female figures in arabesque; the other is a head of a child above, also in relief, with a festoon underneath; below is a woman carrying a dish, with a vase upon it.¹

He who would study such a collection as I have endeavoured to describe will be able, in some measure at least, to understand the social life of the Ancients; he will learn much that the mere reader of grammars, dictionaries and College text-books, does not know at all, or knows very imperfectly. Not that we should run into the opposite extreme, and attempt to substitute realism for literature, because philology and archæology ought to advance *pari passu*. Antiquaries have often mistaken the meaning of the classical writers, and failed to make discoveries because they have not trodden the path which Strabo, Pliny, and Pausanias had pointed out. On the other hand, verbal critics have dwelt too exclusively on forms of expression, and neglected both the ideas that underlie them, and the monuments throwing light on those ideas.

¹ The former object was found at Pompeii in 1753 by Thomas Hollis, and presented by him in 1757; the latter has been retouched throughout; it was presented by the Earl of Exeter in 1771. The effect is much the same as that produced in the manner described by a writer in the *Encyclopædia Britannica*, 9th edition, Vol. XIV, p. 676, Art. "Linoleum." Mr. Walton, the original patentee of linoleum, has adapted a preparation of oxidized oil and cork or other thickening material, embossed with patterns, for wall decorations under the name of Lincrusta-Walton. The attendants in the British Museum will readily show the antiques above-mentioned to any visitor

who has the curiosity to inquire about them.

Such a combination reminds me of a process "which consists in laying upon the general body of the vase some clay in a very viscous state, technically called *barbotine*, either with a pipe or a little spatula in the form of a spoon," so that the contours of plants or animals stand out in relief. See my Paper on "Autun." *Archæological Journal*, Vol. XL, p. 46 sq., Note 3, containing references to Brongniart; Dr. Birch on *Ancient Pottery*, and the *Memoires de la Société Eduenne*, tome troisième, 1874. Many specimens may be seen in the Museum at Cologne, as well as in French collec-

I will now say a few words by way of explanation of the photos. and lithographs which I exhibit. They are taken from Jabornegg-Altenfels' *Kärnten's Römische Alterthümer*, and the following numbers are the same as those given by him:—

CIX. Four marble statues, two of them being duplicates; hence there are only three photos. No. 1, Hermaphrodite, with the distinctive organs of both sexes. A mantle extends behind the figure—part of it rests on a quadrangular column, while one end hangs down from the left shoulder.¹ No. 2, a male, headless, but a hollow is visible between the shoulders in which the head had been inserted. The body leans against the trunk of a tree, reaching to the middle of the left thigh. A mantle, held by the left hand, is fastened by a fibula on the right shoulder. Nos. 3 and 4 exactly alike. All the drapery is wrapped round the left shoulder, and the left hand holds some object of which so small a fragment remains that it cannot now be identified. These statues were all found at Zollfeld; they are well executed, and a comparison with others of inferior workmanship from the same locality seems to show that they served as models for imitation.

¹ The hermaphrodite was a favourite subject with the ancient sculptors and engravers: that of Polyceles seems to have been the most famous; Pliny, *Nat. Hist.*, XXXIV, viii, 19, § 80 (*Ex ære*) *Hermaphroditum nobilem fecit*: Sillig, *Catalogus Artificum*, p. 360. The original was in bronze, and the marble statues now existing in the galleries of Florence and the Louvre, according to a frequent practice, were probably copied from it. For works of art representing the sexes united in a single person, see Müller, *Handbuch der Archäologie* (Cycle of Eros), Sect. 392, § 2, Remark 2.—English Translation—*Ancient Art and its Remains*—p. 514 sq.; *Denkmäler*, Atlas of Plates accompanying this work, Text pp. 24-26, Part II, Plate lvi, Nos. 708-721. Clarac, *Musée de Sculpture*, Texte, tome IV, pp. 179-183. Planches, tome III, 303; IV, 666-672. Sometimes the Hermaphrodite is recumbent, e.g. in the Louvre, on a mattress. Tassie, *Descriptive Catalogue of Engraved Gems*, Vol. I, p. 179, Nos. 2507-1520; Vol. II, Pl. xxxi; Salmacis, Vol. I, Nos. 2521,

2522. But Gori is a better authority for this kind of illustration: *Museum Florentinum*, Vol. I, p. 158, Tab. LXXXII, Nos. IV, V, "in duabus gemmis elegantissimis . . . Cupido cum flabello ad corpus (Hermaphroditum) refrigerandum, ventum agit, vel muscas abigit"; cf. *flabelliferæ*, Plautus, *Trinummus*, II, i, 22 (30); Martial, III, 82:

Et æstuanti tenue ventilat frigus
Supina prasino concubina flabello.

See Gori's notes, *loc. citat.* Bottiger, *Sabina Achte Scene*, Vol. II, p. 191 (Anmerkungen 2), p. 213; and *Beilage zur Achten Scene*, *Das antike Fächer-schrankchen*, pp. 220-237, to which is prefixed Tafel XIII, explained p. 257. Daremberg et Saglio, *Dictionnaire des Antiquités Grecques et Romaines*, Dix-neuvième Fascicule; s.v. *Flabellum*, pp. 1149-1152, Figs. 3064-3078, esp. 3076—Eventail a long manche; p. 1149, terra cotta *figurines* found at Tanagra, dating chiefly from the second and third centuries B.C.; some of them have fans in their hands.

CXI. The Genius of Grief (Trauergenius). Near it were found skulls, a skeleton, and one of the so-called lacrymatoria; the statue, therefore, was appropriately placed in a burial-ground. The figure had originally small wings, of which one still exists, and there are bracelets on the upper arms¹; the left hand holds a wreath, probably for sepulchral ornament. In the same photo. is a small boy enveloped in a mantle, said to represent Sleep; but why this condition should be so personified I am unable to conjecture.

CCXLI. Bust of white marble, life-size; perhaps a Roman Emperor. The short beard reminds me of Hadrian, but the somewhat sullen countenance wants the intellectual expression which characterizes the portraits of that accomplished sovereign.²

CCCLXIX. Statue found in the St. Veiter suburb of Klagenfurt about 1760, and now placed in a garden. Only the upper part remains—from the head to the thighs; the left arm, disproportionately thin, rests on a shield. Medusa's head on the breast is the only ornament of the cuirass,³ but on the coverings of the thighs we see several

¹ *Armillae* are usually mentioned as ornaments of women, so Festus, edit. C. O. Müller, p. 333, *Spinther vocabatur armillae genus, quod mulieres antiquae gere-re solebant brachio summo sinistro*; accordingly we find them on Hermaphrodites, because they were effeminate. Gori, *loc. citat.* brachia, armillis ornata, quas in luctu tantum abjiciebant mulieres. When the bracelets were placed on the upper arm they were called *περιβραχιόνια* (*brachialia*), when on the wrist *περικάρπια*. Often they took the form of a serpent (*ὄφις*), as they are made in the present day; this appears on the statue of the sleeping Ariadne in the Vatican; hence it was wrongly called Cleopatra, the bracelet being mistaken for the asp with which she is said to have poisoned herself: Baumeister, s.v. *Armbänder*, Vol. I, p. 129 sq., Figs. 136, 137; also p. 125, Fig. 130. *Armillae* were conferred on Roman soldiers as a mark of honour: Smith's *Dict. of Antiq.*, third edition, Vol. I, p. 191, s.v. We have a good example in the monument of Caelius above-mentioned; Lindenschmit, *Die Alterthümer unserer Heidnischen Vorzeit*. Sechstes Heft, Tafel V, Römische Sculpturen. Ein

Siebentel d. Nat. Grosse. Immediately under the neck two great armlets are suspended by ribands in front of the chest.

² Admiral Smyth, *Descriptive Catalogue of a Cabinet of Roman Imperial Large Brass Medals*, p. 98, No. CXLVIII: the laurelled head of Hadrian, with a handsome and intelligent countenance. Cohen, *Medailles Imperiales*, tome II, p. 96, Pl. IV; p. 144, Pl. V; p. 192, Pl. VI.

³ A fine statue of Hadrian, in the attitude of addressing his army, shows the Gorgon's head on the upper part of the richly ornamented cuirass: Vaux, *Handbook to the Antiquities in the Brit. Mus.*, p. 229; full page woodcut, p. 230; Sir H. Ellis, *Townley Gallery*, Vol. I, p. 257, with a reference to Servius on Virgil, *Aeneid* VIII, 435: sicut in antiquis Imperatorum statuis videmus.

Ægidaque horrifera, turbatae Palladis arma,

* * * ipsamque in pectore divae Gorgona, desecto vertentem lumina collo.

Martial, *Epigrams*, VI, x, 11—posita mihi Gorgone Pallas. Dareum et

minute human figures. A *cippus* serves as a pedestal, and the labours of Hercules, one on each of the four sides, lead to the supposition that the Emperor Maximianus Herculeus is here represented.¹

CVIII, Pls. 1 and 2. Three Mithras-stones, which may have been set up in the Mithræum at Virunum, mentioned in *Inscription XII*, p. 23—SOLI · INVICTO · MYTHR . . . TEM · VETVSTATE · CONL.: Soli invicto Mythræ . . . templum vetustate conlapsum. (Comp. *Inscription XIII*, where nearly the same words occur.) There can be no question about the meaning of these sculptures; it is abundantly proved by the radiated head of the Sun-god four times repeated, the Phrygian bonnet on the head of many figures, the trousers (*ἀναξυρίδες*) which they wear, and an archer shooting an arrow from a bow—all these details belong to Oriental customs and worship.²

CXXXIX, Pl. 3. Wolf and Twins. Romulus and Remus sucking the teats of the she-wolf, which turns back her head towards them; *tereti cervice reflexam*, Virgil *Æneid*, VIII, 633. This group is seen so frequently that we may regard it as an emblem of sovereignty; and, like our

Saglio, *Dict. Antiqq. Gr. et Rom. Fascicule*, XXI, p. 1628, Fig. 3644, *Meduse Rondanini* (a Munich) (*Glyptothek, Niobiden-Saal*, Baedeker *Süd-Deutschland und Österreich*, p. 138, edit. 1876). Daremberg and Saglio's article—"Gorgones," pp. 1615-1629, Figs. 3632-3645—is a very elaborate monograph, with many foot-notes. Note 9, p. 1628: C'est aussi le type moyen à grandes ailes relevées qui orne la cuirasse du buste d'Hadrien trouvé à Antium. See Duruy, *Histoire des Romains*, Vol. V, p. 31; woodcut, Musée du Capitole. Hadrian's bust in the Brit. Mus. is described by Taylor Combe, *Ancient Marbles*, Part III, Pl. XV, "The head is not ornamented with any diadem, and the breast is quite uncovered"; hence the face of Medusa cannot find place here. Visconti says, "Con tutto il petto nudo, e di stile grande e sublime," cited in the note.

¹ Gibbon, Chap. XIII (edit. Smith, Vol. II, p. 67), to whom I owe some of the following references:—*Panegyrici Veteres*, edit. Delphin, *Claudii Mamertini Paneg. Maximiano Augusto dictus*, II,

pp. 110-123, in which the Emperor is flattered extravagantly, Chaps. III, X, XIV—v. esp. Chap. I, "Sicut hodieque (al hodie quoque) testatur Hercules ara maxima, et Herculei sacri custos familia Pinaria principem illum tui generis ac nominis Palantea moenia addidisse (al. adidisse) victorem," &c. See also *Paneg. VI*, Ezekiel Spanheim, *de Præstantia et Usu Numismatum*, Dissertatio XII, xii, § 4, pp. 494-497, with an engraving of a medallion; legend: MONETA · IOVI · ET · HERCVLI · AVGG, Jovis et Herculis, utriusque nudi, cum solitis eorum insignibus. Monetæ vero in medio, cum bilance et cornucopiæ, prostant effigies. Lactantius (?), *De Mortibus Persecutorum*, Cap. LII. Cohen, *Méd. Imp.*, t. V, Texte, pp. 425-500, Planches XII, XIII; XII. No. 4, BR. M. is the same as that quoted from Spanheim.

² My Paper on the "Roman Antiquities of the Middle Rhine," *Archæol. Journ.*, Vol. XLVII, pp. 378-380, with photos. of the Front and Back of the Mithraic Tablet at Wiesbaden.

royal arms, it was probably placed in some conspicuous part of public buildings. A similar example appears among the monuments of Avenches, and a notice of it has been published by the local antiquaries.¹

CXL, Pl. 3. Genius of Grief. Compare photo. *supra* No. CXI. A winged youth, who holds a wreath in his right hand, and leans upon an inverted torch which is being extinguished.

CXLI, Pl. 4. Vine foliage on two stems grows out of a vase with two handles (*diota*) terminating in rosettes at the top. On each side a leopard, sitting on his hind quarters, holds in his fore-paws a drinking horn (*rhyton*). Large clusters of grapes hang down from branches on which two birds are perched; there are three others—of whom one drinks from the vase, another swims in it, and a third stands on the edge.² Figures of animals, in two rows, decorate the exterior. The composition is harmonious, and the execution indicates the best period of Roman occupation.

CXLVI, Pl. 4. Bust of man, winged, whose head is covered with a cloth that leaves the face open; he places his left hand on his breast. It is included by Jabornegg in the *Römische Alterthümer*, but it seems to me rather mediæval than classical. The treatment of the countenance reminds me of St. Paul's words: "We all with open face beholding as in a glass the glory of the Lord," where the Revised Version has "unveiled."³

¹ My Paper on the "Roman Antiquities of Switzerland," *Archæol. Journ.*, Vol. XLII, p. 199 *sq.*, text and notes. I think a good illustration will be found in the *Mittheilungen der Antiquarischen Gesellschaft in Zürich*, Band XVI.

² The subject may remind us of the celebrated Doves of Sosus, so often imitated in the round; but the original was a mosaic picture made of clay tesserae. Pliny, *Nat. Hist.*, XXXVI, xxv, 60, has described it, "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in canthari labro." A copy found in Hadrian's Villa is to be seen in the Museum of the Capitol (Rome), Upper floor, Hall of the Doves. C. O. Müller, *Handbuch der Archæologie*, §163, Remark 6. Smith's *Dictionary of Biography*, s.v. Sosus. The name also appears as that of a medallist on the

coins of Histiea, afterwards Oreus in Eubœa; but it is not mentioned by Leake in his *Numismata Hellenica*.

Birds occur frequently among the decorations of Christian monuments, esp. the dove with the olive-branch. It would be easy to multiply examples, but the following may suffice for our present purpose: a peacock is conspicuous in the foliated scroll-work that adorns the chair of Maximianus mentioned above. Raphael Fabretti, *Inscriptionum Antiquarum* . . . *Explicatio*, 1699, p. 574, Cap. VIII, No. LIX, *Avicula e poculo bibens*. Cf. p. 378, No. XXXI, D-K, "*Aviculæ istæ suis hinc inde rogis impositæ, quid aliud quam Phœnicem, notissimum æternitatis symbolum, significare possunt?*"

³ Second Epistle to the Corinthians, iii, 18, ἀνακαλυμμένην προσώπῳ τῇ δόξαν Κυρίου κατοπτρίζμενοι.

CXLIV, Pl. V. Covered carriage drawn by two horses (*carpentum*), with garlands on their necks. A man seated within holds a disc, which looks like a *patera*. The side panel is ornamented with snakes and rosettes. The *carpentum* was used by Roman ladies, but not exclusively by them; and we see it on a medal of Caligula.¹

CXLIII, Pl. V. A young man stands in a car drawn by two horses galloping, guides them with his right hand, and holds a spear in his left; behind him on a small pedestal stands a man carrying a shield; a third man, tied by his feet to the car, is dragged along the ground. Over the horses a winged genius hovers with a palm-branch in his right hand, and a wreath in his left. Comp. Victory in the Syracusan Medallion. The subject is evidently Achilles dragging the dead body of Hector to the Grecian camp.²

CCCLXXXVII, Pl. VIII. Bull with head lifted up and woman raising her hand to her head. There is probably some allusion here to the Mithras or Dolichenus cult, in which the bull plays a prominent part. See Desjardins's *Musée National Hongrois*.³

¹ This medal was struck by the Emperor in honour of his mother, after her decease. Cohen, *Med. Imp.*, I, Pl. VIII, facing p. 137: Agrippine mere G.B., No. 1. *Rev.*, S. P. Q. R. MEMORIAE AGRIPPINAE. Eckhel, *Doct. Num. Vet.*, Vol. VI, p. 213: "Thensa a binis mulis tracta." The *carpentum* was a two-wheeled carriage with an arched covering over it (*currus arcuatus*); that of Agrippina had painting or carving on the panels, and in this respect resembled the sculpture at Maria Saal. Suetonius, *Caligula*, Chap. XV, *carpentum*, quo in pompa traduceretur. Propertius, V, viii, 23, where he is speaking of Cynthia's journey to Lanuvium, uses the word *serica* as an epithet of this vehicle, probably with reference to the silk curtains that composed the awning overhead. *Livy*, V 23, *carpentis festo profestoque uterentur* (matrone). Daremberg and Saglio, Vol. I, Part 2, Figs. 1194-96. Bottiger, *Sabina*, Vol. II, p. 212, Note 4, on the words Die Prozession beginnt, p. 189: Ammianus Marcellinus, XIV, vi, 16. In this chapter, besides *carpentum*, *basterna* and *carrucha* occur. The former is a rare word, and means a sedan-chair or litter carried by two

mules harnessed to shafts, one before and the other behind: v. Rich, *Companion to the Latin Dictionary*, s.v. with illustration, §9, *carruchis solito altioribus*; § 16, *quos imitatur matrone complures opertis capitibus et basternis per latera civitatis cuncta discurrunt*. Micali, *L'Italia Avanti il Dominio dei Romani*, tav. 27. *Descrizione delle Tavole in Rame*, p. ix. *Urna in atabastro nel museo di Volterra*, Vedi Tom. II, pag. 104, 105.

² Homer, *Iliad* XXII, 398-400—

ἐκ δίφροιο ὀΐε' ἦσε, κάρη δ' ἔλκεσθαι
ἔασεν.
ἰς δίφρον ὀ' ἀναβὰς, ἀνά τε κλυτὰ
τευχέ' αἵρας,
μάστιξεν δ' ἔλααν, τῷ δ' οὐκ ἄκοντες
πετέεσθην.

Virgil, *Aeneid*, I, 483—

Ter circum Iliacos raptaverat Hectora
muros.

³ Desjardins, *Monuments Epigraphiques du Musée National Hongrois*, p. 10 sq., § 3, Jupiter Dolichenus, No. 28A et 28B, Pl. V et VI. My Paper on "Antiquities at Buda-Pest," *Archæol. Journ.*, Vol. L., p. 213, Jupiter standing on the back of a bull; v. ink-photo facing p. 214.

CCXCVIII, Pl. VIII. Pediment with spread eagle in centre (ἁέτωμα), on each side circular niches containing the radiated head of the Sun, and the Moon's head with crescent above it. The pediment is supported by two fluted Corinthian columns, and between them we see Jupiter Dolichenus, holding a two-edged battle-axe (*bipennis*), standing on a bull; and Juno (Dea Syria) holding a wreath, standing on a roe. This group resembles that in Face B. of the pyramidal monument described in my paper on Buda-Pest.¹ We can easily account for the diffusion of the worship of Mithras and Jupiter Dolichenus in Europe. The old religions of Greece and Rome had lost their hold on the popular mind, and were even derided; on the other hand, communication with the East developed rapidly under the Empire, partly from commercial intercourse, partly from the number of legions stationed in Syria, which from time to time were moved westwards as occasion required.

CCCCLXXI, Pl. XIII. In the upper part of the stone we read the following inscription:—

SYR · VALERIAN · EVTYCHES · ALB · MA.² . .

Below it, on the spectator's right, a man wearing a laurel crown, with a quiver on his back, holds a bow in his left hand, and stretches his right towards an altar, bearing in front the words NEMESI · AVG. Towards the left side

¹ *Archæol. Journ.*, Vol. L, p. 215.

² Such is the interpretation proposed by Heinrich Hermann, *Domkapitular in Klagenfurt*: Jabornegg-Altenfels, p. 191. Another, which seems far more plausible, is given by Hirschfeld in *Corp. Inscr. Lat.*, Vol. III, Pt. 2. Teurnia (St. Peter im Holz), p. 593, No. 4738. He reads the Inscription thus:—

SYRASC · VALERIAN · EVTYCHES ·
ALB · MA

and explains the subject as follows: "Diana cum phætra sinistra arcum tenens, dextra in ara sacrificans. Tres venatores vel gladiatores Syracus(?) Valerianus Eutyches, servi Albii Maximi . . . votum solvunt Nemesi Augustæ." Comp. No. 4876—L. ALBIO TELES-PORO . . . S · ALB · MAX s(ervis) Alb(i) Max(imi), where other slaves of the same master are mentioned.

The tessellated pavement at Nennig (on the line of railway between Treves and Thionville) shows two examples of men using whips in their contest with the bear: *Die Römische Villa zu Nennig und ihr Mosaik erläutert von Domcapitular Von Wilmowsky*, coloured plates Nos. 5 and 8, folio, Part I, Text, p. 6 sq. No. 5, men fighting with a bear; their accoutrements resemble those in the Carinthian relief; der Kampf der Thiere mit Venatoren. Der Bar mit drei Fechtern. Eine ziemlich lange Peitsche und ein schmales, den linken Arm bedeckendes Schildchen. Text, p. 7, Pl. No. 8, Fechter mit Stab und Peitsche, Part II, Erklärung der Bildtafeln des Mosaiks der Römischen Villa zu Nennig. Tafel III and V. In this admirable work the details of the figures are carefully explained and elucidated with appropriate citations.

of the stone, a man with a shield in his left hand and a whip in his right urges a bear to attack a man, who is fighting with the same weapon against the animal, and has two cranes perched behind him on his girdle. A fourth man, also armed with a whip and shield, stands at the extreme left of the monument ; he is similarly equipped. It has been conjectured that the Inscription refers to the Syrian legions that served in the expedition of the Emperor Valerian against the Persians, A.D. 258. The letters ALB · MA. perhaps stand for Albinus Maximus.

I regret that I have not done justice to an interesting theme which is at once old and new and difficult—old because it relates to a people and period that have long since passed away ; new because it has not been previously treated by our fellow-countrymen ; and difficult for me because nearly all the recent authorities have written in a language with which I am but imperfectly acquainted. And now that I find myself less able to undertake long journeys and fatiguing investigations, I may perhaps be allowed to express a hope that younger and more vigorous antiquaries, profiting by our labours and correcting our mistakes, will prosecute their researches with renewed ardour, and attain more important results. So may they hand down to others the torch of scientific inquiry, to be carried in turn by future generations, still burning and shining amid the dark recesses of the past !

CARINTHIA.

APPENDIX.

In attempting to explain a human figure with an animal's head, like an *Egyptian* deity, which occurs on a copper plate found at Virunum, I have made some remarks on the frequency with which we find in various parts of the Roman Empire monuments relating to the superstitions of that country. Two Inscriptions in our own country bear witness to this cult. *C. I. L.*, Vol. VII.; *Inscriptiones Britannicæ Latinæ*, edit. Hübner, No. 240, Eburaci reperta anno 1770.

DEO · SANCTO
SERAPI
TEMPLVM. ASO
LO FECIT
CL. HIERONY
MIANVS. LEG
LEG. VI. VIC.

See p. 30, No. 10, of a *Descriptive Account of the Antiquities in the Grounds and in the Museum of the Yorkshire Philosophical Society*, by the Rev. Charles Wellbeloved, fifth edition, 1869. This publication is a *Catalogue Raisonné* which has been very carefully compiled.

Ibid., No. 298, IOVI · SERAPI, found at Kirkby Thore, Westmoreland.

Egyptian Symbolism found expression by combining the heads of birds and beasts with human bodies. Lübke, *Grundriss der Kunstgeschichte*, Vol. I, p. 30 sq.: "Die bildende Kunst der Ägypter. Um die verschiedenen Götter des Landes anzuzeigen, greift man zu ausserlich symbolisirenden Mitteln, setzt den menschlich gestalteten Göttern die Köpfe der Thiere auf, welche zugleich zur hieroglyphischen Bezeichnung ihrer Namen dienen. So erhält Thot den Kopf des Ibis, Rhe den des Sperbers, Anubis wird hunds-köpfig, Ammon widderköpfig dargestellt; von den Göttinnen trägt Hathor den Kopf der Kuh, Neith den der Löwin," fig. 22. Vaux, *Handbook to the Antiquities in the British Museum*, pp. 348-365, and woodcut, p. 352; for Anubis, see p. 362.

Æneid, VIII, 698: "Omnigenūque deū monstra et latrator Anubis."

Virgil is here describing the battle of Actium portrayed on the shield that Vulcan made for Æneas. The passage is imitated by Propertius, *Elegies*, III (edit. Jacob, IV), xi, 41: "Ausa Jovi nostro latrantem opponere Anubim."

One of the most important passages for funereal rites amongst the Romans will be found in Tibullus, *Elegies*, Book III (of which,

however, the authenticity is doubtful), II, vv 9-26. A distinct allusion to perfumes occurs, v 23 sq.:

"Illic quas mittit dives Panchaia merces
Eoique Arabes, pinguis et Assyria."

See Dissem's *Commentary*, Vol. II, p. 329: "Illic in sepulchro (auf dem Grabe) fundantur, effundantur odores pretiosi. . . Panchaia thuris et myrrhæ ferax aliorumque aromatum odoriferorum."

Compare Lucan, *Pharsalia*, Lib. VIII, vv 729-737, relating to the death of Pompey the Great. Martial, *Epigrams*, X, 97:

"Dum levis arsura struitur Libitina papyro,
Dum myrrham et casiam flebilis uxor emit;"

Tacitus, *Annals*, Lib. III, c. 2: "Ubi colonias transgrederentur, atrata plebes, trabeati equites pro opibus loci vestem odores aliaque funerum sollemnia cremabant." In chapters 1 and 2 the historian describes the landing of Agrippina at Brundisium, and the procession in which the ashes of Germanicus were carried to Rome.

Lavish expenditure at funerals was forbidden by the Twelve Tables; Cicero, *de Legibus*, Lib. II, Cap. 24, § 60, NE SVMPTVOSA RESPERSIO. Smith's *Latin Dictionary* translates the last word, "a sprinkling of the funeral pile with wine," but this rendering is inaccurate; v. Davies's note, *loc. citat.*, "rogus vino vel myrrhata potione respersi solebat," and the *Commentary of Turnebus* (reprinted by Davies, p. 379, in his edition *op. citat.*), who refers to passages in *Pliny* and *Festus*. Forcellini s.v. explains correctly—"infusio unguentorum et vini in rogam."

Another extract from the Twelve Tables in the same chapter of *Cicero de Legibus* seems to indicate that the ancient Romans had anticipated the processes of modern American dentistry. A clause in the Code provides impunity for those who interred or burnt a dead body in which the gold remained that had been used to connect the teeth. QVOI AVRO DENTES VINCTI ESCVNT; AST IM CVM ILLO SEPELIRE, VREREVE SE FRAUDE ESTO. Here the archaisms should be noticed: *Quoi* is the old form of *cui*; it occurs in *Plautus*, *Lucretius*, *Catullus*, and in *Cicero*, *Epistles to Atticus* XIII, 42, as a various reading—*quoi iter instet*—and even in the Augustan Age; probably in *Virgil*, *Eclogues* IV, fin.—*quoi non risere parentes*—also in *Tibullus* and *Propertius*. Similarly we have *quoipiam* for *cuipiam*. Cicero pro Fonteio, *Fragmenta*, II., cap. 3; v. Orelli's note on, I, 1, where many peculiarities are mentioned. The Vatican Palimpsest of the *Oration* was collated by Faernus, and afterwards more carefully by Niebuhr. QVOIEI is found in an Inscription on the monument of the Scipios outside the Porta Capena; Orelli's *Collection*, Vol. I, p. 150, No. 555, QVOIEI VITA DEFECIT. *Escunt*=*erunt*; so we have *escit*=*erit* XII. *Tabb. apud Gellium*, Noct. Att., XX, 1; *Lucretius*, I, 620 (613, edit. Creech):

"Ergo rerum inter summam minumamque quid escit?"

v. the notes of Wakefield and Forbiger. Compare Professor Key, *Fragmentary Lat. Dict.*, p. 574, s.v. Sum, § 50, *escit*, a very old form, a present used also as a future. It should be borne in mind that this Code was enacted B.C. 451-450, about 60 years before Rome was

taken by the Gauls. For R convertible with S, v. *Key on the Alphabet*, R, § 4, p. 91 sq.

Ast is an ancient form of *At*. *Key*, *Dict. citat.*, s.v. *at fin.*, § 18, *ast* is limited to old writings, Cicero's *Letters and Poets*. *Im* = *eum* (compare English *him*); Macrobius, *Saturnalia*, Lib. I, Cap. IV, quotes from the XII Tabb., SEI. NOX. FVRTVM. FACTVM. ESIT. SEI. IM. OCCISIT. IOVRE. CAISVS. ESTO., v. *note* of Ursinus, Davies's edit. *De Legibus*, p. 172. In *Lucretius* III, 877, "at quoniam mors eximit *im* prohibetque" is a conjecture of Lambinus adopted by Creech; but the true reading, restored by Turnebus and later editors, is, "id quoniam mors eximit esseque prohibet," which has Manuscript authority, and satisfies the requirements of both sense and metre, so that guessing was unnecessary. The mistake arose from not perceiving that *prohibet* is here a dissyllable. We also have *em* for *eum*; Gellius *loc. citat.*, Forcellini, s.v., Roby, *Latin Grammar*, Book II, Chap. vii, p. 129, 4th edition.

Se = sine. *Se* in old writers is used as a preposition with the ablative, and signifies separation or without; *Key*, *Latin Grammar*, § 1369. *Se* or *sed* in comparison signifies, with verbs, separation; with adjectives, absence, *ibid.*, § 1370. *Sed* is another form of *se*, aside, § 815, *note*; compare § 834 *note*, related to English *sund-er*, German *sond-ern*.

Some early editions, of the fifteenth and sixteenth centuries, read *juncti* (joined) instead of *vincti* (bound); but the latter seems more appropriate and expressive. *Celsus*, VII, xii, § 1, p. 403, edit. Targa: "At si ex ictu vel alio casu aliqui labant dentes, auro cum iis, qui bene haerent, vinciendi sunt." The following Latin words signify an instrument for extracting teeth—*forceps* and *forpex*, which are convertible terms (*Celsus*, *loc. citat.*, *Dictionary of Antiquities*, 3rd edition, with illustrations), and appear to be connected with *foris*, a door, denoting the opening made to grasp the object. Donaldson's *Varronianus*, p. 297, who compares *forpex* "a pair of curling tongs" from *pec-to*, but (?). Some suppose *forceps* to be akin to Greek *θήρυς*, *θήρος*; Latin *formus*, *fornus*, *fornax*. *Forpex* may be another form of *forfex* by the interchange of P with F, which is common. See Lewis and Short's *Latin Dictionary*: *Dentarpaga*, *Varro apud Nonium*, c. II, n. 237: "bipensiles forcipes dentarpagæ." *Dentiducum*, *ὀδονταγωγόν* corresponds with our phrase "drawing teeth."

Pollux, *Onomasticon*, edit. Dindorf, Lib. IV, § 181, gives a list of surgical instruments: *Καὶ ἐργαλεῖα μὲν ἰατρῶν σμίλη, ψάλις, τομὲνς, ὑπογραφίς, ὥτογλυφίς, μήλη* (probe, catheter, *specillum*), *βελόνη, ξυστήρ, ὀδοντοξέστis, ὀδοντάγρα, ἐνείδιον* (read *ἐνείαιον*, a syringe), *καὶ μὴλῶσαι, τὸ τὴν μὴλην καθέιναι*. We have among them one for cleaning, another for extracting, teeth.

Again, we find *arctim cum illo* as a variant; this probably was substituted for *ast im cum illo* by some ignorant transcriber who did not understand the acc. *im* for *eum*. *Arctim* is an uncommon form of the adverb *arcte*, which some read in Cicero, *Epistles to Atticus*, XII, 44, instead of *Carteiae* (olim Tartessus, Tarshish?), a town in Bætica, to which Cneius Pompeius fled after the battle of Munda. *Arctim* would be said of a close blockade: v. the *note* of Bosius in the Variorum edition of *Grævius*.

Consult also Wordsworth, *Fragments and Specimens of Early Latin*,

Part III, Sectio Prima; *Monumenta Antiqua*, Cap. II; *Legis Duodecim Tabularum reliquæ quæ extant omnes*, pp. 254-265; *Notes*, pp. 502-5; *IM. EM.*, p. 102; *QVOI*, p. 103; *ESCIT*, p. 511; dentes, p. 537. Egyptian mummies of early date are said to have been found with false teeth in them joined with gold. Table X, *Jus Sacrum, funeral rites*, pp. 533-537. Friedrich Neue, *Formenlehre der Lateinischen Sprache*, 1892, Vol. II, p. 375 *seqq.*, Pronomina demonstrativa (?) *is, ea, id*; *em, im* Accusative Singular, Vol. II, p. 380, § 193; *ibid.*, *quis* oder *qui, quæ, quid* oder *quod*; Dat. Sing. *cui, quoi, quoe, quoei, qui*, p. 453, § 228; v. Index (*Register*.)

I have already noticed the following Inscription in the Klagenfurt Museum: "Acastus. Aco . . . ite. Accensust. dum. lucet. Bibamus. Sodales. Vita. brevis. Spes. fragilis." Our own literature supplies a better illustration than those given above, containing, as it does, a nobler sentiment, clothed in felicitous diction. Dr. Doddridge wrote some lines on his family motto, *Dum vivimus, vivamus*, which are the best specimen of the serious Epigram in the English language:

Live while you live, the *epicure* would say,
And seize the pleasures of the present day.
Live while you live, the sacred *preacher* cries,
And give to God each moment as it flies.
Lord, in my views let both united be;
I live in pleasure when I live to Thee.

In addition to the authorities for the shell-mounds above mentioned, compare The International Scientific Series: *Man before Metals*, by N. Joly, with 143 illustrations, 3rd edition, 1883, chap. iv.; *The Peat Mosses and the Kitchen Middens*, especially pp. 98-104. It should be observed that all the rubbish-heaps that have been excavated are situated near the shores of the Baltic. Till a recent period these mounds were supposed to be places of burial, and are so described in the *Guide to Northern Archæology* by the Royal Society of Northern Antiquaries of Copenhagen, edited for English readers by the Earl of Ellesmere (London, 1848). *Murray's Handbook for Denmark* will give useful information as to the best mode of reaching these prehistoric remains at Solager, Havelse and Boserup in Sealand; at Meilgaard, and near Hadsund ferry on the Mariager fjord in Jutland; pp. 70, 71, 75, 90, 92 of the 4th edition, 1875. However, since that date I presume that the development of the railway system has given the explorer increased facilities for pursuing his investigations. This guide book is accompanied by an excellent map, on a sufficiently large scale.

One of the most important passages in ancient writers that relate to primeval man is Lucretius, V 1284-1287:

"Et, flamma atque ignes postquam sunt cognita primum,
Posterior ferri vis est aerisque reperta;
Et prior æris erat, quam ferri, cognitus usus;
Quo facilis magis est natura, et copia major."

Cf. Virgil, *Georgics* I, 143 *sq.*:

"Tum ferri rigor atque argutæ lamina serræ—
Nam primi cuneis scindebant fissile lignum—
Tum variæ venere artes."

The Plate in Spon, *Miscellanea Eruditæ Antiquitatis, Lugduni*, 1685

(the year of the Revocation of the Edict of Nantes), p. 125, represents Diogenes *in dolio*—Toreuma. work executed in relief—*cum baculo et pera Philosophica, assidente cane*. So Juvenal, Sat. XIV, 309, calls the philosopher *Cynicus*. There is a portico of a temple between him and the dog. The article also contains a notice of an engraved gem and an inscription.

Martial, Epigrams IV, 53 :

Hunc, quem sæpe vides intra penetralia nostræ
Pallados et templi limina, Cosme, novi
Cum baculo peraque senem, cui cana putrisque
Stat coma et in pectus sordida barba cadit.

These lines serve as a commentary on Spon's Plate. Compare Cicero, *Tusculan Disputations*, I, xliii, § 104, speaking of Diogenes, "Projici se jussit inhumatum. Tum amici, Volucribusne et feris? Minime vero, inquit: sed bacillum propter me, quo abigam, ponitote."

In the *Ancient Marbles of the British Museum*. Part X, Plate XXX, is a very pleasing representation of a hermaphrodite. The figure holds in the right hand a bunch of grapes to feed a bird, restored as an ibis; it may, however, have been a goose. Compare Vaux, *Handbook to Antiquities*, in the same Collection, p. 196, Janiform heads of Bacchus and Libera. We have here Dionysus, under his androgynous type, as partaking of both sexes. Sir H. Ellis, *Townley Gallery*, Vol. I, p. 338 *sq.*, Bacchus, *διωορφος* (biformis), Note 28; Millingen, *Ancient Unedited Monuments Cited*, Series II, p. 20, chap. on terminal heads; *Ancient Marbles of the Brit. Mus.*, Part II, Pl. 17, with Greek and Latin quotations, Note 1.

The fable of the nymph Salmacis combined into one person with Hermaphroditus will be found in Ovid *Metamorphoses*, IV, 285-388, following almost immediately the transformation of Clytie (well known from the bust so-called in the Brit. Mus.) into a heliotrope—*ibid.*, v. 270:

Vertitur ad Solem : mutataque servat amorem.

Baumeister, *Denkmäler des Klassischen Altertums*, I, 672; from which I extract the first sentence: "Es kann kaum einen Zweifel unterliegen, dass dieses doppelartige Wesen Ursprung in den orientalischen Religionen habe, in welchen eine mannweibliche Venus als vollkommenstes Bild der Naturgottheit bezeugt ist."

Statues of the Hermaphrodite are described, with references, in the *Roman Court Catalogue of the Crystal Palace*, pp. 80, 81, 85, written by the late Sir George Scharf. The Preface, pp. 1-30, ends with a list of the principal illustrated works on Sculpture, &c. The title is too modest, for the list is accompanied by remarks that will be useful not merely to the tiro, but also to the advanced student. Sir G. Scharf's labours as an artist and author have been recorded in the anniversary address delivered April 23, 1895, by Sir A. Wollaston Franks, as President of the Society of Antiquaries (*Proceedings*, Vol. XV, pp. 377-379.)

In the earlier part of his career our departed friend had paid special attention to classical Archæology, and I may be permitted to add that, with his habitual kindness, he afforded me valuable assistance in forming Art-Collections that would render lectures on Greek

and Latin authors at Queen's College, Cork, more realistic and interesting than they usually are.

Other words compounded with Hermes occur : v. Spon, *Miscellanea Erud. Antiq.*, Sectio I, Articulus iv, De Hermis, Hermathenis, Hermerotibus, Hermanubibus, Hermeraclibus, Hermharpocratibus et Hermaphroditis, p. 9, Tab. X-XVII and Tab., p. 15; *Dictionary of Antiquities*, Third Edition, Vol. I, 955a, s.v. Hermæ. Such figures, according to the best recent criticism, were composed of the square pillar, as the emblem of Hermes, surmounted by the bust of the other divinity. Cicero mentions these combinations three times in the First Book of his *Letters to Atticus*, I. fin. (*Mongault* X; an excellent edition with a French translation interpagated, and notes), "Hermathena tua valde me delectat." IV, 3 (*Mong.* IX), "Quod ad me de Hermathena scribis, per mihi gratum est, et ornamentum Academiæ proprium meæ." X, 3 (*Mong.* VI), "Signa nostra et Hermeraclas." He is here speaking of the decoration of a Villa; see Middleton, *Life of Cicero*, Vol. III, pp. 294-297; especially the last page.

The Museum at Cologne possesses a marble head, or rather mask, of Medusa, resembling the one at Munich, but it cannot be adduced as an example of the type with wings, because these appendages are modern restorations. This specimen of ancient sculpture is incomparably the finest in that collection. *Verzeichniss der Römischen Alterthümer des Museums Wallraf-Richartz in Köln*, aufgestellt von Prof. Dr. H. Düntzer, I, Erdgeschoss. "Den Eintretenden blickt hoch am aussersten Fenster rechts die Kolossale Marmormaske des von Perseus abgeschlagenen Hauptes der sterbenden Meduse mit ergreifendem Ausdrucke unendlichen Leides an." C. W. King, *Antique Gems and Rings*, Vol. I, p. xv., Description of the wood-cuts in the text. P. 258, the celebrated Medusa of Solon (Blacas); *ibid.*, p. 326, the countless number of Cameo Medusas (Renaissance) . . . in three-quarter face, with the eyes staring wide. Vol. II, p. 73 (*Miscellaneous Gems*), Plate I, No. 5, The Dying Medusa; p. 79, Plate III, Roman Intaglio, No. 17, Gorgon's head. The remarks of this learned connoisseur deserve careful attention, because they often contain information not easily accessible elsewhere.

Catalogue of Engraved Gems in the Brit. Mus., 1888. Medusa v, Index of Subjects, p. 237, esp. Nos. 1240-1256; 1258-1262; cf. *omn.* No. 1256. The Strozzi Medusa and the literature connected with it, inscribed ΣΟΛΩΝΟΣ. cf. Gorgoneion, p. 235. *Catalogue of the Marlborough Gems* by M. H. Nevil Story-Maskelyne, pp. 16-18, Nos. 96-108, esp. No. 100, under the heading, "Associations, Attributes and Symbols of Pallas." The metopes of Selinus, now deposited in the Museum at Palermo, offer us an archaic representation of Medusa, beheaded by Perseus, Minerva standing by to aid him (Baedeker, *Italie Meridionale et la Sicile*, edit. 1877). Introduction, *L'Art chez les Anciens*, par R. Kekule, p. xxvii sq.; *ibid.*, p. 247. Meyer's *Reisebücher, Unter-Italien und Sicilien* von Dr. Thomas Gsell-Fels-Zweiter Band: Sicilien. 2, Palermo (*Museo Nazionale, Erdgeschoss*), p. 222. 2,* Metope mit Perseus, welcher die Medusa tödtet, aus deren Blut der Pegasus entspringt, &c.: details are minutely described in a manner which corresponds with the general accuracy of this excellent guide-book. Serra di Falco, *Le Antichità della Sicilia*, Vol. II, t. 27. Müller-Wieseler, Part I, Tafel V, No. 25;

text p. 4. Lübke *Grundriss der Kunstgeschichte*, Vol. I, p. 116. Baumeister, Fig. 983, *Altere Medusa*, found in the substructions (*Unterbau*) under the Parthenon. The same article contains, Fig. 984, an engraving of a coin of the gens Cornelia struck in Sicily, which is remarkable; the device on the *reverse* being Medusa's head in the centre of the *triquetra* (Cohen, *Médailles Consulaires*, Pl. XIV, No. 13; text pp. 104 (No. 28), and 111. Baumeister, Fig. 985, Rondanini Medusa.

Medusa's head as an ornament, like some other mythical subjects, was retained in Christian Art, *e.g.*, it occurs twice on a sarcophagus at Arles inscribed PAX AETERNA.

Rome, personified as a goddess, bears a close resemblance to Minerva, which is proved by the fact that a colossal bust in the Vatican is assigned by Visconti (*Museo Pio-Clementino*, tom. VI, tav. 2) to the former, and by Hirt to the latter. They may be distinguished without difficulty: Minerva has the ægis (goatskin) with the appalling Gorgon's head in the centre, and these attributes are wanting in the deified Rome: v. Hirt, *Bilderbuch für Mythologie*, Part I, pp. 46–50. Tab. VI, Nos. 6, 7, 8, and *Vignette*, p. 50, p. 47 note. Part II, p. 184 *sq.*, Tab. XXV, Figs. 15–19. Emil Braun, *Ruins and Museums of Rome*, p. 210. This bust of Minerva, now in the Gallery of Statues, was probably one of the ornaments of Hadrian's Mausoleum. Compare the Vienna Cameo, Rome enthroned, seated with Augustus. Von Sacken und Kenner, *Das K. K. Münz- und Antiken-Cabinet. Antike geschnittene Steine. Kasten II*, No. 2, p. 418. A better account of it is given by Dr. Robert Ritter v. Schneider in the *Uebersicht der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, Wien, 1892, p. 101. *Antikensammlung. Saal XIV, Schrank VI, No. 14 Gemma Augustea*. It is justly called Dieses unvergleichliche Meisterwerk römischer Glyptik.

Maximianus I must not be confounded with the second of this name, Maximus, or Maximin—also Roman Emperors—still less with St. Maximianus, Archbishop of Ravenna, whose pastoral chair (*circa* A.D. 550), formed of ivory, beautifully carved, is still to be seen in that city. Lübke, *op. citat.*, Vol. I, p. 266, Fig. 178, two woodcuts—one showing the whole, the other a part on an enlarged scale. The monogram of the Saint appears in front. His name *in extenso* is inscribed over his head on a mosaic at San Vitale, where, attended by two priests, he precedes Justinian. Dr. Appell, *Catalogue of Reproductions of Christian Mosaics exhibited in the South Kensington Museum*—copies reproducing the size and colour of the originals. The Emperor Justinian and his Court, &c., pp. 7–9, esp. p. 8, Maximian habited in an alb and chasuble: p. 9, at the end of the article, many English and foreign authorities are cited.

In my note on the *carpentum* I have mentioned the *carrucha*. A good example of it is supplied by the *Trésor de Trèves*, which contains an ivory tablet of fine workmanship. We there see the *carpentum* in a procession for the translation of relics. See *Le Trésor de Trèves* par Leon Palustre et X. Barbier de Montault, Prélat de la maison de sa Sainteté, Pl. I, Ivoire Latin V^e. Siècle with explanatory text. From this photo. Daremberg and Saglio seem to have copied the illustration for their article, *Carrucha*, Fig. 1198. My paper on the "Antiquities of Trèves and Metz," Part I, *Archæol. Journ.*, Vol. XLVI, p. 228, Note 3.

I have made some remarks on the Bear in a relief found at Teurnia in 1827. We seldom meet with the bear in Greek Art; this ugly creature makes his appearance on the coins of Urso, a city of the Turdetani in Baetica, hodie Osuña; Aloïs Heiss, *Description generale des Monnaies Antiques de l'Espagne*, pp. 318-320, Pl. XLVI, 1, "Ours à droite assis et tenant une palme."

According to H. Hermann's explanation, Eutyches (fortunate) expresses a prayer for the success of Valerian; but the epithet forms a strange contrast with the fate of this emperor, the most unfortunate in the long line of Cæsars, who was not only defeated by the Persian king, Sapor, but exposed to the most humiliating indignities. Gibbon (Chap. X, Vol. I, pp. 403, 406, 407, edit. Smith) here follows Tillemont, *Histoire des Empereurs*, who gives many details together with copious references in his marginal notes; see esp. Article IX, "Traitement indigne que Sapor fait à Valerien."

Mommsen in *C. I. L.*, *loc. citat.*, states, I think correctly, that the above-mentioned sculptures exhibit Diana standing by an altar inscribed NEMESI AVG. With the juxta-position of these two deities we may compare an inscription found at Aquincum, DEÆ-DIANÆ NEMESI-AVG: My paper on Antiquities at Buda-Pest, *Archæol. Journ.*, Vol. L, p. 330, and Professor Torma Károly, *Az Aquincumi Amphitheatrum*, 1881, 8vo, pp. 109. Mommsen infers from the day on which the festival of Nemesis Augusta was celebrated, June 24, that she was the same as Fors Fortuna; see *Note*, *Archæol. Journ.*, *loc. citat.*

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Muchar, *Das Römische Noricum*, 1823, 1826, an important work but partially obsolete in consequence of a more careful study of inscriptions and the discovery of pre-historic antiquities, in our own times: "scriptor est nec peritus satis nec simplex et in auctoribus indicandis parum accuratus," *C. I. L.*, III, ii, p. 588.

Corp. Inscr. Lat., Vol. III, Pars Posterior, edit. Mommsen, *Inscriptionum Illyrici Pars Sexta-Noricum*; *De Noricarum Inscr. auctoribus*. Noricum, pp. 587-704; much information is given in the preface to each section. *Supplementum*, edit. Hirschfeld, pp. 1808-1851.

Die alte Geschichte Kärnten's von der Urzeit bis Kaiser Karl dem Grossen neu aus Quellen bearbeitet von Karl Baron Hauser. This book contains Plates to illustrate the "First Iron Age" (*Hallstatter Zeit*), a model of a four-wheeled chariot drawn by four horses, animals and human figures, rude workmanship of a primitive population, pp. 16-19; and secondly, for the Keltic Period, a series of coins found in Noricum, pp. 30-32. The term *Hallstatter Zeit* will be understood by referring to a Catalogue entitled *Die Sammlungen des K. K. Münz- und Antiken-Cabinetes* (Wien), by Von Sacken und Kenner, pp. 318-322. *Die Funde von Hallstatt im obero-terreichischen Salzkammergute* (Zimmer I, Tisch VII, VIII und Zimmer IV), many graves were explored and 5,924 objects were found belonging to the end of the Bronze Age or the beginning of the Iron Age. In the Museum at Vienna the number of specimens exhibited amounts to 2,460.

The latter set of Hauser's Plates is specially interesting, if compared with money struck in Gaul before Cæsar's arrival there, and considered in connection with *tumuli* examined in South Germany, the Rhineland and France. Thus we are assisted to trace a migration of the Celtic races Westward; while, on the other hand, some tribes moved Eastward from the valley of the Danube, and settled in a part of Asia Minor, called from them Galatia. See Mons. H.-A. Mazard, "Essai sur les Chars Gaulois de la Marne." *Extrait de la Revue Archéologique*, Avril, 1877, p. 11.

Führer durch das Historische Museum des Rudolfinums in Klagenfurt, 1893, von K. Baron Hauser.

Jabornegg-Altenfels, *Uebersicht der in der Monumenten-Halle des Landhauses zu Klagenfurt, aufgestellten, in Karnten gefundenen und im Besitze des karntn. Geschicht-Vereins befindlichen Römersteine*.

Karnten's *Römische Alterthümer*, by the same author, 4to, with photographs, lithographs, and maps, 1871.

Virunum von Fritz Pichler, 1888.

Bild-Beilagen zu Fritz Pichler's *Virunum*, Atlas of Plates.

Illustrierter Führer durch Karnten mit besonderer Berücksichtigung der Städte Klagenfurt und Villach sowie der Karntnerischen Seen und ihrer Umgebungen von Josef Rabl, 1884.

The preceding list is by no means complete; it includes only some of the books which it is desirable that the enquirer should consult. Publications of learned Societies in Carinthia and in Vienna will also be found useful.

Besides the valuable assistance received from other friends, I am particularly indebted to Dr. Robert Ritter von Schneider, Director of the Collection of Antiques in the Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses (Wien), who favoured me with three excellent photographs of the so-called *Hermes Logois*—two of the head, and one of the whole figure; the last has been copied to illustrate this memoir.

P.S.—Tear-bottles were unknown to the Greeks and Romans; but we meet with them among Oriental nations. An account of this usage appeared, as follows, recently in one of the London newspapers:—

"The custom of bottling tears is peculiar to the people of Persia. There it constitutes an important part of the obsequies of the dead. As the mourners are sitting round and weeping, the master of ceremonies presents each one with a piece of cotton wool or sponge with which to wipe away the tears. This cotton wool or sponge is then put into a bottle, and the tears are preserved as a powerful and efficacious restorative for those whom every other medicine has failed to revive. It is to this custom that allusion is made in the Psalms—'Put thou my tears into thy bottle.'"

Matthew Henry, *in loco*, pithily remarks, "What was sown a tear will come up a pearl."

Lachrymatorium does not occur in Classical Latinity; Ducange's *Glossary* gives the word, and explains it: 1. *Locus lachrymarum*; 2. *Lintum quo oculi absteruntur*.