

THE MOSAIC OF MONNUS.

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

I had intended to prepare a paper on the antiquities of the Lower Rhine, which might be supplementary to one on the Middle Rhine, that I had the honour to read before the Institute in the year 1889.¹ For this purpose I collected some literary materials and illustrations, but finding that the task exceeded the narrow limits of my strength and leisure, I thought it best to confine myself, for the most part, to a monument in the Provincial Museum at Trèves, which had been discussed by at least three German savants, but had not been made the subject of a memoir by any of our compatriots.²

The present seems an appropriate time for calling attention to a mosaic, and specially so in our London,

¹ The following publications would be found useful by those who wish to pursue this extensive subject:

Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande, usually quoted in an abridged form — *Bonner Jahrbüch.*

Die Kunstdenkmäler der Rheinprovinz, Erster Band . . . herausgegeben von Paul Clemen. For Xanten (*Castra Vetera*) see pp. 72-164, with many plates, 1892.

Brambach, *Corpus Inscriptionum Rhenanarum*, 4to.

Anton Kisa, *Römische Ausgrabungen an der Luxemburger Strasse in Köln*, 1895, Tafel I, Metallarbeiten; Taf. II, Glassgefäße. *Funde in Köln*, Tafel V, Römischer Mosaikboden; *Die antiken Thonlampen in Museum Wallraf-Richartz zu Köln*; *Miscellen*; 1. "Matronensteine." 2. "Das römische Nordthor."

Verzeichniss der Römischen Alterthümer des Museums Wallraf-Richartz in Köln. Aufgestellt von Prof. Dr. H. Düntzer, 1885.

Katalog des Königlichen Rheinischen Museums vaterländischer Alter-

thümer bei der Universität Bonn, 1876.

Führer durch das Provinzial-Museum zu Bonn, 1895.

The activity of German antiquaries in our time is well known, but it is still further attested by the report of a meeting at Cologne in 1895: *Verhandlungen der dreiundvierzigsten Versammlung deutscher Philologen und Schulmänner in Köln vom 24. bis 28. September*, 1895, Archäologische Sektion, pp. 157-173, published at Leipzig, 1896.

² See F. Hettner, *Zu den Römischen Alterthümern von Trier und Umgegend* (Separatabzug aus der Westdeutschen Zeitschrift für Geschichte und Kunst, Jahrgang X S. 209, fg.), p. 40. Trendelenburg, *Wochenschrift für klassische Philologie*, 1889, S. 82. Studemund, *Jahrb. d. deutsch. arch. Instituts*, 1890, S. 1-5. The last author calls attention to MSS. preserved at Paris and Vienna, where we observe a tripartite division consisting of the Muses, their arts, and men distinguished in each department. Τὰ ὄνόματα τῶν θ' μουσῶν καὶ ποίας τεχνῆς ἐκάστη ἐπιστατεῖ καὶ τίς ἐκάστης μμητής.

as the metropolitan cathedral of the National Church is now (1896) being embellished with decorations of this kind—a work of colossal size and aesthetic merit that would sustain comparison with the finest examples at Rome and Ravenna—an ornament to our city and a glory to our country, because here, for the first time, no foreign aid has been sought, but the grand composition has been designed by an English painter, and executed in all its details by English hands.¹

My remarks on the Mosaic of Monnus, which I had the pleasure to inspect under the guidance of Dr. Hans Lehner, are founded on a memoir by Dr. Hettner, the learned Director of the Trèves Museum, well known as a classical scholar and antiquary; however, I have not been content merely to translate him, but have added observations derived partly from new research, partly from recollection of former travels and studies.

In the year 1884, while workmen were excavating for the foundations of the new Provincial Museum,² they discovered remains of a large Roman building; but the outline was not investigated beyond what was necessary for their purpose. On this occasion a hall was brought to light, whose dimensions were 5 mètres 69 centimètres in length and breadth, having for its floor a fine mosaic pavement. It probably was the central and most important room immediately behind the façade, as the wall was much thicker here than in most other parts of the structure. At the west end was an apse, the border of which, ornamented with stars consisting of four leaves united by a knot in the centre,³ enclosed a space covered

¹ The London illustrated newspapers that appeared after the insertion of these mosaics in the walls contain articles with engravings that will enable the reader to understand the position of the decorations, and, in some measure, to appreciate their excellence.

² The importance of this collection is proved by the following statement: *Das Provinzialmuseum zu Trier, 1877, mit gemeinsamen Mitteln von Staat und Provinz begründet, 1884*, "in die Verwaltung des rheinischen Provinzialverbandes übergegangen, umfasst ausser den eigenen Erwerbungen (P. M.) die Sammlungen der Gessellschaft für nützliche Forschungen zu Trier (Gr.);

der Kgl. Regierung zu Trier (R.); des Vereins zu St. Wendel (W.) und (Saal 24, 25) die der Stadt Trier zugehörige Sammlung Hermes (H.)"; *Führer durch das Prov.-Mus. zu Trier*, 2nd edn., 1894, p. 1.

A Catalogue of the Stone Monuments, with copious references, 375 illustrations, and four Indices, pp. 294, has been compiled by Dr. Hettner; it costs only 4 marks.

³ Compare the *Musée Gallo-Romain de Sens*, published by the Societe Archeologique in that city. Photographures, Planche XX, No. 1, "Corniche avec retour d'angle; caissons decorez de rosaces, creuses sous le larmier, entre

by aquatic plants. The praeefurnium and hypocaust underneath supplied the heating apparatus.

The chief destruction of the mosaic is supposed to have taken place in the Middle Ages, when the walls of the hall and the low pillars of the hypocaust were removed for building materials. But it had previously suffered from a terrible conflagration, most likely in the fifth century, when burning rafters fell on the *tessellae*, reduced some of them to ashes, and caused the supporting pillars to totter. Hence the present condition of the pavement serves as a commentary on the words of Salvianus (*De Gubernatione Dei*, Lib. VI, pp. 194–196, ed. Lincii, anno a partu Virginis MDCCLXIII), who is said to have been born near Trèves, and speaks as an eye-witness. He tells us that the city was four times taken by storm, and portrays in the most gloomy colours the horrors of war, and the demoralized inhabitants:—"minus tamen eversos rebus fuisse quam moribus." A similar misfortune befell the mosaic at Reims—one of the finest in France; the traces of fire are well shown in the photograph accompanying Loriquet's description of it.¹

Monnus, the name of the mosaicist, being uncommon, arrests our attention. I think it will not be found in ordinary Latin Dictionaries, but De Vit gives it in his *Onomasticon*. The derivatives occur, though not often—Monnata, Monnia, Monnina, and Monnica (more rarely Monica)—the last of them is best known because it was borne by the mother of Augustine, *pietate insignis*, who has been canonized, and, if we accept the testimony of her son, deserved that honour as well as most of those who have received it. Monna appears also as the name of a deity.²

les modillons, le tout vu en dessous. XXIII, No. 3, Fragment de corniche vu en dessous, et présentant de riches moulures : denticules, torsade de rubans, perles, raies de cœur, modillons ornés de feuillages et caissons fleuronnés. XXVII, Nos. 1 and 2, Caissons et modillon appartenant à des plafonds de corniche." In these examples the four leaves are distinctly visible.

¹ See my Paper on "The Antiquities of Trèves and Metz," p. 15. Loriquet's book, *Les Mosaïques des Promenades de Reims*, is one of the best authorities for gladiatorial combats; besides the plates

of single figures in each compartment, he has added at the end of the volume a photograph of the whole pavement as it exists at present.

² De Vit, *s.c.* Monnus. "Cognomen Romanum ejusdem originis ac Monna." *Corpus Inscr. Latin.*: X, 6792, Aur. Monnus. Marini Arv., p. 622. Monna dea quaedam unice mihi nota ex Inscr. in Ephem. Epigr. V. p. 544, n. 1245 quae sic se habet MONNAE AVG | SAC.

"Natalem Monicae celebrat Ecclesia die IV Non. Maii"—*vide Acta Sanctorum*.

The mosaic originally filled a square area, and, notwithstanding the injuries done to many portions, its general features can still be clearly discerned. All the figures in the middle relate to the Muses and the arts over which they presided; those near the border, to the months and seasons of the year. Inscriptions add much to the value of this monument, and give it a superiority over many others of the same kind; we have here a solid basis for inquiries, and a standard that may serve for comparison, just as a coin with a legend often assists us to explain an engraved gem. A cable pattern enclosed each compartment, as well as the whole quadrangular space; and again an edging of scroll work completed the frame of the picture.¹

The representations in this mosaic may be divided into six classes:—

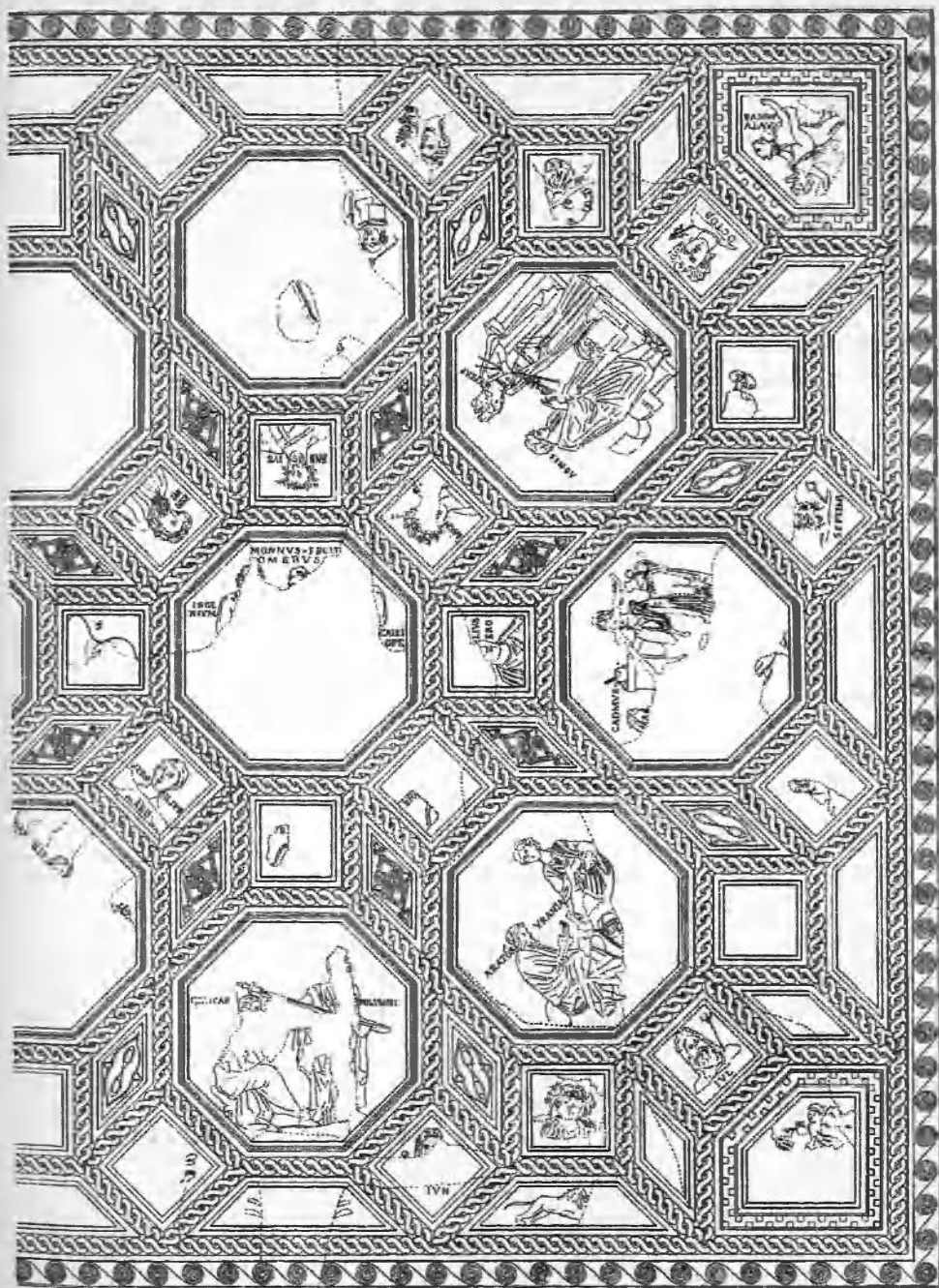
- I. In nine octagons, a Muse instructing a mortal.
- II. In eight squares round the central octagon, busts or heads of Greek and Roman poets and prose-writers.
- III. In eight squares further from the centre, busts of dramatic characters.
- IV. In pentagons at the four corners, the four seasons.
- V. In twelve trapeziums, the Zodiacal signs.
- VI. In twelve squares, above the pentagons and between the trapeziums, the months of the year.²

Our mosaicist seems to have used for the composition of his design some treatise on the respective functions of each Muse, and on the inventors of the arts over which they severally presided. A parallel passage is supplied by the *Stromata* of Clemens Alexandrinus, Book I, Chap. XVI (Vol. I, p. 364 *fin.*, edit. Potter), where he

¹ The border is very similar to those found in our own country. Comp. Buckman and Newmarch, *Cori niu* (Cirencester), Plates facing pp. 32, 33, 38. This work has also an engraving of the supporting pillars in the hypocaust mentioned above; v. p. 64. Thomas Morgan, *Romano-British Mosaic Pavements*.—For those that are

inscribed v. pp. 77, 212, 213, 219, 222.

² We have here a great variety of Geometrical figures. At Sens there is another, viz. the hexagon; v. *Gallo-Rom. Mus.*, *op. citat.*, Planche XXVII, No. 3, "Claveau d'archivolte, orne de rosaces inscrites dans des hexagones reguliers, bordes de perles."



MOSAIC OF MONNUS, FROM THE WESTDEUTSCHE ZEITSCHRIFT.

says that Terpander of Antissa was the first to write lyric poetry; that Lassus of Hermione discovered the dithyramb; Stesichorus of Himera the hymn; Alcman, a Lacedaemonian, choral music; Anacreon of Teos erotic poetry; and Pindar dancing with pantomimic action, &c.

The title of this book *Στρωματεῖς* is remarkable, for the Greek word means the coverlet of a bed, which in ancient, as in modern times, was often made of patchwork; hence it very appropriately describes Clement's rambling and discursive Miscellanies "without system, order or method."¹

Now that political circumstances, and (which more immediately concerns us at present) the very interesting explorations and publications of Professor Flinders Petrie have riveted our attention on Egypt, I may perhaps be allowed, in passing, to mention this early Christian writer as our principal authority for hieroglyphics. In the fifth book he informs us that the educated Egyptians learned: first, the epistolary mode of writing; secondly, the hieratic employed by sacred registrars; thirdly, the hieroglyphic of which there are two kinds—one expressing the meaning by means of the first elements (probably pictures), and the other symbolical. He gives us examples of the subdivisions of the latter kind: (1) the sun represented by a circle, and the moon by a crescent; (2) the oblique course of the stars by serpents, and the sun by a beetle (*scarabaeus*).²

I proceed to examine the octagons in detail, beginning with the central one, and taking the rest in the order indicated by the sequence of the figures representing the months.

1. *Ingenium, Omerus, Calliope.* Above their heads the

¹ Clement of Alexandria, thus distinguished from the Apostolical Father Clement of Rome, flourished under Severus and Caracalla, and was a contemporary of Tertullian. At this period many learned men were patronised by the Empress Julia Domna.

² Clement's *Alex.*, edit. Potter, p. 657 (555 in margin), Ἀντίκα οἱ παρ' Ἀιγυπτίοις παιδευόμενοι, πρῶτον μὲν πάντων τὴν Ἀιγυπτίων γραμμάτων μέθοδον ἐκμανθάνουσι, τὴν ἐπιστολογραφικὴν καλουμένην· δευτέραν, ἣ

χρῶνται οἱ ἱερογραμματεῖς· ὑστάτην δὲ καὶ τελευταίαν, τὴν ἱερογλυφικὴν ἧς ἡ μὲν ἴστι δια τῶν πρώτων στοιχείων, κυριολογικὴ ἢ δὲ, συμβολικὴ. κ.τ.λ.

See Sir J. Gardner Wilkinson, *The Egyptians in the time of the Pharaohs* (being a companion to the Crystal Palace collections), to which is added an *Introduction to the Study of Egyptian Hieroglyphics*, by Dr. Samuel Birch, pp. 177, 181, 185, with references in the notes; v. especially p. 184 sq., translation of Clement, *loc. citat.*

words MONNVS FECIT are inscribed. Homer occupies the place of honour in the midst of the mosaic, between Calliope on the spectator's right, and Ingenium on the left. Evidently the poet's name was here OMERVS, as there is no room for the initial H. We may account for this spelling by reference to the Greek form, as it appears on coins, ΟΜΗΡΟΣ, the aspirate being usually omitted in Greek capitals. V. Combe's *Catalogue of the Hunterian Collection*, p. 280, Tab. L, No. 6, Smyrna: *Obverse*, ΟΜΗΡΟΣ, Homer sitting to right, his right hand resting on a stool, a roll in his left hand; *Reverse*, CMYPNAIΩN in oak wreath. The medals of other cities—Amastris in Paphlagonia, and Ios, a small island south of Paros—also commemorate the poet by exhibiting his portrait; see Visconti, *Planches de l'Iconographie Grecque*, folio, I, No. 5; II, Nos. 1, 2.¹

It should be noticed that in these examples, as in the Mosaic at Trèves, Homer's head is encircled by a *taenia* or narrow diadem, an ornament employed specially for priests and priestesses, prophets and poets; but no better illustration can be supplied than the bust in the British Museum, of the best style and well-preserved, representing

¹ Visconti, *op. citat.*, p. 55, says that Amastris was probably a colony from Smyrna; if this was the case, we cannot be surprised to find the daughter city imitating the type which the mother country had adopted. The *rev.* is thus described in Hunter's *Catalogue*, p. 20: ΜΕΛΗC, "Flumen decumbens ad sinistram, dextra lyram, sinistra arundinem." I exhibited at the meeting of the Institute a coin of Ios. On my last visit to Paris M. Babelon kindly opened the cabinet containing several examples of it. None were as well preserved as the one in my possession. Hunter's *Catalogue*, p. 159, *obv.* ΟΜΗΡΟΣ "caput barbatum et vitta redimitum ad dextram." *Rev.*, legend IHT., palm-tree in the space between the letters. Ios is one of the Sporades. According to some traditions Homer died and was buried there. Pliny, *Nat. Hist.*, Lib. IV, Cap. 12, § 23, "in ea sepultus est Homerus oraculo jubente. Ita etiam refert Strabo." B. V. Head, *Historia Numorum Veterum*, p. 510, Smyrna—Imperial—Divinities; ΟΜΗΡΟΣ seated with a book in his hand, a copy perhaps of some statute in the 'Ομηρειον at

Smyrna. These coins were called 'Ομηρεία, Strabo, p. 646, XIV, 1, 37, *ἴστί ἐέ και βιβλιοθήκη και τὸ Ὀμηρειον, στοὰ τετράγωνος, ἔχουσα νῆων Ὀμήρου και ξύανον μεταποιουνται γάρ και οὗτοι διαφέροντως του ποιητοῦ, και δι νόμισμα τι χαλκοῦν παρ ἀντῶς Ὀμηρειον λεγεται.* Head, p. 432 *sq.*: Amastris, situated on the sea-coast of Paphlagonia, twelve miles east of the mouth of the river Parthenius, was founded by Amastris, niece of Darius Codomannus; not to be confounded with a former Amastris (Amestris), wife of Xerxes; her jealousy and horrible cruelty are recorded by Herodotus, IX, 110-112. *Ibid.*, p. 414. Homer is also said to have been born at Ios of an Ietan mother. The palm-tree (φοινῖξ) alludes to the more ancient name of the island, Phaenice (Stephanus Byzantinus *s.v.*). Hodie Nio, ἐν Ἰω. Pausanias, Book X, Chap. xxiv, 2, Frazer's Translation, with Commentary, Vol. V, p. 349 *sq.* A likeness of Homer in bronze on a monument. The oracle which is said to have been given to him. Beware of the riddle of young children. Smith's *Dictionary of Classical Geography*, *s.v.* Ios.

the bard at an advanced age, with a mild and venerable expression.¹ On the other hand, in contorniate medallions of a late period, fourth or fifth century, the fillet is wanting, Visconti, *op. citat.*, Text, tome I, p. 58, *sq.* I need hardly add that all these portraits are ideal. Pliny in his *Natural History* made this remark, and modern critics have generally agreed with him.²

Calliope appears in the central octagon—the most prominent in the mosaic—because the place of honour should be given to her as the chief of the Muses; so Hesiod calls her *προφερεστάτη ἀπασέων*, *Theogony*, v. 79.³ She presided over heroic poetry. Hence Juvenal in the first paragraph of the fourth *Satire*, where the style is a mixture of Epic and Comic, invokes her aid before he proceeds to relate the story of the capture and cooking of a huge fish in Domitian's time—IV, 34,

Incipe, Calliope: licet et considere: non est
Cantandum: res vera agitur.

The attributes of Calliope are a *stilus* (iron pen), tablet and roll of paper. As Hirt observes in his *Bilderbuch Für Mythologie*, the *stilus* with a broad, flat blade for erasing letters on the wax-tablet, is peculiarly suitable in this case, as no kind of composition would require more revision and correction than poetry. Compare Horace, *Satire* I, x, 79,

Saepe stilum vertas, iterum quae digna legi sint
Scripturus: neque te ut miretur turba labores,
Contentus paucis lectoribus.

So Milton in his invocation to the heavenly Muse says, "fit audience find, though few." On a Capitoline relief,

¹ Sir H. Ellis, *Townley Gallery*, Vol. I, p. 350 *sq.*, Room III, No. 44. The bust was found with the head of Hippocrates near Albano. Taylor Combe, *Ancient Marbles in the British Museum*, Part II, Pl. XXV.

² Pliny, XXXV, II, § 9, edit. Sillig, "quin immo etiam quae non sunt finguntur, pariuntque desideria non traditi vultus sicut in Homero evenit (lect. dub., traditos vultus?)." See Spon, *Miscellanea eruditae antiquitatis*, p. 140, Homer, Solon, Euclid, &c.

³ Hesiod gives the reason for preferring Calliope, v. 80: ἢ γὰρ καὶ βασιλεῦσιν ἀμ' ἀδοίσιον ὀπηθεῖ. Similarly Ausonius, *Idyll*, XX, Musarum Inventa

et Munera. v. 9, Carmina Calliope libris heroica mandat. Edit. Schenkl, p. 291.

So Horace, *Odes*, III, 14, where he sings the praise of the Muses, mentions Calliope alone by name, and that too in the first Stanza—

"Descende coelo, et dic, age, tibia,
Regina longum, Calliope, melos."

Afterwards he speaks of these deities collectively—

"Vester, Camoenae, vester in arduos
Tollor Sabinos,
Vos lene consilium et datis, et dato
Gaudetis, almae."

now in the Louvre, Calliope appears erect, holding a roll and conversing with Homer; in the Museo Pio-Clementino, seated with tablets on her lap. The primacy which I have mentioned seems to be indicated by her having the first place among the Muses in the *Apotheosis of Homer* belonging to the British Museum, which corresponds well with the mosaic at Trèves.¹

“ . . . Die edle, welche den Schwestern
Weit vorragt; denn sie waltet der ehrenvollen Gebieter.”

Pausanias informs us that, according to one account, there were originally three Muses, “Meditation,” “Memory,” and “Song”; Homer, though only in one passage, mentions nine—where he relates how they lamented the dead Achilles in a dirge, and their plaintive song drew tears from the eyes of all the Greeks.² Down to a late period they were not distinguished by special attributes; even Horace “knows nothing of any division of the branches of poetry amongst the Nine.” But the progress of civilization led men to specialize more and more, and under the influence of Polytheism it was natural that deities should be assigned as patrons to each pursuit, and that poets and artists should adorn them with appropriate emblems.

The British Museum possesses another representation of the nine Muses; it is the front of a sarcophagus, divided into five arcades by fluted columns, and decorated with festoons of foliage. Sir H. Ellis, *Townley Gallery*, Vol. II, pp. 184–190, with two woodcuts. Here the arrangement should be observed—the goddesses are grouped in pairs according to the connection of their respective departments of art; thus Clio is placed at one

¹ Ellis, *op. citat.*, Vol. II, pp. 118–130, a full description with three woodcuts. Calliope is here the first figure to the spectator's left, known by her tablets. Millingen, *Unedited Monuments*, Series II, Pl. XIII, from a silver vase found at Herculaneum—the same subject, but treated with less composition. Homer is borne aloft by an eagle as the Roman Emperor carried up to heaven appears in sculptures, and on coins with the legend CONSECRATIO. “The field is occupied by arabesque ornaments disposed with taste.”

Conf. *omnino* Baumeister, *Denkmaler der Klassischen Altertums*, Vol. I, p. 112, *s.v.* Archelaos, the name of the artist, inscribed on the Apotheosis of Homer in the British Museum.

² Pausanias, IX, xxix, § 2, *Μελίτην και Μνήμην και Ἀοιδήν*. Homer, *Odyssey*, xxiv, 60—
μοῦσαι δ' ἐννέα πᾶσαι, ἀμειβόμενα ὅπι
καλῶ
Θρήνοιον ἔνθα κεν ὄντιν' ἀδάκρυτον γ'
ἐνόησας
'Αργείων' τοῖον γὰρ ὑπώρορε Μουσα
λίγεια.

end in juxtaposition with Calliope, Polyhymnia with Urania at the other extremity. This example, though evidently of a late period and coarse in execution, is superior to most of its class. That in the Louvre shows us additional features—Socrates talking to Erato, as well as Calliope with Homer, mentioned above. Baumeister remarks that these subjects in Roman times were frequently chosen for the sepulchral monuments of poets and learned men: *Denkmäler des Klassischen Altertums*, Vol. II, p. 973; he also gives an engraving of a *Musen-sarkophag* in the Glyptothek at Munich, Abbildung, 1186, not published previously. In this relief all the Muses have on their foreheads feathers as trophies, taken from the wings of Sirens who ventured on a contest with them and were defeated.¹

Other deities also are represented—"Minerva," in the centre of the composition, helmeted, leaning on her spear, with the owl at her feet—an accessory with which Athenian coins have made us familiar—and Apollo at the end towards the spectator's right, his left hand resting on a lyre, and next him a griffin, with reference to his sojourn with the Hyperboreans, neighbours of the Arimaspians, who fought for gold with these fabulous creatures: compare Professor Basile, *Sull' antico edificio della Piazza Vittoria in Palermo*, Tav. II; and Tav. III, coloured plate of a mosaic, "Apollo riding on a griffin," C. O. Müller, *Handbuch der Archäologie*, § 361 sq.²

Those who wish to pursue this subject further will obtain ample information in the following books:—

Millin, *Galerie Mythologique*, 1811, *Planches*, XX–XXV, and especially XX No. 64, XXIV No. 76; also *Explication des Planches*, Vol. I, pp. 15–19; Dieux du Ciel, *Les Muses*, pp. 124–131.

Clarac, *Musée de Sculpture* 1850, *Texte*, tome III, pp. 243–303; *Planches*, tome II, Plate 205, 45—good outlines with name of Muse appended to each figure.

Müller-Wieseler, *Denkmäler der alten Kunst*, 1854, *Musen*, *Handbuch der Archäologie*, § 393; *Fortsetzung*,

¹ Baumeister, III, 1643, Abbildung 1700, Odysseus und die Seirenen.

² See my Paper on "Antiquities in the Museum of Palermo," *Archæol. Journ.*, 1881, Vol. XXXVIII, p. 149.

Text, pp. 27--33, with many references on the last page ; Taf. LVII-LIX, Nos. 730-750.

W. Frohner, *Notice de la Sculpture Antique du Musée Impérial du Louvre*, 1870, Vol. I, pp. 350-366. *Les Muses*.

II and III octagons.—Only small fragments of drapery have been found, also letters which may have belonged to this compartment—CA and EN—the latter probably a remnant of MELPOMENE, the “ Muse of Tragedy ” whose usual attributes are the club of Hercules and a heroic mask ; she wears *cothurni*, boots with thick cork soles, such as increased the stature of actors. Compare *Juvenal*, VI, 506—

“ nullis adjuta cothurnis,”

where he is speaking of a short lady. Gifford paraphrases—

there's some excuse,
If every art, to aid her height, she use.
Vol. I. p. 258, *note*.

See *Juvenal, ibid.* V, 634, “ altum Satira sumentem cothurnum.”

I exhibit a photograph of the Melpomene in the Louvre, which, from its colossal size and conspicuous position, if for no other reason, must be well remembered by visitors to the Gallery of Antiques ; Frohner, pp. 357-361, No. 386.¹

IV. [*T*]ham[*y*]ris and [*Erato* ?] Little remains in this octagon besides the letters which I have indicated as extant. We should expect to find Erato coupled with Thamyris, as she is said to have been his mother. This Muse personifies lyric, and especially erotic poetry, hence she is often, though not invariably, represented holding a lyre ; Hirt, *op. citat.*, p. 209, Tab. XXIX, Fig. 9. We can hardly look at the mosaic without thinking of our own Epic poet, and especially of a passage in the third book of the *Paradise Lost*, verses 26-35.

¹ Frohner, p. 358, “ une des plus grandes statues qui existent.” It is supposed to have adorned Pompey's theatre on the borders of the Campus Martius.

Yet not the more
Cease I to wander where the muses haunt.
* * * *

nor sometimes forget
Those other two equall'd with me in fate,
So were I equall'd with them in renown,
Blind Thamyris and blind Maeonides.

The former is mentioned by Clemens Alexandrinus, *Stromata*, Vol. I, p. 363, edit. Potter (132, 47, edit. Sylburg), as having invented the Doric harmony.¹ Bishop Newton in his note on the *Paradise Lost*, I, 550—

Anon they move
In perfect Phalanx to the Dorian mood
Of flutes and soft recorders;

remarks that the Lydian (mode) was the most doleful, the Phrygian the most sprightly, and the Dorian the most grave and majestic; and quotes a passage, in support of his explanation, from Milton's *Speech for the liberty of unlicenced Printing*, Vol. I, p. 149, edit. 1738.² The poet probably had in view the graphic description Thucydides gives of the Spartans who advanced to battle at Mantinea slowly to the sound of flutes, preserving an even and unbroken front.³

According to Homer, Thamyris challenged the Muses, and was punished by them with blindness and the loss of the gift of song. Their contest with the sirens, mentioned above, also appears on a sarcophagus-relief at Florence (Uffizi Gallery), which has been engraved and described by Millingen, *Unedited Monuments*, Series II, Plate 15, pp. 28-30; see also Müller-Wieseler, *op. citat.*, text p. 33, Plate LIX, No. 750. Lord Byron concludes a beautiful stanza on Parnassus (*Childe Harold*, Canto I, LX) with the following lines:—

The humblest of thy pilgrims passing by
Would gladly woo thine Echoes with his string,
Though from thy heights no more one Muse will wave her wing.

But, as far as I am aware, there is no precedent in

¹ Καθάπερ Φρύγιον ἄρμονίαν, καὶ μιξοφρύγιον καὶ μίξολυδίον, Μαρσίαν, τῆς ἀντῆς ὄντα τοῖς προειρημένοις χώρας· καὶ τὴν Δώριον Θάμυριν ἐπινοῆσαι τὸν θράκα.

² "No music must be heard, no song be set or sung but what is grave and

Doric." Bp. Newton observes that Milton uses grave and Doric almost as synonymous terms. Vol. I, p. 57 of his edition.

³ Thucydides, Lib. V, Cap. 70, ὁμαλῶς μετὰ ρυθμοῦ βαίνοντες.

classical art or literature for assigning such an appendage to any of the Nine Sisters.

V. [Ac]icar(us)? and Polymni(a)—ICAR is all that now appears, and the first letter might be only an upright stroke, forming part of H, M or N. The name Acicarus has been inserted here from a conjecture of Studemund;¹ it is plausible because the word occurs in the *Stromata* of Clemens Alexandrinus, whose writings present some coincidences with our mosaic—for instance, we also find in both Agnis, another uncommon personage. Moreover the blank space would be sufficient for the missing letters AC.²

The inventor of some art, which we are unable to specify, is seated on a stool, probably with a roll of papers in his hand, like Aratus in the next compartment. A Muse stands clothed in a chiton (*tunica*) and himation (*pallium*); the latter is thrown across over the breast, and hangs down to the knees. She holds with both hands a long pole, thicker at the upper end, possibly a torch. Polyhymnia generally appears in an attitude of meditation, leaning on a rock, perhaps of Mount Parnassus, wrapped in a mantle, and without any distinctive attribute, which is unnecessary as her posture speaks for itself; *loquitur gestu*, as Ausonius says, *Idylls* XX, 9. The statue of this Muse in the Louvre is a very beautiful one, but it should be borne in mind that the upper part has been restored. She wears a crown of roses, for which I think there is no ancient authority. Nor can I see any reason for selecting this flower, which has no particular connection with memory or reflection. *Pansies* would have been more suitable according to Shakespeare who puts into Ophelia's mouth the words "that's for thoughts," *Hamlet*, Act IV, Scene V, 176.³

¹ In the *Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts*, Band V, 1890, Erstes Heft, p. 4 sq., he mentions that *Acicarus* is the title of a book in Diogenes *Laertius*, V, II, 50 (Vol. I, p. 295, ed. Meibomius); it was written by Theophrastus.

² Quoted by Hettner, *Zu den Römischen Altertümern von Trier und Umgegend*, p. 46: *Stromata*, I, xv, Vol. I, p. 356 sq., edit. Potter, Δημόκριτος γὰρ τοὺς Βαβυλωνίους λόγους ἠθικοὺς πεποιηται' λέγεται γὰρ τὴν Ἀκικάρου στήλην ἐρμηνευθεῖσαν τοῖς ἰδίοις συν-

τάζει συγγράμμασι. The passage is obscure; see the long note by Reinesius *in loco*.

³ This would seem to be connected with the French *pensee*. *Paconcies*, folio edit., Halliwell, Vol. XIV, p. 296; n. 25, p. 312. "Thus are my thoughts fed with fancies, and, to be brief, my life is lengthened out by fancies; then, Madam, blame me not if I like penses well, and thinke nothing if I set no other flowre in my nosegay," &c.—"Alcida," Greene's *Metamorphosis*, 1617.

Our mosaic has POLYMNI(*a*), retaining the Greek form Πολύμνια (French Polymnie), but we often find in Latin authors—Horace, Ovid and Martial—Polyhymnia, which suits their metre. There is also in some cases another reading, Polymneia, making the *y* short, and separating the vowels *e* and *i* by Diaeresis: the latter part of the word is μνεία memory, and this would agree with the common notion that the Muses were daughters of Jupiter and Mnemosyne.¹

VI. Aratós and Urania. This octagon has suffered from fire more than any other of those that remain. The weight of rafters falling down bent the pillars that supported the hypocaust, and made the mosaic take the form of a trough: the tessellae were burnt even to the centre. Aratus seated, wrapped in a mantle, holds with both hands a roll of parchment. We should observe the acute accent on the last syllable of Aratos; usually it is on the first syllable when the word is a Proper Name. But when the accent is on the ultima ἀρατός, Ionic ἀρητός (ἀράομαι), the meaning is prayed for, won by prayer. Liddell and Scott compare the Hebrew *Samuel*, First Book of Samuel i, 9–11, 20; see the marginal note “asked of God.”²

The Muse bends towards Aratos in an ungraceful posture, but this arises from the sinking of the mosaic; her head is adorned with the Siren-feather. Hirt, *Bilderbuch* (Text p. 210, Plate XXIX, Fig. 11), gives an engraving of Urania in the Museo Pio-clementino wearing three upright feathers, like the Prince of Wales' crest. A carefully painted hydria from Vulci, now in the British Museum, represents the Sirens perched on rocks, and endeavouring to allure by their songs Ulysses who is tied

¹ *E.g.* Horace, *Odes*, I, 1, 33—

“nec Polyhymnia

Lesboum refugit tendere barbiton.”

Virgil, *Ciris*, v. 45—

“Nam verum fateamur, amat Polymneia verum.”

V. Forbiger's 3rd edition, “Secunda corripitur Graeco more ut in Clytemnestra facit Ausonius Epitaphia No. 2”; but Schenkl here reads Clytemestra.

² Orelli's collection gives examples of accents in Latin Inscriptions; some-

times they are placed on letters where we should not expect to find them.

The historical personality of Aratus is remarkable here, for he occupies a place amongst mythical celebrities. This may be accounted for, if we remember his great popularity with the Romans. Ovid, *Amores*, I, xv, 16—

“Cum Sole et Luna semper Aratus erit.”

Cf. Cicero, *de Oratore*, I, 16; *De Natura Deorum*, II, 41.

to the mast of his ship; they have the heads of women and bodies of birds. In some respects the treatment of the subject differs from Homer's narrative, *Odyssey*, Book XII. This vase is engraved in Smith's *Classical Dictionary*, revised edition 1894, woodcut inserted in p. 618.¹

Urania wears a tunic and mantle over it, the broad sleeve of the former garment being arranged so that the end of it falls within the folds of the latter, and the forearm is left bare; hence there is nothing to interfere with her attitude as she points to a globe at her feet, which shows a great variety of colours—dark brown in the lower part, white in the upper, and grey in the rest. Between the two hemispheres lies a zone of blue tessellae, and on the upper hemisphere three red semi-circles are visible. The astronomical Muse, so occupied, may remind us of Virgil's lines, *Eclogue* III, 40 *seqq.*,

“In medio duo signa, Conon, et quis fuit alter,
Descripsit radio totum qui gentibus orbem,
Tempora quae messor, quae curvus arator haberet?”

Mitten darauf ist Konon geschnitzt, und wie heisst noch der andre,
Welcher beschrieb mit dem Stabchen des Weltalls Kreise den
Volkern,

Was dem Ernter für Zeit, und dem krummen Pflüger gerecht sei?

Compare *Aeneid* VI, 850,

“coelique meatus
Describent radio, et surgentia sidera dicent.
und die Bahnen des Himmels

Zeichnet genauer ihr Stab, und verkündiget Sternen den Aufgang.”

I have copied the translation by Voss because it reproduces both the meaning and the metre of the original.²

The staff (*radius*) with which geometers and other scientists draw figures or diagrams is also mentioned by Cicero *Tusculan Disputations*, Book V, Chap. XXIII, § 64, where he relates his discovery of the tomb of Archimedes

¹ On a vase in the British Museum we find the name of a Siren inscribed ΗΙΜΕΡΟΓΑ. Compare Aglaope and Parthenope; *οψ*, *οπός* a voice, akin to *ἔπος*, *ἔπειν*, root *Επ*. Old Catalogue, Vol. I, p. 229, No. 785—*Κηληδόνες* the Charmers are mystical songstresses, like the Sirens, but harmless: Pindar, *Fragments*, 25. Liddell and Scott *s.r.*

² When Milton in his invocation, *Paradise Lost*, Book VII, init. says, “Descend from heaven, Urania,” it has been supposed that he has in view Sylvester's poem “Urania, or the Heavenly Muse,” translated by Du Bartas, 1621, p. 425 *seq.*; note in Vol. II, p. 235, of Todd's edition of Milton's poetical works.

at Syracuse, "ex eadem urbe humilem homunculum a pulvere et radio excitabo . . . Archimedes." His expressions in a subsequent section, 66, serve for a commentary on our Mosaic, which exhibits the Nine Sisters in connection with art and literature. "Quis est omnium, qui modo cum Musis id est, cum humanitate et cum doctrina habeat aliquod commercium, qui se non hunc mathematicum malit, quam illum tyrannum?"

Aratus is interesting for two reasons. 1. His poems "Phaenomena" (Φαινόμενα) and "Prognostica" (Διοσημεία) were translated by the orator, and considerable fragments of these versions still remain. He was not a mathematician or an observer, but only imitated in poetry the writings of Eudoxus. It is not quite certain to which of these two authors Virgil refers in the passage of the *Eclogues* cited above. 2. Aratus is quoted by St. Paul in his sermon on Mars' Hill;¹ Acts xvii. 28, Τοῦ γὰρ καὶ γένος ἐσμέν, "For we are also His offspring." Alford observes that καί (also) has no connection *here*, but refers to the words immediately preceding. Πάντη δὲ Διὸς κεχρημέθα πάντες, in every way we all have need of Jove. Nearly the same phrase, Ἐκ σοῦ γὰρ γένος ἐσμέν, occurs in the Hymn of Cleanthes to Jupiter, which closely approaches Christian sentiment; and as the Apostle uses the plural number, he may have had both poets in his mind (ἀς καὶ τινας τῶν καθ' ὑμᾶς ποιητῶν ἐιρήκασιν).

It was quite natural that St. Paul should cite Aratus in his address to the Athenians, for they were both natives of the same province, Cilicia; Soli, the birth-place of the latter being distant about 24 miles south-west from Tarsus. It was afterwards called Pompeiopolis, because it was restored by Pompey the Great after his successful war with the pirates. The coins of this place are remarkable for the effigy of Aratus on one side, and Chrysippus on the other.² Here the writer on astronomy

¹ For an exposition of this Discourse see Bentley's *Boyle Lectures*, II, preached April 4, 1692. *Works*, edit. Dyce, Vol. III, pp. 26-34.

² Baumeister, *op. citat.*, s.v. Aratos, "Die Stadt Soloi nur diese zwei berühmten Männer hervorbrachte." But according to Strabo, XIV, v. 8, p. 671, the poet Philemon also was a native of this place. Legend ΘΚC 229,

counting from the aera of Pompeiopolis, i.e. A.D. 162. This Aratus must not be confounded with Aratus of the Achaean League. Pape, s.v. 1. Σολεῦς, der bekannter Dichter; 2. ὁ Σικανῶνιος, berühmter Feldherr der Griechen. From Soli the word solecism is derived; hence we infer that the inhabitants spoke very incorrectly. Liddell and Scott, seventh edition, s.v. σόλικος.

is appropriately portrayed looking up heavenwards; while his fellow-townsmen strokes his beard—a gesture that seems to denote meditation.

VII. Cadmus and Clio. The former is probably the Phœnician, who, according to Herodotus, introduced the alphabet into Greece:† and not Cadmus of Miletus, author of a history of that city and Ionia, mentioned by Strabo together with the earliest Greek prose-writers, Pherecydes and Hecataeus. This interpretation agrees with the mythical character of other personages appearing in these compartments, and with the passage in Clement already quoted—a literary parallel to the artistic work we are now considering.

Some lines of Ausonius have been adduced by Professor Bücheler as an illustration of our mosaic: *Epistles* IV, 74, edit. Schenkl, p. 161,

“cum tibi
Cadmi nigellas filias,
Melonis albam paginam,
Notasque furvae sepiæ,²
Gnidiosque nodos prodidit.”

compare *ibid.* XVIII, 1, 14, edit. Schenkl, p. 81,

“Said to come from the corruption of the Attic dialect among the Athenian colonists of Σόλοι in Cilicia,” Strabo, Bk. XIV, Chap. III, § 1, p. 664.

On the contrary, Tarsus was a city where “Greek literature was studiously cultivated,” for which we have the testimony of Strabo, XIV, v, § 13, p. 674, a very competent judge, and, as he was born at Amasia in Pontus, likely to be well acquainted with the cities of Asia Minor. See Conybeare and Howson, *Life and Epistles of St. Paul*, 8vo edition, Chap. I, p. 27; also Chap. III, p. 130. They give a free translation of the passage just cited; it begins as follows:—

Τοσαύτη οὖν τοῖς ἐνθάδε ἀνθρώποις
σπουδὴ πρὸς τε φιλοσοφίαν καὶ τὴν ἄλλην
παιδείαν ἐγκύκλιον ἀπασαν γέγονεν, ὥσθ'
ὑπερβέβληνται καὶ Ἀθήνας καὶ Ἀλέξ-
άνδρειαν καὶ εἰ τινα ἄλλον τόπον δυνατὸν
εἰπεῖν, ἐν ᾧ σχολαί καὶ διατριβαί
γεγύνασι.

The geographer's account of Tarsus and its intelligent population goes far towards explaining the philosophical tone of St. Paul's Epistles, which we observe especially when we compare them with other parts of the New Testament.

As solecism comes from Soli, so with a false analogy ἀσέλγεια (intemperance, insolence—Demosthenes, *Philipp.*, I, 9), has been derived from Selge, a town in Pisidia, some supposing that α is privative (στειρητικόν) and that all the citizens were virtuous; others that α is intensive (ἐπιτακτικόν) and that they were wicked and wanton. Such guesses are a specimen of the absurd conjectures with which many of the earlier etymologists amused themselves; see Stephanus, *Thesaurus Græcæ Linguae*, edit. 1831–1856, Paris, Vol. I, Pt. 2, col. 2155, and Suidas: ἀσελγής may be connected with θέλω by a common interchange of θ and σ, e.g. in the Doric dialect σειος for θειος: others compare σαλακῶν, ε. swaggerer; Liddell and Scott, s.v. seventh edition.

¹ Herodotus, Book V, Chap. 58, ‘Οἱ ἐν Φοῖνικίᾳ οὗτοι οἱ συν Κάδιφ ἀπικόμενοι, . . . ἐσήγαγον διδασκαλία εἰς τοὺς Ἕλληνας, καὶ Φῆ καὶ γράμματα: οὐκ εἶόντα πρὶν Ἕλλησι, ὡς ἐμοὶ δοκεῖν. See the note in Baehr's edition. *Kentrick's Phœnicia*, Chap. V, Alphabet, Language, and Literature.

² *Sepia* is the cuttle-fish, which discharges a black fluid concealing it from

“Aegyptio Melone majorem, frigidiorē Scythico Tanai
 . . . reddidisti.”

Melo is another name for the Nile, perhaps akin to the Greek μέλας, *avos niger*: compare Virgil, *Georgics* IV, 291 (293). Et viridem Aegyptum nigra fecundat arena.

The black daughters of Cadmus *i.e.* letters of the alphabet are contrasted with the white papyrus, the pith used to make paper being of that colour.¹

There are said to be some indications that Cadmus held a roll of parchment in his hand, but in the engraving these are not evident. Clio wears as an ornament to her head the Siren-feathers, and a lock of hair hangs down on her shoulder; her left hand seems to rest on a lyre placed on a pedestal. Between the two figures we

the fisherman. Persius, *Sat.*, III, v. 13,

“Tunc queritur, crassus calamo
 quod pendeat humor,
 Nigra quod infusa vaneſcat ſepia
 lympha,”

uses this word to mean ink (*atramentum*), whence we have *atramentarium*, an inkstand. The cuttle-fish appears on a coin assigned to Gortyna in Crete by Combe's *Catalogue* (Description) of the *Hunter Cabinet*, p. 147, “Rev., *Polypus*. Supra \sqcup in quadrato incuso,” Tab. XXVIII, fig. 20. C. Knight's *Cyclopaedia of Natural History*, Vol. IV, cols. 749-756, with several engravings. *S.v.* Sepiadae, col. 752: Of one genus it is said, “The ink was black, of the same tint as the China ink.” Cf. Horace, *Sat.*, I, iv, 100, “Hic nigrae succus loliginis.” The expression here is, of course, figurative. Orelli remarks, “It would be in prose *malignitas ac livor*.”

Combe is mistaken in his attribution of the coin mentioned above, for it really belongs to Eretria, which the letter \sqcup in the field indicates, B. V. Head, *Historia Numorum*, p. 306, Fig. 207. The *ſepia* (τενθίς) points to the cultus of Poseidon. This creature appears to have been the well known and recognised device or ‘arms’ of the town of Eretria, just as the owl was of Athens; for Themistocles, on one occasion, mockingly compared the Eretrians to cuttle-fish: τούς δὲ Ἐρετριεῖς ἐπισκώπτων ἔλεγεν ὡς περ τενθίδας ἀχάιραν μὲν εἶχειν, καρδίαν δὲ μὴ εἶχειν.

Plutarch, *Apophth. Reg. et Imp.* (Themist.), XIV; also *Vita Themist.*, XI. No notice of *ſepia* as a type used at Gortyna occurs in Eckhel, *Doct. Num. Vet.*; Leake, *Numismata Hellenica*, or the *British Museum Catalogue of Greek Coins* (Crete, pp. 37-47, Plates IX-XI).

Combe's error is not corrected in the “Notes on his Catalogue” by Mr. George Macdonald, *Numismatic Chronicle*, 1896, Pt. II, pp. 144-154.

Conf. omnino Tier- und Pflanzenbilder auf Münzen und Gemmen des klassischen Altertums von Imhoof-Blumer und Otto Keller, Leipzig, 1889. P. 10, “Übersicht der Abbildungen Sepien und Polypen,” VIII, 15-25, Taf. XXIV, 44-47; “Erklärung der Münztafeln,” p. 51 sq.: “Erklärung der Gemmentafeln,” p. 148. The Plates are exceptionally fine.

From *ſepia* an island in the Aegean Sea may take its name—Sepiussa, near Caria, Pliny, V, 31, § 134, in Ceramic sinu. Jacobi Bailey Auctarium in the Appendix to *Forcellini's Lexicon*.

¹ Sir Gardner Wilkinson's *Manners and Customs of the Ancient Egyptians*, Vol. III, p. 61 sq., and especially pp. 146-155, where an account is given not only of papyrus, but also of parchment and other materials that superseded it. At p. 150 he cites Pliny, XIII, 12, § 78, “Besides the breadth, the fineness, thickness, whiteness, and smoothness are particularly regarded.” Praeterea spectatur chartis tenuitas, densitas, candor, levor.

see a table on which is placed a spherical object, from which two small sticks project: perhaps an ink-bottle, quill pen and stilus are here represented.

Clio, as the Muse of History, is fitly invoked by Horace when he celebrates the praises of mythical personages and illustrious Romans; *Odes I, XII, 1.*

“Quem virum aut heroa lyra vel acri
Tibia sumis cebebrare, Clio?”

What man, what hero, on the tuneful lyre,
Or sharp-ton'd flute, will Clio choose to raise
Deathless to fame?”

Francis' translation.

Hero or demi-god would be a more accurate rendering of the original.

Hirt, *Bilderbuch für Mythologie, Archäologie und Kunst*, Plate XXXI, Fig. 1, has an engraving from a picture found at Herculaneum. Clio is seated and holds a roll of paper open, near her chair a round box is placed full of rolls: (see Smith's *Dictionary of Antiquities*, s.v. *Capsa*), and compare Hirt, Plate XXIX, 4, a statue in the Museo Pio-Clementino (Hall of the Muses). Hirt erroneously says that the Apotheosis of Homer exhibits Clio standing next to Apollo in the Corycian Cave. This female is the Pythia offering a libation—compare full page Plate in Baumeister's *Denkmäler*, Vol. I, p. 112, Abbildung No. 118.

The Corycium Antrum figured here is on Mount Parnassus in Phocis, higher up than the Castalian spring, and must not be confounded with another cavern bearing the same name, near Corycus, the most Western town of Cilicia Campestris—a region to which Virgil alludes in the *Georgics IV, 125–127.*

“Namque sub Oebaliae memini me turribus altis,
Qua niger humectat flaventia culta Galaesus,
Corycium vidisse senem.”¹

Here I may remark that the epithet *niger* applied to the River Galaesus corresponds with Melo (black) a synonym of Nilus, and the River Blackwater in the south of Ireland. Forcellini mentions the usual attri-

¹ The Corycian old man had probably been transferred to Calabria by Pompey the Great after conquering

the Cilician pirates: see the notes of Forbiger and Conington, Virgil *loc. citat.*



THE MOSAIC OF MONNUS. TREVES MUSEUM.

butes of Clio, Pingitur dextra tubam, sinistra librum tenens. The names of the Muses are prefixed to the books of Herodotus and Clio comes first, but these inscriptions probably did not proceed from the author: see Baehr's edition, Vol. IV, p. 415 sq. *De Vita et Scriptis Herodoti*, § 13.¹

VIII. Agnis and Euterp(e). This is the best preserved octagon, and therefore it has been selected for a coloured engraving in the Denkmäler of the Imperial German Archaeological Institute. The Muse, leaning on a desk, holds with her left hand two flutes crossing each other furnished with upright stops to open or close the holes, which, however, do not seem as convenient as those now in use: with her right hand she grasps the end of the upper flute. Agnis bending forward listens attentively to the teaching of the goddess, and extends his right hand towards the musical instrument, while he holds a crooked staff with his left. Before him stands an open book-box containing six rolls, and the cover leans against it; behind him is an arm-chair with curved back, such as may be seen in the Plates accompanying Panofka's *Bilder Antiken Lebens*.² Agnis is the form of the name which we read in the Mosaic unmistakably; but in the text of Clement quoted above, we find Hyagnis, who, it is said, was a Phrygian, and discovered the harmony of chords consisting of three notes. In the same passage he informs us that Satyrus, also a Phrygian, invented the Pan's pipe (*σούρυξ*). Studemund thinks that the reading Agnis should be restored to the author in accordance with the inscription on the octagon.³

¹ Baehr quotes Lucian, and adds, "Unde hoc certo mihi colligere posse videor, Luciani aetate hanc et distinctionem et appellationem jam obtinuisse, ab Alexandrinis, opinor, criticis introductam."

² Panofka, *op. citat*, Tafel IV, *Musik*, Figs. 2, 5, 6, 10; und Tafel XIX, *Frauenleben*, Figs. 1, 5: "Auf einem 'Lehnstuhl' sitzt eine Frau mit Weben (*ὑφαίνειν*) oder Sticken (*ποικίλλειν*) mit der Nadel (*ραπίς*) emsig an ihrem Rahmen; . . . beschäftigt."

³ *Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts*, Band V, 1890, Erstes Heft, Studemund, "Zum

Mosaik des Monnus," p. 3, "Nun ist aber in den Handschriften des Eusebius (*Praeparatio Evangelica*, X, 6, 11) ergänzt, welcher den Clemens wortlich ausschreibt. Nun ist aber in den Handschriften des Eusebius nicht *ἄγνυ* überliefert, sondern *αγνυ*. Somit hat schon Eusebius bei Clemens wahrscheinlich *ἄγνυ* gelesen. Diese Form nicht nur bei Eusebius, sondern auch bei Clemens in den Text zu setzen rat die nahe Berührung, welche die Beischriften des Trierer Mosaiks auch aufser der überlieferten Namensform Agnis mit den dieser Stelle benachbarten Partieen des Clemens Alexandrinus aufweisen."

Double flutes are mentioned by Terence and other ancient writers; they are also frequently seen in works of art.¹ We need not go beyond the Provincial Museum at Trèves to find an example—No. 232 [XII]. Four blocks of a sepulchral monument left unfinished, found in 1885 and 1886 in the Roman fortress at Junkerath in the Eifel district. On the pilasters we see the calyx of the acanthus, and a satyr standing upon it and blowing the double flute; he has goat's ears, and a panther's skin over his shoulder: Dr. Hettner's *Catalogue Die Römischen Steindenkmäler*, pp. 105–107, figure repeated on different

¹ See the Frontispiece to Bentley's edition of *Terence*, 1727, repeated on a reduced scale with an explanation in Madam Dacier's edition, 1732. The design is modern, but conceived in a classical spirit. A boy playing the double flute stands behind the poet, who offers his comedies to the goddess Roma. She in return presents him with the cap of liberty (*pileus*).

This illustration corresponds with the notice (*didascalia*) prefixed to the *Andria*—MODOS FECIT FLACCUS CLAUDI TIBIIS PARIB. DEXTRIS ET SINISTRIS—from which we learn that the play was accompanied by a double set of pipes, one pair of which were both bass, the other both treble; Rich., *Companion to the Latin Dictionary*, s.v. *Tibia*; see also *Tibicen* and *Tibicina*. *Didascalia* does not occur in the classical authors with the meaning given above. They use it to signify the rehearsal of a chorus, the drama acted on the stage, and, in the plural, Catalogues of dramas; v. Stephens' *The-saurus*, and Liddell and Scott's *Lexicon*, seventh edition. The *tibia* held in the right hand produced bass notes, that in the left treble, resembling the sexual distinction in the human voice. Herodotus, I, 17, speaks of the male and female pipe, Ἐστρατεύετο δὲ (Ἀλυάττης) ὑπὸ συρίγγων τε καὶ πηκτιδῶν, καὶ αὐλοῦ γυναικίου τε καὶ ἀνδρίου, with the notes of Baehr's edition and Rawlinson's translation. We often find in works of art the two pipes connected by a cheek-piece (*capistrum*, *Mund-band*), which had an opening at the mouth, and enabled the pipers to produce a better tone from their instruments. The analogous word in Greek, *φορβία*, is found in an author of the best period—Sophocles, *Fragment*, 753.

Poetae Scenici Graeci, edit. Dindorf, quoted by Cicero, *Epistles to Atticus*, II, 16, "Cneus quidem noster jam plane quid cogitet nescio:

Φουσα γὰρ οὐ μικροῖσιν αὐλίοις ἐστὶ, ἀλλ' ἀγρίαις φουσαισι φορβείαις ἄτερ.

i.e. sine modo—capistrum quo tibicines os sibi obligabant et buccas substringebant, ne ultra justum modum inflarentur, et turpiculum os redderent, tum ut violentia nimii spiritus cohiberetur," is the explanation of Salmasius repeated in the note of Graevius, *loc. citat.*

φορβία, from *φέρβω*, properly means a feeding-string—a halter for horses or other animals tied to a manger.

Virgil, *Georgics*, III, 399—

"Multi jam exeretos prohibent a matribus haedos,

Primaque ferratis praefigunt ora capistris."

"Mancher wehrt von der Mutter sofort das gesonderte Bocklein,

Und umhettet die Schnauze von vorn mit gestachelter Halfter."

I have cited the translation by Voss as being more literal than the English version, besides preserving the metre of the original, which, as Bentley remarks (*De Metris Terentianis*, ΣΧΕΔΙΑΣΜΑ), "*patria lingua non recipit.*" Here *capistrum* is used to mean a muzzle, but Juvenal applies it figuratively to the bonds of matrimony (*Satires*, VI, 43)—

"Stulta maritali jam porrigit ora capistro; "

"Shouldst stretch the unsuspecting neck, and poke

Thy foolish nose into the marriage yoke? "

Gifford's Translation.

Capistrum is nowhere used by a Latin author with reference to the flute.

scales—1:50 and 1:15. So Horace, *Odes*, Book I, 1, 32, uses the plural number, though his metre does not require it.

“ si neque tibus
Euterpe cohibet,”

IX. [Thalia] and? In this compartment only the lower left-hand corner of the picture is still entire. Here we have on a pedestal a comic mask, ornamented with a wreath, and over it a shepherd's crook—in front of these objects there are only remains of a tunic and himation, which indicate a standing figure. The *pedum* may remind us of Virgil, *Eclogues*, VI, init. :—

“ Prima Syracosio dignatast ludere versu
Nostra, nec erubuit silvas habitare Thalia ;”

where we may remark that *Syracosio* agrees with *Συρακοσίω* in the famous Syracusan medallion.¹ In all the other octagons the Muse stands on the right side, but here on the left, a fact which was corroborated by the discovery of fragments under the Ennius-square, viz. :— a part of the Muse's head with a small blue stone belonging to the Siren-feather, and her left arm enveloped in the himation. Supposing that Erato is correctly inserted together with Thamyris, seven of the Nine Sisters have been accounted for, and the two remaining compartments would be occupied by Melpomene and Terpsichore. If we begin with Clio, the order of the goddesses will correspond with that given by Hesiod, and observed also by Ausonius in his Twentieth Idyll.²

¹ B. V. Head, “On the Chronological Sequence of the Coins of Syracuse.” See esp. Chap. VI, “Time of Dionysios and his Successors, B.C. 406-345,” pp. 20-23. To the tyranny of Dionysios must be classed the finest of all the Syracusan coins, both in gold and silver. Plates IV, V, which are also in the *Numismatic Chronicle*, New Series, Vol. XIV.

² *Theogonia*, vv. 76-80—

Ἐννέα θυγατέρες μεγάλου Διὸς ἐκγε-
γανίαι,
Κλειώ τ' Ἐυτέρπη τε Θάλεια τε
Μελπομένη τε,
Τερψιχόρη τ' Ἐρατώ τε, Πολύμνια τ'
Ὀυρανίη τε
Καλλιόπη θ'. ἧ δὴ προφερεστάτη
ἔστιν ἀπασίαν,
ἧ γὰρ καὶ βασιλεύσιν ἄμ' ἀιδίοισιν
ὀπηδεῖ.

Ausonius, edit. Schenkl, p. 251, Appendix III; Catonis *De Musis Versus*; edit. Delphin, p. 400, marginal No. 367, Edyll XX; cf. *Anthologia Latina*, edit. Burmann, Vol. I, pp. 50-53, Nos. LXXIII-LXXV.

“Clio gesta canens transactis tem-
pora reddit,
Dulciloquis calamos Euterpe flati-
bus urget,
Comica lascivo gaudet sermone
Thalia,
Melpomene tragico proclamat
maesta boatu,
Terpsichore affectus citharis movet
imperat auget,
Plectra gerens Erato saltat pede
carmine vultu,
Signat cuncta manu loquiturque
Polymnia gesta,

Eight squares contain busts of poets and prose-writers, with a single exception which shows us only the head of Virgil.

1. Hesiod better executed and preserved than the rest. He is adorned with a white fillet (*taenia*). The initial H is omitted, as in the case of Homer, and, I presume, for the same reason. A writer in the *Jahrbuch d. deutschen archäol. Instituts* 1890, S. 213 *sq.* argues from the representations of Hesiod and Ennius in our Mosaic that the marble heads usually assigned to Apollonius of Tyana¹ and the elder Scipio should be transferred to these two poets.

2. T [Livius]. Only the outline of the right side and breast is preserved together with the initial letter T of the praenomen. Most probably we should read here Titus Livius; perhaps for want of a cognomen, the

Urania † poli motus scratatur et
astra,
Carmina Calliope libris heroica
mandat
Mentis Apollineae vis has movet
undique Musas:
In medio residents complectitur
omnia Phoebus."

¹ Wolters *Zum Mosaik des Monnus*. This memoir is illustrated by good engravings of Hesiod in the mosaic, and of a bust in the Capitoline Museum, where the arrangement of the hair and beard is similar. For Scipio's portrait he refers to Bernoulli, *Römische Ikonographie*, I, p. 36 *seq.* and p. 47 *seq.*, the latter passage being a criticism of the attribution, "Ich mochte diesmal nur auf die Verwandtschaft hinweisen, welche die beiden besterhaltenen Bildnisse des Mosaiks, die als Ennius und Esiodus bezeichneten (*Ant. Denkm.*, I, 1889, Taf. 49), mit erhaltenen Büsten besitzen."

Apollonius was a Pythagorean philosopher who pretended to supernatural powers, and a native of Tyana in the south-west of Cappadocia. Gibbon, *Decline and Fall*, Chap. xi, note 63, Vol. II, p. 22, edit. Smith, says that "he was born about the same time as Jesus Christ. His life (that of the former) is related in so fabulous a manner by his disciples, that we are at a loss to discover whether he was a sage, an impostor, or a fanatic." Philostratus is our chief ancient authority for this

subject: edit. Kayser, 4to, 1844, eight books, pp. 1-173, *Φιλοστράτου τὰ ἐς τὸν Τυανία Ἀπολλώνιον*. Smith's *Classical Dictionary* has an article that will satisfy the curiosity of the general reader.

Seeing that Hesiod flourished at a very remote period, about B.C. 735, I think it most likely that his portrait in the Mosaic is ideal, like those of Homer mentioned above. Hesiod is interesting to us partly because he wrote the earliest didactic poem, "Works and Days" (*Ἔργα καὶ Ἡμέραι*), and partly because Virgil in the *Georgics* has imitated him.

Cf. Georg., II, 176—

"Ascræumque cano Romana per
oppida carmen."

"And sing Ascræan verse in Roman
towns:"

Ascra in Boeotia being the poet's birth-place.

Ibid., III, 10 *sq.*—

"Primus ego in patriam mecum,
modo vita supersit,
Aonio rediens deducam vertice
Musas."

Eclogues, vi, 70—

"Hos tibi dant calamos, en
accipe, Musæ,
Ascræo quos ante seni."

Conf. omnino Conington's *Virgil*, Introduction to the "Georgics," Vol. I, pp. 118-126; sketch of "Works and Days," pp. 121-124.

historian was so called, as the French always say Tite-Live.

3. Vergilius (*sic*) Maro. Only the head and neck are portrayed, because the name, occupying two lines, leaves no space sufficient for a bust. The head in this case is youthful; the others show a more advanced age. The Epic poets of Greece and Rome are here in juxtaposition, as they are mentioned together by Thomson in his *Castle of Indolence*, Canto II.

“Great Homer’s song had never fired the breast
With thirst of glory and heroic deeds;
Sweet Maro’s Muse, sunk in inglorious rest,
Had silent slept amid the Mincian reeds.”¹

E in the preceding inscription should be noticed. It is now generally admitted that Vergilius ought to be preferred to Virgilius, though it may not succeed in supplanting the latter. Similarly, incorrect names of statues and busts in the course of time establish a kind of prescriptive right.² Our mosaic here agrees with the Medicean Manuscript and the Scholia, edited by Angelo Mai. A sufficiently full discussion of the subject will be

¹ Virgil, *Georgic*, III, 14—

“tardis ingens ubi flexibus
errat
Mincius et tenera prætexit arundine ripas.”

“Where Mincio’s stream bedews the verdant field;
And spreading wide his ling’ring waters, feeds
Around his winding shores the tender reeds.”

“The Mineio spreads into a lake close to Mantua,” Couington’s note *in loco*. These lines probably suggested Thomson’s allusion to Virgil quoted above.

² *E.g.* a figure in the Capitoline Museum is usually called “The Dying Gladiator,” and Lord Byron’s beautiful stanzas in Canto IV, cXL *sq.*, of *Childe Harold* have helped to perpetuate the error: it is known to be a barbarian from one of the Northern nations, probably a Gaul, which a *torquis* (collar) round the neck indicates. See Mr. James Yates’s *Memoir to the Archaeological Institute at Bristol*, 1853; *Roman Court Catalogue, Crystal Palace*, p. 56, *sq.* Similarly, “The

Fighting Gladiator” is an improper appellation: the statue is nude, and it seems to be “an imitation of a bronze of the Macedonian period. The parts of the body are long-drawn, and much divided,” quite different from the style of Phidias. The warrior of Agasias is the best name, as ΑΓΑΣΙΑΣ is inscribed on the pedestal: *Greek Court Catalogue, Crystal Palace*, p. 52, No. 5. Both these catalogues were compiled by the late Sir George Scharf, and contain many useful references to modern authorities. A group called “Paetus and Arria” in the *Villa Ludovisi* is another example of a misnomer: Emil Braun, *Ruins and Museums of Rome*, pp. 341–343. Clarac, *Musee de Sculpture*, 1826–1851, Texte tome V, p. 64, Planche 825 (*Villa Ludovisi*), No. 2072, calls these figures “Macarée et Canace.” They were guilty of incest, and both committed suicide. Maffei thought that Menophilus, eunuch of Mithridates, and Directina, daughter of this monarch, were represented here. There seems to be no sufficient reason for either of these suppositions, but the names of Arria and Paetus are still more inappropriate.

found in Forbiger's *Dissertatio de P. Virgilii Maronis Vita et Carminibus*, prefixed to his third edition of the author, *Lipsiae*, 1852; and in Wagner's *Orthographia Vergiliana*, pp. 479-481.¹ As usual, the English editor is inferior to the German; Conington has only a meagre note on the subject: *Bibliotheca Classica*, Virgil, Vol. I, Preface, p. XI. The same variation occurs in *Virginius and Verginius*: Juvenal Sat. VIII, 221:—

“Quid enim Verginius armis
Debit ulcisci magis?”

so Ruperti and Otto Jahn read; see their critical notes; compare also *Tacitus Annals*, XV, 23, edit. Orelli, “Habet Verginio M.,” *i.e.* the Medicean Manuscript at Florence: *ibid.* Chap. 71, “Verginius Rufus rhetor exulat.” So we have Vergiliae and Virgiliae, the name of a constellation, *i.e.*, Pleiades: E and I, being pronounced almost alike, would easily be interchanged.

Virgil is a Celtic name, and, one might say with some show of reason, even Irish—the same as Feargil or Feargal, modern Farrell and Ferrall; F taking the place of V, both being dentals, just as the Germans write the latter and give it the sound of the former letter. A friend reminds me that Virgil, born near Mantua, was a native of Gallia Cisalpina, which was subjugated by the Romans at a comparatively late period. *Zeuss Grammatica Celtica*, second edition, p. 11 (13) supports this etymology: “Nomen vix dubiae originis Gallicae.” The root of the word is the Welsh *guerg* (gloss. *efficax*), which also occurs in “Vergobretus”: *Cæsar Bell. Gall.*, I, 16.² Lastly, compare the Greek *Ουεργίλιος*, Nomen proprium (Suidas) and *’Ουεργίλιος ὠκέανος* (Ptolemy).³

¹ *Virgil*, edit. Burmann, 4to, Amsterdam, 1746, pp. xxxi-xli, “Nicolai Heinsii Dissertatio de Codice Mediceo Virgilii et Turcio Rufo Asterio Codicis illius emendatore.” Facsimile facing p. xxxvi, P UERGILI MARONIS near the bottom of the page.

The “*Orthographia Vergiliana*” will be found in Heyne's *Virgil*, re-edited by Wagner, Vol. V, pp. 381-486, inserted between the Text of the author and the Index to Heyne's notes.

² C. W. Gluck, *Die bei Cains Julius Caesar vorkommenden Keltischen Namen*, pp. 167-184, Verbigennus,

Vercassivellaunus, Verocletius are fully discussed.

³ *Geographia*, II, III, 2, Albion, Δυσμικης πλευρας περιγραφη, η παρακειται ο τε Ιερνικος Ωκεανος και ο Ουεργίλιος. Occidentalis lateris descriptio, cui adjacet et Hibernicus Oceanus et Vergionius: for variants of *Ουεργίλιος* vide Carolus Müller's note *in loco*. Cf. Pape, *Wörterbuch der Griechischen Eigennamen*, s.r. “Ein theil des an den Süden Britanniens grenzenden Meeres.” Ptol., vi, 60 (61), Hispania Tarraconensis, Ουεργιλια. Pliny, *Nat. Hist.*, III, III, S. 4, § 25, Virgilienses, the ethnic name.

About the middle of the eighth century, Irish missionaries preached the Gospel in Germany together with St. Boniface. Virgilius was one of them, and became Archbishop of Salzburg. Here again we have a confirmation of the Celtic derivation given above.¹

4 and 5 contain fragments that can scarcely be defined; letters, however, are quite distinct—R in one square and DIO in the other.

6. [Tul]lius [Cic]ero. The face seems to have formed a complete oval, but only half of it remains. As the nose and mouth are almost unwrought, no individuality can be discerned. Behind the left shoulder the back of an arm-chair is visible. It was formerly supposed that a coin of Magnesia bore the portrait of the Orator, who subsequently to his consulate was Governor of Cilicia; but this attribution is now exploded; perhaps the face on the obverse may be his son's. The finest portrait of Cicero now existing is a bust at Madrid, inscribed AN. LXIII—the year of his assassination—with letters in the Augustan style. It shows a high forehead, sunken cheeks, and an intellectual expression.²

7. Men[an]d[er]. The greater part of the face has perished; the hair is adorned with a laurel wreath. A seated figure, which, together with Poseidippus, was formerly in the Church of San Lorenzo Panisperna at Rome, makes us acquainted with the features of the chief dramatist of the New Attic Comedy, and therefore supplies what is wanting in our Mosaic. These two statues have a singular history, for they were venerated as saints during the Middle Ages, which Emil Braun has proved in his *Kuinen und Museen Roms*, S. 365; English translation, p. 225.³

¹ Lanigan, *Ecclesiastical History of Ireland*, 1822, Vol. III, pp. 179-186, 205-207, with notes appended to text: cf. *omn.* note 127 on p. 180. The Irish *Fear*, sometimes contracted into *Fer*, has, in latinizing names, been not seldom changed into *Fir*. For *Fear* in Irish signifies *man*, as *Fir* does in Latin. *Fear* and its derivatives: v. Armstrong's *Gaelic Dictionary*, p. 245; cf. O'Hart's *Irish Pedigrees*, 1876, p. 244, De Verdon, p. 410, Index of Surnames (*sic*), note 273—Irish *Fhear-quinn*.

- The best authority for portraits of Cicero is J. J. Bernoulli, *Romische Ikonographie*, 1882, Erster Teil, pp. 132-144; p. 138, Fig. 19, intercalated in the Text, Marmorkopf des Cicero in den Uffizien zu Florenz, Face und Profil; Plates, Marble busts of Cicero, X im Museum zu Madrid, XI im Museo Chiaramonti, XII im Capitolischen Museum.

³ For the bust of Menander see Visconti, *Iconographie Grecque*, Vol. I, Tav. 6, Figs. 1, 2, 3; and Clarac, *Musee de Sculpture*, Planche 841, No. 2118

8. Ennius is next in place to Hesiod, and next in preservation. He is beardless, and also wears a laurel wreath. A mantle covers his left shoulder. The scanty growth of hair on his head is hardly sufficient evidence to justify Wolters in assigning to Ennius busts, which have the same peculiarity, and usually bear the name of the elder Scipio. On the other hand it would seem strange if our Mosaic is the only monument now existing that represents the national poet, whom Cicero quotes as *noster Ennius*—our countryman—thus contradistinguished from the Greeks. In fact, his case presents a parallel with our own literature, for he versified the annals of Rome as Shakspeare has dramatized the history of England. Cicero, Livy, the elder Pliny, and Valerius Maximus mention a statue of Ennius, which must have been well known, and probably was often reproduced or imitated.¹

(statue) : for the bust of Poseidippus, Visconti, *ibid.*, Figs. 4 and 5; Clarac, Pl. 841, No. 2120; and *Crystal Palace Catalogue of the Roman Court*, p. 50 *sq.*, Nos. 290, 291, where other references are given.

Julius Cæsar in a famous epigram called "Terence" a half-length Menander :

"Tu quoque tu in summis, O dimidiata Menander,
Poneris, et merito, puri sermonis amator," etc.

These words will be found in the "Life of Terence" appended to the text *ex Dan. Heinsii recensione*, Amsterodami, A. 1706, p. 100; it has been ascribed to Donatus, also to Suetonius, and therefore printed together with his biographies of Roman Emperors. This edition of Terence also includes passages from the Greek poet (Loca Menand.), 5 pp., which the Latin imitator has derived from him. Another Roman comedian borrowed largely from the same author, for which we have the testimony of Horace, *Epistles*, II, 1, 57—

"Dicitur Afrani toga convenisse Menandro."

¹ The great popularity of Ennius is shown not only by frequent quotations in Cicero's works, but also by the epitaph which he composed for himself—

"Adspicite, o cives, senis Enni imaginem" formam.

Hic vostrum panxit maxuma facta patrum.

Nemo me lacrimis decoret, nec funera fletu

Faxit. Cur? volito vivu' per ora virum."

Tusculanarum Disputationum,
Lib. I, Cap. xv, § 33.

Conf. *ibid.*, C. XLIX, § 117; and *De Senectute*, C. XX, § 73.

Davis here has *pinxit*, and endeavours to justify his reading by several authorities, and amongst them Eusebius, *Ecclesiastical History*, VIII, 12—
Τι με χρῆ τὰς πολυτρόπους ἀκίας
ΑΝΑΖΩΓΡΑΦΕΙΝ τῶν θαυμασίων Χριστοῦ μαρτύρων.

But Bentley in his learned note, "Emendationes ad Ciceronis Tusculanas," for which *vide* Davies's edition of the *Tusculans*, Oxonii, 1805, p. 408, states clearly the argument for preferring *panxit*.

Pango, to compose, in a literary sense, occurs in writers of a good period—Cicero, Lucretius, Horace; we also meet it when the Latin language had reached decrepitude, so Venantius Fortunatus, Bishop of Poitou (Pictaviensis), who flourished in the sixth century, begins one of his hymns thus:—

"Pange lingua gloriosi praelium certaminis."

Eight squares containing theatrical personages. Of these two and a fragment are preserved. Between the months of June and July is a bearded head, looking to left, ornamented with vine-leaves, and wearing a covering whose ends project over the temples. Between October and November we see a head, nearly bald, with scanty grey hair, shaggy beard, arched eyebrows, turned-up nose and goat's ears—the type of Silenus—the aged attendant of Bacchus, and a prominent figure in the Dionysiac cycle. Virgil, in the *VIth Eclogue*, v. 16 sq., describes the garland fallen from his head and the goblet with worn handle as signs of his intemperate habits :

“Serta procul capiti tantum delapsa jacebant,
Et gravis attrita pendebat cantharus ansa.”

These characteristic attributes are wanting here.¹

Corners occupied by pentagons, in which the Seasons are personified as Cupids or Amoretti riding. Winter has

Id. Abbe Migne, *Patrologia*, Vol. LXXXVIII, p. 87. *Miscellanea*, Lib. II, Cap. II.

Ennius is included by Bernoulli amongst the Apokryphe Republikaner-bildnisse, *Römische Ikonographie*, Vol. I, p. 233 seq. Q. Ennius (239 bis 169 v. Chr.).—Amethyst bei Cades, V. 214, “mit der Büste eines kahlköpfigen (bald-headed) Mannes nach rechts. Er hat ein Gewand um die Brust geschlungen, welches die rechte Schulter bloss lasst. Vor ihm ein Lorbeerzweig, hinter ihm die Buchstaben Q. E.”

¹ The sixth Eclogue of Virgil is entitled *Silenus* in Forbiger's edition; others have proposed *Varus*, for Virgil himself, v. 11 seq., says—

“nec Phoebo gratior ulla est,
Quam sibi quae Vari praescripsit
pagina nomen.”

The Cantharus was a large cup with two handles, sacred to Bacchus, who is often represented holding it. *Dict. of Antiqq.*, s.v., shows an example from an ancient vase.

Ovid supplies us with a passage closely parallel with that quoted above from Virgil. *Metamorphoses*, Lib. XI, v. 90—

“At Silenus abest. Titubantem annis-
que meroque

Ruricolae cepere Phryges: vincuntque coronis
Ad regem traxere Midan.”

This mythical personage is here mentioned in connection with the story of Midas turning into gold everything that he touched. In Cicero's writings Silenus plays a different part—that of a philosopher: “Affertur etiam de Sileno fabella quaedam, qui, quum a Mida captus esset, hoc ei muneris pro sua missione dedisse scribitur: docuisse regem, non nasci homini longe optimum esse; proximum autem, quam primum mori.” *Tusc. Disp.*, I, 48, § 114; see the Notes *b* and *c* on Chap. 48 in Davies's excellent edition, and edit. Kühner, *Index historicus*.

Many examples of Silenus on gems are given by Furtwangler, *Beschreibung der Geschnittenen Steine im Antiquarium* mit 71 Lichtdrucktafeln und 129 Textbildern (Königliche Museen zu Berlin), Nos. 1706–1710, Kithara spielend, esp. 1710, “am Boden hockend, vor sich einen Schlauch (ασκός, wine-skin). Fell um den Rücken”: comp. Rich., s.v. *Uter*, woodcut from a painting at Pompeii, a female pouring wine out of a skin into a *cantharus* held by Silenus; Nos. 3926–3973–3927, “schreitet trunken wankend nach r”; 3957, “die Doppelflöte blasend.” Tafeln 17 and 30.

quite disappeared, two or three broken pieces of Spring remain.¹

The upper part of Summer and an animal's ear are still preserved; he is clothed in a grey chlamys, and has on his head a red ornament, which may be intended for poppies. In his right hand he holds three small sticks—perhaps ears of corn—and in his left an object whose outlines resemble a basin. Autumn, almost entire, with the name inscribed, wears a garland and bestrides a female panther. In the great Mosaic, found at Vienne, now deposited in the Louvre, each Season rides on a different animal, and we may presume that there was the same variety at Trèves also.²

The divisions of the year were a favourite subject with the ancient mosaicists, and hence the frequent repetition of it by mediæval artists may be accounted for; only the latter preferred to represent the occupations belonging to each month, as we see them in a row of twelve pairs of agricultural labourers that decorate the portal of Ste. Marie at Oloron (Basses Pyrénées).³

Trapeziums with the zodiacal signs. Of Cancer only the claws remain, but Leo is almost uninjured. The latter appears between June and July, whereas he ought to have his place between July and August. When we consider the number and position of the trapeziums next to the months, and the vestiges still existing, there can be no doubt that the course of the sun through the ecliptic is indicated here.

Lozenges with figures of Months. From December to

¹ In the mosaic at Cirencester Spring is symbolized by Flora, wearing a chaplet of flowers, with a swallow perched on her left shoulder; for Summer we have Ceres, crowned with leaves and ears of corn, having a reaping hook on her left shoulder; and for Autumn Pomona, adorned by a coronet of fruits interwoven with autumnal leaves; but Winter, as at Trèves, is entirely lost to us; Buckman and Newmarch, *Remains of Roman Art at Corinium*, pp. 42-45, coloured plates III, IV, V.

² The Mosaic at Trèves has the Muses and Literature for its subject; the one found at Vienne is an agricultural design. However, notwithstanding

this difference, they present some points of resemblance and contrast. The Seasons occupy corners in the German pavement—they are the *central* group in the French; see the *Revue Archeologique*, Troisième Serie—Tome XIX. Mai-Juin, 1892 (Rhone), pp. 322-347, Memoir by M. Georges Lafaye with illustrations, esp. p. 323, "Seuil de la porte d'entree, Ensemble de la Mosaïque"; and my Paper on the "Antiquities of Vienne," *Archæol. Journ.*, 1894, Vol. LI, pp. 371, 372-376.

³ These labourers are figured on the lower of two over-arching voussoirs, extending above the tympanum, *Archæol. Journ.*, 1879, Vol. XXXVI, p. 30.

March nothing is left, of April the first three letters of the name. For May we have apparently some portions of a *caduceus* (herald's staff) which would symbolize Mercury. The next compartment contains a head of Juno, veiled and ornamented with a fillet, and close to it, the top of a sceptre. July has a bust of Neptune with his usual attribute—a trident. To August a fragment of a youthful male head has been assigned conjecturally. September has a head of Vulcan with tongs. October, the season of vintage, is appropriately represented by the youthful Bacchus with the *thyrsus* over his shoulder. Lastly, in the November square we see Isis horned, with the *sistrum*.¹ The British Museum possesses a similar example of this rattle in a mosaic from Carthage—No. 17 on the staircase leading to the Egyptian rooms. Under the figures the names of the months were inscribed respectively.

Vulcan is here presiding, like a patron saint, over September, in accordance with the Roman Calendar. The other deities have been selected from the date of their festivals, or because their names agreed with those of the months. The fête of Bacchus was celebrated in October, and that of Isis in November. Mercury was allocated to May, being the son of Maia, as we learn from Horace, *Odes I*, II, 43; compare *ibid.* X, 1, "facunde nepos Atlantis."²

¹ The reverse of a sesterce of Hadrian has the legend AEGYPTOS, and for the device a recumbent figure of the Province holding a *sistrum* (rattle) in the right hand. Cohen, *Medailles Imperiales*, Vol. II, p. 180, No. 637, Pl. IV, "Devant elle, un ibis debout sur un cippe." Wilkinson, *Ancient Egyptians*, Vol. II, pp. 316, 322-327, woodcuts 230-235. *Ibid.*, p. 316, perhaps the peculiar title of "the holy instrument" ought to be confined to the *sistrum*. Cf. Persius, *Satire*, V, 186—

"Hinc grandes Galli, et cum sistro
lusca sacerdos."

Juvenal, *Sat.*, XIII, 92 seq.—

"Decernat quodcumque volet de
corpore nostro.

Isis, et irato feriat mea lumina
sistro."

Martial, *Epigr.*, XII, xxix, 19—

"Linigeri fugiunt calvi sistrataque
turba."

There is no proof that the Egyptians used this rattle for military purposes, so that Virgil's words in *Aeneid*, VIII, 696—

"Regina in mediis patrio vocat
agmina sistro"

must be regarded as a poetic fiction; *Dictionary of Greek and Roman Antiqu.*, Article by Mr. James Yates.

² Conf. *omnino Corp. Inscr. Lat.*, Vol. VI, Urbs Roma, pp. 637, 638, Nos. 2305, 2306. "Menologium rusticum Colotianum" and "Menologium rusticum Vallense": the names are accounted for in the notices prefixed—"apud Angelum Colotium episcopum Nucerinum," and "in domo nobilium de Valle." I

This pavement belongs to a late period, and may be regarded as contemporaneous with the Porta Nigra,¹ so-

subjoin some extracts from the former monument :

MENSIS MAIVS * * * *	MENSIS SEPTEMBER * * * *
TVTEL * APOLLIN SEGET RVNCANT OVES TVNDNNT LANA * LAVA TVE IVVENC I DOMANT VICEA PAVVLAR SECATVE SEGETES LVSTRANTVR SACRVM MERCVE ET * FLORAE	TVTELA VOLCANI DOLEA PICANTVE POMA * LEGVNT ARBORVM OBLAQVIATIO EPVLVM MINERVAE
MENSIS OCTOBER * * * *	MENSIS NOVEMBER * * * *
TVTELA MARTIS VINDEMIAE SACRVM LIBERO	TVTELA DEANAE SEMENTES TRITICARIAE ET * HORDIAR SCROBATIO ARBORVM IOVIS EPVLVM HEVRESIS

We may observe some peculiarities in the orthography of these Inscriptions: tundunt (*i.e.* tunduntur) for tondentur; vicia, dolea, oblaquatio, Deanae, for vicia, dolia, oblaqueatio, Dianae respectively.

See also Gruter's *Inscriptions*, Vol. I, pag. CXXXIII-CXLI, especially pp. CXXXVIII and CXXXIX. Above the calendar of each month we see figures of the Zodiacal signs—Aries, Aquarius, &c. After the *Kalendarium Colotianum in extenso* is added a brief notice of the *Kalendarium Vallense*: the last Inscription is Christian. *Tabulae inveniendi Paschatis*, C. I. L., Vol. I, p. 358 *seq.*; *Easti Anni Juliani, Menologia Rustica*, XXII A, XXII B.

Ducange, *Glossarium ad scriptores mediae et infimae Graecitatis*, column 926 *seq.*, gives a different meaning for *Μηνολόγιον*, "Liber Ecclesiasticus Graecorum, qui Latinis vulgo *Martyrologium* dicitur, in quo Sanctorum vitae quolibet die per totum annum summam exponuntur, vel certe nomina recitantur."

¹ K. Arendt, *Das monumentale Trier von der Römerzeit bis auf unsere Tage*, folio, 1892, p. 8, Porta media on the South-West side; Porta alba on the South-East; Porta inclyta on the North-West, with a beacon upon it, at the Mosel-bridge; Porta Martis (nigra)—later Simeon's church—on the North-East towards the suburb Maar. Tafel 1 is entitled "Topographie des Monumentalen Trier, Versuch." Besides the gates it shows the Basilica, Imperial Palace, Baths, other buildings and Roman roads to Colonia Agrippina (Cologne) and Mogontiacum (Mayence). Taf. 2, "Grundriss der Thermen in St. Barbara." Taf. 3, "Porta Nigra, Ruinen, Grundriss und Aufriss des Amphitheaters Basilika," the part which is best preserved of the Mosaic of Monnus, &c.

The Porta Nigra belongs to a late period, when the correct architectural proportions were still preserved, but the decadence of art appeared in the coarse execution of details. This inferiority becomes more evident if we compare the Gate at Treves with those of Arroux and St. Andre at Autun, probably of the Augustan age, and the Porta Praetoria at Ratisbon, which may be attributed to the Emperor Marcus Aurelius: see the Illustrations accompanying my Papers on the "Antiquities of Autun," *Archaeol. Journ.*, 1883, Vol. XL, facing p. 31; and on "Augsburgh and Ratisbon," *ibid.*, 1891, Vol. XLVIII, facing p. 400. Johann Leonardy, *Panorama von Trier und dessen Umgebungen*, p. 24 *seq.*, has two engravings of the Porta Nigra—Stadtseite und Nordseite. A superstitious peasantry ascribed this solid and colossal structure to the agency of the Daemon; and when it was converted into a Christian Church they imagined that the Evil One endeavoured to overturn the altar, and left upon it an impression made by his claws. Similar legends obtained circulation with reference to the Roman boundary wall (Grenzwall). "Limes trans-Rhenanus and trans-Danubianus": Gibbon, Chap. XII, Vol. II, p. 47, edit. Smith. Some antiquaries supposed that this gate was erected in the Middle Ages—a notion less absurd, but equally

called Basilica and Thermae—buildings of the fourth century,¹ when Trèves was an imperial residence and seat of government for the Western Provinces, afterwards transferred to Arles as being more remote from the barbarians, every year increasingly formidable. The stamped tiles found in the same apartment as the mosaic and in its surroundings corroborate such a date; moreover, decoration with glass mosaics in walls and ceilings does not appear to have been applied to architecture at Trèves before Constantine. The situation and extent of the edifice lead us to conclude that it was erected for some public purpose, while the choice of figures in the mosaic indicates that, if it was not wholly devoted to art and literature, it at least included a library.²

Speaking generally, mosaics that we see in museums have been removed from localities more or less distant in

unfounded. Not to speak of other evidence, the connection of the building with adjoining Roman walls, of which the foundations remain, proves the edifice to have been built by the same people.

The dimensions of the Porta Nigra are, length 132 feet 7 inches, height of towers 94 feet 8 inches. It formerly contained a collection of monuments of the Early and Middle Ages, which have, I presume, been removed to the new building of the Provincial Museum, opened in July, 1889.

¹ For the Basilica *vide* Leonardy, *op. cit.*, pp. 59-63, with woodcut. A notice of the results of recent investigations will be found in Leonardy's *Geschichte des Trierischen Landes und Volkes*, 1877, p. 223, with which compare Arendt, *op. cit.*, Taf. 3, "Roemische Periode, Ansicht der Basilika im 17 Jhd. (nach Wiltheim)," and No. 5 Basilika in its present condition.

When Leonardy published the fifth edition of his *Guide to Trèves* (1868)—the one which I have quoted—the site of the Thermae was not well understood; in Arendt's, Taf. 1, "Topographischer Plan der antiken Stadt," it is correctly marked near the Bridge over the Moselle. This Plate also contains scenes of Roman life from the fragments of sepulchres found at Neumagen.

Arendt's Plan of the Thermae, Taf. 2, indicates that the men's and women's baths were separate, being placed at

opposite sides of the edifice; a comb and hairpins were found in the latter. The same arrangement prevailed at Badenweiler in the Grand Duchy of Baden. There also articles of the female toilette made the identification certain, and therefore refuted the old theory that one set of baths was assigned to the military and the other to civilians. See *Die Römischen Bäder bei Badenweiler im Schwarzwald*, nach der natur aufgenommen im Sommer 1855, und mit rücksicht auf frühere editionen erläutert von Dr. Heinrich Leibnitz, mit 2 lithographirten tafeln, Leipzig, 1856. The frontispiece Vignette has been inserted in this work evidently under the impression that it reproduced a fresco in the thermae of Titus at Rome. This painting was supposed to be ancient, and accordingly has been copied in many compilations; it is now known to be modern, and therefore cannot be quoted as an authority. See Smith's *Dictionary of Greek and Roman Antiquities*, third edition, Vol. I, p. 272, with woodcut.

² The inscribed tiles above mentioned bear the letters AD^T, ARM, ARM^O, ARMTRIA, CAMAR, which are the same as those found in the Imperial buildings at Trèves, or at least belong to the same class—Professor Felix Hettner, *Zu den Römischen Alterthümern von Trier und Umgegend*. (Separatabzug aus der Westdeutschen Zeitschrift für Geschichte und Kunst, Jahrgang X, S. 209 fg.), 1891.

which they were originally placed; the one at Trèves is almost *in situ*, having been only raised to the upper storey, where it is in a better light, and can therefore be inspected at greater advantage. As usual, three layers, consisting of chalk, sand, brick-dust, and fragments of bricks, form the bed on which the *tessellæ* are placed. They are carelessly arranged, with little attention to solidity, and thus present a contrast with the skill and labour bestowed on the composition superimposed.

The figures, in which brown, green, and blue are judiciously blended, stand out on a yellow ground; here the flesh tints and the shading of the hair are specially admirable. Our mosaicist has avoided glaring colours, and produced a picture with a subdued tone, such as a carpet ought to have.¹

We have been considering a mosaic which is by no means one of the finest that antiquity has bequeathed to posterity.² Not to speak of the magnificent specimens of this art—Pagan and Christian—to be seen in Italy, it cannot vie in design, extent, and preservation with one at Nennig, only 25 miles distant from Trèves.³ Still,

¹ "Die verwendeten Farben sind nur selten grell nebeneinandergestellt und der gedämpfte Ton eines Teppichs ist im Ganzen gewahrt," Hettner, *ibid.*, p. 43.

² In one respect the work of Monnus surpasses some other mosaics, which rank among the most important. It is a composition with the Nine Muses for its principal subject, consisting of groups of two personages in each compartment, and these are surrounded by heads or busts of Greek and Roman poets and prose-writers; while the border is filled up with the Seasons, Signs of the Zodiac, and Months. On the other hand, the Mosaic at Reims and that in the Baths of Caracalla show us only single figures of gladiators and athletes. Ch. Loricquet, *La Mosaïque des Promenades et autres trouvées à Reims*, 1862. Planche XVIII, Photograph between pp. 343 and 345, "Les taches noires et les taches blanches indiquent les parties brûlées." Plate IV, facing p. 105, is coloured. Many engravings also are inserted in the text. Secchi, at the end of his book on the Baths at Caracalla at Rome (1843)—the most perfect edifice of the kind

there—has two plates: one on a large scale is entitled "Musaico delle Terme Antoniniane rappresentante la Scuola degli Atleti, ora collocato nel Palazzo Lateranese." It is described pp. 31-89. See also Emil Braun, *Ruins and Museums of Rome*, p. 450. He calls these renowned combatants "over-fed monsters: the mirror of the times—where we find brute force and the lowest selfishness celebrating their triumph." Some are given at full length, others are only busts, the latter occupying squares inserted between parallelograms. Professor Middleton, *Remains of Ancient Rome*, 1892, Vol. II, pp. 161, 162, 173, 176, "Gladiators and athletes, of colossal size, coarse execution and the most ungraceful drawing, a striking example of the very rapid decadence in taste which had taken place in Rome since the reign of Hadrian, who died in 138 A.D."

³ The grand Mosaic at Nennig has hitherto received little notice from English antiquaries, though it is easily accessible by railway from Treves or Metz, and, as far as I know, it is the best ancient representation of gladiators. *Vid. Die Romische Villa zu Nennig und*

I hope the preceding description shows that it is not unworthy of notice, and requires only a slight effort of the imagination to fill up outlines and supply deficiencies. If regarded in connection with history and literature, it may pleasantly occupy a leisure hour, and, when we relax from arduous duties or severer studies, suggest trains of thought, both instructive and entertaining. But for some among us such pursuits have also an additional charm: amidst the languor and infirmities of age they afford a welcome solace, employing and stimulating our intellectual powers without unduly fatiguing them.¹

APPENDIX.

For double flutes used by an Asiatic nation see Sir A. H. Layard, *Assyria and Babylon*, 1853, Chap. XX, "Discoveries at Kouyunjik," p. 454 *seq.*; woodcut of bas-relief—"Musicians and singers come out to meet the conquerors. First came five men, three carried harps of many strings . . . ; a fourth played on the double pipes, such as are seen on the monuments of Egypt and were used by the Greeks and Romans. They were blown at the end like the flutes of the modern Yezidis. (Compare our clarinet.) The men were followed by six female musicians . . . one playing on the double pipes."

This reference illustrates a phrase in Horace, *Satires* I, II, 1, *Ambubaiarum collegia*, on which Orelli has the following note: "Ambubaiæ dicuntur mulieres Tibicines lingua Syrorum a v, *abub*, *ambub*, tibia SCHOL." Compare Sir J. G. Wilkinson, *Manners and Customs of the Ancient Egyptians*, first edition—Table of Contents prefixed to Vol. II, pp. XIV, XVI, XVII; *ibid.*, pp. 227, 232, Fig. 183, "The harp and double pipe"; pp. 234–237 and accompanying plates, esp. pp. 309–312, "The double pipe"—Fig. 227 from Herculaneum, 228 from Thebes. The engravings show that the band was variously composed, consisting of harps and guitars as well as flutes, and that the minstrels were both male and female.

Cf. omnino Baumeister, *Denkmäler des Klassischen Altertums*, Vol. I,

ihr Mosaik erläutert von Domcapitular Von Wilmowsky, Bonn, 1865—an excellent description with numerous references.

¹ Lord Macaulay, *History of England*, Chap. XIV, Works, Vol. III, p. 171, characterizes Tillotson's style: "His reasoning was just sufficiently

profound and sufficiently refined to be followed by a popular audience with that slight degree of intellectual exertion which is a pleasure." A French critic has correctly appreciated the eloquence of "the great Archbishop," as Dryden calls him: *Nouvelle Biographie Generale*, 1865, Vol. XLV, col. 385.

pp. 553-563, Art. "Flöten": Figs. 590, "Flotenvirtuos"; 591, "Flotenunterricht"; 592, "Flötenspieler der Satyr und Dionysos"; 594, "Doppelflöte und Hirtenflöte." *Ibid.*, pp. 563-569, contain an account of the ancient water-organ (*hydraulus*), with Figs. 600-603, the last being a compartment in the Mosaic at Nennig, of which Wilmowsky has a coloured plate.

Quicherat, in his *Addenda Lexicis Latinis*, p. 33, gives a derivative from *capistrum*—a cheek-piece used in blowing flutes (Rich., *Lat. Dict.*)—*capistrarius*, ii, m. "Qui capistra facit aut vendit," and cites Orelli's *Inscriptions*, t. II, p. 249, No. 4158; c. xviii, "Artes et Opificia." On the same page other words will be found similarly formed—"bractearius" (gold-beater), "candelabarius, cartarius, cassidarius, ciliciarius" (maker of hair-coverings—a coarse kind of cloth).

See *Corp. Inscr. Lat.*, Vol. XII, edit. Hirschfeld, "Gallia Narbonensis-Narbo," p. 548, No. 4466, found at Narbonne—

"VIVONT
L·OPPIO·QVIETO
CAPISTRARIO·ET
MALLÆ·CARÆ
CONTVBER·PERANNOS///
SINe IVRGIO·VIVONT

"Fortasse annorum numerus post mortem sive mariti sive uxoris addi debuit."

"When a free man and a slave, or two slaves, who were not allowed to contract a legal marriage, lived together as husband and wife, they were called *contubernales*," and their dwelling *contubernium*: *Dict. of Antiq.*, 3rd edition, I, 540. Tacitus, *Histories* III, 74, in his account of the civil war between Vitellius and Vespasian, the conflicts of their partisans, and the burning of the Capitol, relates that Domitian was concealed in the apartments—*contubernium*—of the sacristan (*aedituus*, *ιεροδουλος*), cf. *ibid.*, I, 43: Merivale, *Rom. Hist.* VI, 469. This word, compounded of *con* and *taberna*, has another signification, viz. the accompanying of a general in order to learn the art of war, so Tacitus informs us that Agricola was the *contubernalis* of Suetonius Paullinus, commander-in-chief in Britain: *Vita Agricola*, Chap. V. The connexion with the original meaning—living in a tent—is apparent here also.

Compare Horace, *Epistles* I, iii, 6, "Quid studiosa cohors operum struit?" and *ibid.*, ix, 13, "Scribe tui gregis hunc," which Orelli explains thus: "Recipe eum in cohortem comitum tuorum." *Cohors* and *grex* are equivalent to *contubernales*. V. Tacitus, *Annals* I, 29, "eques Romanus e cohorte Drusi." Cicero, *Epistles and Quintum, Fratrem*, I, i, 4, "ex cohorte praetoria."

The preceding Inscription records that a husband and wife spent many years together without a quarrel (*sine iurgio*); if they had lived in our time and in our country, they might have competed successfully for the Dunmow Fitch of Bacon, as a prize for conjugal harmony uninterrupted.

After noticing the ancient flutes, I cannot refrain from quoting Milton's beautiful lines in the *Paradise Lost*, Book I, vv. 549-554—

“ Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as rais'd
To height of noblest temper heroes old
Arming to battle; and instead of rage
Deliberate valour breath'd, firm and unmov'd
With dread of death to flight or foul retreat ”;

He seems to have derived his idea from Thucydides' description of the Spartans marching with admirable discipline to the battle at Mantinea, Book V, Chap. 70, *Λακεδαιμόνιοι δὲ βραδέως καὶ ὑπὸ ἀνληγῶν πολλῶν νόμῳ ἐγκρατεστώτων, . . . ἵνα ὁμαλῶς μετὰ ῥυθμοῦ βαίνοντες προέλθοιεν*. V. Goeller's note, *loc. citat.*, which contains many references, beginning with Aulus Gellius, *Noctes Atticae*, I, 11.

Conybeare and Howson, *Life and Epistles of St. Paul*, 8vo edition, Vol. II, p. 429, have the following note on the Syracusan Medallion, “which, properly speaking, is a Pentekontalitra or Decadrachm.” “In earlier types of this magnificent coin the fish are seen moving in the same direction round the head. An ingenious theory suggests that this was the case so long as the old city on Ortygia was an island, and that the change in the coins symbolised the joining of Ortygia to the mainland.” Compare Head, *op. citat.*, Pl. II, Figs. 6 and 7, with Pl. IV, Figs. 3-7. In the time of Thucydides, Ortygia was united with the mainland probably by a causeway, Book VI, Chap. 3, *ἐν ἣ νῦν οὐκέτι περικλυζομένη ἡ πόλις ἢ ἐντός ἐστιν*. See the excellent article by Sir E. H. Bunbury in Smith's *Dictionary of Classical Geography*, s.v. “Syracusae,” Vol. II, p. 1062 *seq.*, Sect. III. Topography No. 1: also the map published by the Society for the Diffusion of Useful Knowledge, and repeated in the *Harrow School Atlas*, which inserts references to Thucydides and Livy, and at foot a view of Syracuse from the theatre. Compare the similar, but not exactly parallel case of Leucadia (Sta. Maura), Livy, XXXIII, xvi, 6, “Nunc insula est . . . tum paeninsula erat.”

The fullest and best information about Sicily generally, and Syracuse in particular, will be found in Meyer's *Reisebucher, Unter-Italien und Sicilien*, von Dr. Th. Gsell-Fels, Zweiter Band: Sicilien. Sect. 20, “Syrakus,” with accompanying plans (opposite col. 680) of the city and environs, also of modern Syracuse. This book is more needed now, Mr. Dennis's *Guide for Sicily* having been for some years out of print. At col. 751 there is an engraving “Latomia de' Cappuccini”—the quarry where the Athenian prisoners in great suffering pined away: Grote's *History of Greece*, Vol. VII, p. 475.

Gsell-Fels, *ibid.*, col. 753, “Schon zu Ibykos' Zeiten (Olymp. 63, floruit circa 560 A.C.) war die Insel mit dem Festland verbunden und blieb es während ihrer ganzen geschichtlich bedeutsamen Periode.”

Poetae Lyrici Graeci, edit. Bergk, p. 767, Fragment 22 [32, 33, 34]—

* * * παρὰ χέρσον
λίθινον ἐκλεκτον παλάμαισι βροτῶν
πρόσθε δὲ νιν πεδ' ἀναριτῶν (sea-snails)
ιχθύες εὐμοφάγοι νέμοντο.

Scholias on Pindar, *Nemean Odes* I, 1: Ἡ Ὀρτυγία πρότερον μὲν ὄυσα νήσος εἶτα προσχωσθεῖσα χερρόνησος (peninsula) γέγονεν, ὡς καὶ Ἴβυκος ἱστορεῖ. cf. Strabo, I, p. 59; Chap. III, Sect. 18: Ἐπὶ τῆς πρὸς Συρακοῦσας νήσου νῦν μὲν γέφυρα (bridge) ἐστὶν ἡ συνάπτουσα αὐτὴν πρὸς τὴν ἠπειρον, πρότερον δὲ χῶμα (causeway), ὡς φησὶν Ἴβυκος λογαίου λιθου, ὃν καλεῖ ἐκλεκτον.

In its prosperous time Syracuse was the greatest of all the Greek cities. Its modern representative, as I can testify from personal observation, has shrunk back within its original limits—the island Ortygia; the opposite coast is to a great extent uncultivated.

Syracusan medallions afford a curious coincidence with an example in the series of our national coinage. Cimon's name appears in small characters on some decadrachms, and he is one of the best Sicilian engravers. Simon, Cromwell's medallist, "executed the Protector's bust most beautifully, in a manner far superior in point of art to anything that had ever been seen upon an English coin before." We have here, where we might not have expected it, a proof of the marvellous energy by which every branch of his successful administration was pervaded. (Humphreys, *Coin Collector's Manual*, Vol. II, p. 474.) Comp. Akerman, *Numismatic Manual*, pp. 297-299.

Christian writers have borne testimony to the moral excellence of Apollonius, and their evidence has the greater weight because they would be predisposed to take an unfavourable view of his character on account of his having been set up by some philosophers as a rival to our Saviour. One example may suffice here: Sidonius Apollinaris, (*obit* A.D. 482), *Epistles* VIII, 7, *Leoni suo Salutem*, p. 417, edit. Baret, expresses his opinion very distinctly.

"Historiam flagitatum tunc recognoscas opportune competenterque, si cum Tyaneo nostro, nunc ad Caucasum Indumque, nunc ad Aethiopum Gymnosophistas Indorumque Bracmanas, totus lectioni vacans, et ipse quodammodo peregrinare. Lege virum, fidei catholicae pace praefata, in plurimis similem tui, id est, a divitibus ambitum, nec divitias ambientem; cupidum scientiae, continentem pecuniae; inter epulas abstemium, inter purpuratos linteatum, inter alabastra censorium: coneratum (*i.e.* sordidum), hispidum, hirsutum, in medio nationum delibutarum" etc. Apollonius imitated Pythagoras in travelling as well as in doctrines. Cicero, *De Finibus Bonorum et Malorum*, Lib. V, Chap. XXIX, Sect. 87, "Cur ipse Pythagoras et Aegyptum lustravit, et Persarum magos adiit? cur tantas regiones barbarorum pedibus obiit? tot maria transmisit?"

Emil Braun, in his *Ruins and Museums of Rome*, pp. 341-343, describes the statues usually called Arria and Paetus as a "Group of a Gaul stabbing himself and his wife," and at p. 342 gives his reasons for this interpretation: "The moustaches and whole physiognomy of the man and the short-clipped hair and peculiar attire of the woman and the form of the shield . . . indicate the Celtic race." A remark at the close of the section deserves attention: "The names above mentioned were bestowed at a time when the learned thought they had done everything possible for the understanding of works of art by conferring upon them mythological or historical names which were frequently in direct contradiction with them."

In Clarac's *Musée de Sculpture*, Texte, Tome V, p. 64, we find Tacitus referred to as an authority for the deaths of Arria and

Paetus, but the historian only makes a passing allusion to the circumstances: *Annals*, XVI, 34. Pliny the Younger, *Epistles*, II, 16, informs us how she encouraged her husband, who had been condemned by Claudius, to put an end to his life: "Praeclarum quidem illud ejusdem, ferrum stringere, perfodere pectus, extrahere pugionem, porrigere marito, addere vocem immortalem ac pæne divinam 'Paete, non dolet.'" With heroic fortitude, she drew a sword, pierced her breast, and handing the weapon to her husband said, "It does not pain me."

Compare Martial, *Epigrams*, I, 13 (14)—

"Si qua fides, vulnus quod feci non dolet," inquit;
'Sed quod tu facies, hoc mihi, Paete, dolet.'

It is quite possible that the statues in the Villa Ludovisi may have been part of a group of sculptures commemorating the victory obtained by the Greeks at Delphi over the Gauls, who, with Brennus for their leader, invaded Macedonia and Greece B.C. 280, 279. These figures belong to the same class as those executed at Pergamus, and now dispersed in various European collections, for the latter relate to the successful resistance offered by Attalus I and Eumenes II, who encountered and defeated other hordes of this barbarian race: W. C. Perry, *Greek and Roman Sculpture*, Chap. XLVI, "Plastic Art in Pergamon," esp. pp. 537-542, Figs. 218-228, chiefly Gauls; *Descriptive Catalogue of the Collection of Casts from the Antique, in the South Kensington Museum*, by the same Author, pp. 93-96, No. 195: "Marble Statues of Gauls, Persians and Amazons from the sculptures dedicated by Attalos," and Nos. 196, 197. Bunsen, *Beschreibung der Stadt Rom*, 3 Band, pp. 586-588, "Neuntes Buch, Dritte Abtheilung," B. "Beschreibung der einzelnen Merkwürdigkeiten" Sect. 42. Von Platner. This article recapitulates the opinions of Winckelman, Heyne, Mongez, and Visconti.

To the references for Silenus given above add Furtwängler, *Geschnittene Steine*, Museum zu Berlin, No. 3963, "Silen Marsyas, den schlauch auf der l. schulter . . . nach der statue des Marsyas auf dem Forum in Rom."

Horace, *Satires* I, VI, 120—

"obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris."

V. note. edit. Delphin, "satyrum fuisse scribit Ovidius *Metamorphoses*," VI, Chap. 5.

Martial, *Epigrams* II, LXIV, 8—

"Ipse potest fieri Marsua caudicus."

The statue was in front of the Rostra with uplifted hand, the emblem of civic liberty: Smith's *Dictionary of Greek and Roman Geography*, Art. "Roma," Vol. II, p. 785, and *ibid.*, p. 772, "Plan of the Forum during the Republic." *Servius ad Aeneid*, VI, 58; Macrobius, *Saturnalia*, III, 12; Juvenal, *Satires*, IX, init.

"Scire velim, quare toties mihi, Naevole, tristis
Occurras fronte obducta ceu Marsya victus:"

with Ruperti's commentary. These lines have been imitated by Boileau in the beginning of one of his *Satires* :

" Quel sujet inconnu vous trouble et vous altere ?
D'où vous vient aujourd' hui cet air sombre et severe " ?

Statues were often represented on coins and gems: *Greek Court in the Crystal Palace*, described by the late Sir George Scharf; Introduction, p. 37, *Reverse* of a medal of Faustina Senior, with Venus draped, probably the Venus of Cos, legend VENERI AUGUSTAE, S.C.; *ibid.*, the goddess of Cnidos, legend, ΚΝΙΔΙ ΩΝ, the celebrated statue of Praxiteles. See also *Greek Court Catal.*, p. 107. Comp. Cohen, *Médailles Imperiales*, Vol. II, p. 452, No. 279, "Venus debout à droite, ramenant de la main droite la draperie de sa robe sur ses épaules et tenant une pomme."

There is a coin of Nero intermediate in size between the large and small brass (more correctly called *bronze*): Cohen, Vol. I, p. 201, No. 214, Pl. XI, "Neron laure debout a droite en habit de femme, chantant et s'accompagnant de la lyre." Eckhel, *Doct. Num. Vet.*, Vol. VI, p. 276, says that Nero in his dress imitated Apollo, *cum cithara et citharodorum stola*; hence it does not seem unreasonable to suppose that the device on this *reverse* may resemble a statue of the god on the Palatine: Pliny, *Natural History*, XXXIV, vii, Sect. 18, § 43, where he is describing Colossi, "Videmus certe Tuscanicum Apollinem in bibliotheca templi Augusti quinquaginta pedum a pollice, dubium aere mirabiliorem an pulchritudine."

Again, the beautiful coinage of Rhodes furnishes us with another example of the reproduction in miniature of a gigantic work of art. The radiate head on the tetradrachms of the period B.C. 304-168 may serve to give us some idea of the style and general aspect of the features of the colossal statue of Helios by Chares of Lindus, commonly called the Colossus of Rhodes. B. V. Head, *Historia Numorum*, p. 540.

In one of the most famous mosaics of our own country Silenus appears sitting backwards on an ass: Buckman and Newmarch, *Remains of Roman Art in Cirencester, the site of Antient Corinium*, coloured plate of Mosaic facing p. 38: see also *Romano-British Mosaic Pavements*, with plates, plain and coloured, by Thos. Morgan, F.S.A., 1886, pp. 82-85.

The publications of the British Museum and of the Cabinet de Médailles at Paris should also be consulted: *Catalogue of Engraved Gems*, by Mr. A. H. Smith, A° 1888, Nos. 981-997, 1000-1010, etc.; *Notice Sommaire des Principaux Monuments exposés dans le Département des Médailles et Antiques de la Bibliothèque Nationale*, Paris, 1889, Table des Matières, p. 159 *sq.* Silenus bas-relief en terre cuite, bronzes, intailles, plaque d'or; (Buste de), (Masque de), (Tête de), (Triomphe de), (Vase en forme de), etc.

Tassie, *Descriptive Catalogue of Engraved Gems*, 1791. Vol. II, *Index des chefs memorables, Noms des Sujets et Portraits*, p. 44, where the various representations of Silenus are classified. C. W. King, *Antique Gems and Rings*, 1872, Vol. I, p. 263. "His (*i.s.* Bacchus) foster-father Silenus with his Fauns, Satyrs and Nymphs disport themselves at full length upon the gem, or merely display their heads or busts (*ibid.*). As for Silenus, his laughter-stirring visage was

. . . esteemed a potent amulet, . . . forming an essential part of almost every Gryllus or astrological talisman." V. p. 303, Woodcut, and p. XVI, "Description of the Woodcuts in the Text." Vol. II, Plate XXVII, 7, "Silenus inspired with wine singing lustily to his lyre before a rural shrine"; 10, "Instructing Bacchus in the ceremonial of sacrifice." Plate XXIX, 2, 4, "About to replace the emptied crater upon its stand," *incitega*. Plate XXX, 1, 3.

The same author in an earlier work, *Handbook of Engraved Gems*, 1866, p. 90, quotes Bottiger ("Kleine Schriften," III, 9), who describes the *bird-chimaera*—a grotesque combination of different creatures, like a caricature. "The Silenus-mask (*mark* here is a typographical error) set upon the cock's breast in front is the so-called *oscillum*, or amulet-mask, which used to be hung up on trees, house-doors, and fixed on shields, for the purpose of scaring away evil-spirits and for the promotion of fruitfulness."

Virgil, *Georgics*, II, 387-392—

"Et, te Bacche, vocant per carmina laeta, tibi que
Oscilla ex alta suspendunt mollia pinu.
Hinc omnis largo pubescit vinea fetu;
Complentur vallesque cavae saltusque profundi,
Et quocumque deus circum caput egit honestum."

Lastly, compare Story-Maskelyne, *The Marlborough Gems*, p. 34 *seq.*, "Dionysiac Cycle," Nos. 202-209, drunken Silenus, &c.

Some other monuments may serve to illustrate the representation of the Seasons; *e.g.* front of a sarcophagus, where they appear as four females in the following order—Spring, Summer, Autumn, Winter, the drapery in each case corresponding with the temperature: Professor Adolf Michaelis, *Ancient Marbles in Great Britain*, p. 374, and Plate facing it, "Ince Blundell Hall, near Liverpool." Compare Cohen, *op. citat.*, Vol. II, Plate XIX, *s.v.* "Annius Verus." Bronze medallion, bearing on the *obverse* the youthful heads of Commodus Caesar and Verus Caesar, and on the *reverse* four children with the legend—TEMPORVM FELICITAS; three are nude; the fourth, emblematic of Winter, is draped; each has characteristic attributes which Cohen describes fully (*ibid.*, p. 608). Eckhel, *Doct. Num. Vet.*, Vol. VII, p. 83 *seq.*, "Elegans hic typus nunc primum in moneta comparet, quem in numis suis resuscitabant Commodus, Caracalla, Diocletianus, aliique." He adds quotations from the Greek poets. Dean Milman's edition of Horace, *Carmina* IV, vii, 9-12. See an engraving of this coin—one of the illustrations contributed by the late Sir George Scharf.

Ovid, *Metamorphoses* II, 27-30—

"Verque novum stabat, cinctum florente corona:
Stabat nuda Aestas, et spicae sarta gerebat.
Stabat et Autumnus, calcatis sordidus uvis,
Et glacialis Hiems, canos hirsuta capillos."

The bas-reliefs on the octagonal tower at Athens, north of the Acropolis, vulgarly called the Temple of the Winds, but more correctly the Horologium of Andronicus Cyrrhestes, present a similar variety in the dress of the different personifications: *e.g.* Boreas is warmly clad, wears boots, and protects his face with

his mantle. Hirt, *Bilderbuch für Mythologie, Archäologie und Kunst*, p. 143, Taf. XVII, "Seine Fussbekleidung, so wie die kurze Jacke mit Ermeln über die Tunica, und sein faltiger Mantel (*Chlamys*) erinnern an eine sorgfältigere Bekleidung, besonders im Winter." Rheinhard, *Album des Classischen Alterthums Stuttgart*, 1870, I; Landschaften und Bauwerke. a. Griechische, Taf. 7, Thurm der Winde in Athen. "Lips (South-West wind, Africus) und Zephyros (West wind, Favonius) haben nackte Beine, die übrigen sind mit Halbstiefeln bekleidet."

Heuresis, at the end of the Calendar for November, quoted above, has been explained as meaning the festival which commemorated the discovery of Proserpine by Ceres, after searching for her all over the earth. *Appuleius Metamorphoses*, Lib. VI, Chap. II, *fin.*, edit. Hildebrand, Part I, p. 401, "Illuminarum Proserpinae nuptiarum demaeacula, et luminosarum filiae inventionum reneacula." See De Vit's edition of *Forcellini's Lexicon*, s.v. Heuresis (*ἑυρησις* and *ἑυρεσις*), or Bailey's *Auctarium* in the Appendix to the English edition of the same work.

Milton, *Paradise Lost*, IV, 268 *seqq.*—

"Nor that fair field
Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered, which cost Ceres all that pain
To seek her through the world."

Bentley has enclosed these beautiful lines in brackets, as spurious; addressing the supposed editor, he says "Pray you, Sir; no more of your Patches in a Poem quite elevated above your Reach and Imitation." See an Article in the *Curiosities of Literature*, by Isaac Disraeli, entitled "Critical Sagacity," and "Happy Conjecture"; or Bentley's *Milton*, tenth edition, 1838, p. 134.

Heuresis and Euresis also occur as proper names, the aspirate being often omitted in Latin: *Inscription apud Gruter*, p. 674, 10, "Anicia Euresis fecit Calpurniae Euresis (lege Euresi)." Other examples from *C. I. L.* are given by De Vit in his *Onomasticon*.

Besides Arendt's Plan of the Baths at Trèves. I have one on a somewhat larger scale by Seyffarth, "Die Roemischen Thermen aus constantinischer Zeit (erste Hälfte des 4 Jahrh. n. Chr.) in St. Barbara bei Trier im September 1885." It shows adjacent Roman roads and the channels by which the water was carried off to the Moselle (Abfluss), and differs from the former in some other particulars. I should give the preference to Arendt, because his work is dated seven years later; being the State-architect in Luxemburg he is likely to have profited by recent explorations. The important passage in *Ausonius* (*Idyll*, XVIII, 337, Mosella), where he describes these Baths, has been quoted in the *Archæological Journal* (1889), Vol. XLVI, p. 411, Appendix to my Paper on "Treves and Metz." It is evidently an imitation of some lines of Statius, who flourished nearly three centuries earlier.

Silvae I, III, 43—

"An quae graminea suscepta crepidine fumant
Balnea, et impositum ripis argentibus ignem?
Quaque vaporiferis junctus fornacibus amnis
Ridet anhelantes vicino flumine Nymphas?"

Beraldus, in his edition of this poem, prefixes these words—

“In gratiam Manlii Vopisci, villam amoenissimam, quam Tiburi habnit, tanta carminis elegantia describit, ut attentus lector in ea spatari sibi videatur.”

The following inscription was placed on an oculist's stamp (*Artz-Stempel für Salbenstabchen*) found in the baths at St. Barbara:—

CATTIVICTORINI
DIAMISADCICATRI

Expansion.

C. Atti Victorini diamisus ad cicatrices.

Translation.

Vitriol prescribed by C. Attius Victorinus to cicatrize, *i.e.* to induce the formation of a cicatrix, or skin, in wounded or ulcerated flesh. Vitriol is a “soluble sulphate of any of the metals”—green vitriol (iron), blue (copper), white (zinc), red (cobalt). For this explanation of medical terms I am indebted to Professor Charles. *Diamisus* (not *diamysus*) is the correct form of the word, because it is derived from the Greek *μίσω*: *V. Archaeological Journal* (1888), Vol. XLV, p. 225, text and notes. An account of some inscriptions on oculists' stamps will be found *ibid.*, pp. 221–227; and much more copious information in *Cachets d'Oculistes Romains*, par. A. Héron De Villefosse et H. Thedenat, Tome I, avec 2 planches et 19 figures intercalées dans le texte. As far as I am aware, the second volume has not appeared. See the *Catalogue of the Münz-und-Antiken Cabinet in the Museum at Vienna*, by Von Sacken und Kenner, p. 127 *sq.*, where several specimens are mentioned.

For explanation of the words *Expurgatio* and *Repletio* De Villefosse and Thedenat, p. 10, quote a parallel passage from Pliny in which *cicatrix* also occurs, *Natural History*, XXXVI, xxi, § 155, edit. Sillig. “Usus farinae (pumicis) oculorum maxime medicamentis; ulcera purgat eorum leniter, expletque cicatrices et emendat,” with M. Littré's translation. “Cette poudre s'emploie souvent dans les compositions ophthalmiques; elle mondifie doucement les ulcerations des yeux, les cicatrise et les corrige.” *Cf.* Pliny, XXXI, vi, § 130. XXXII, ii, § 24, and Sillig's Index, *s.v.* *Oculus*.

We meet frequently with the name Attius (*v.* De Vit, *Onomasticon*, Vol. I, p. 565, *s.v.* “Attia gens Romana”). He gives various forms—Actia, Accia, Atia; and the derivatives Actianus, &c., and observes that there is confusion in the Manuscripts; *v.* also “Attii sine cognomine,” and “cognomine distincti,” *ibid.*, pp. 568–570. Of this family the poet Attius was the most celebrated member: Cicero had often conversed with him (*Brutus*, Chap. XXVIII, § 107), and Horace classes him with the early dramatists Pacuvius, Afranius, Plautus, Caecilius and Terence: *Epistles*, II, ii, 55—

“aufert

Pacuvius docti famam senis, Accius alti:”

Under *gens Atia* Cohen, *Medailles Consulaires*, p. 48, No. 17, Plate VII, has a coin bearing the name of Quintus Labienus, son of Titus Labienus, lieutenant of Julius Caesar in Gaul, who afterwards deserted him; but there is no proof that he belonged to the Atian

family. *Ibid.*, Pl. XLVIII, there is a bronze medal of M. Atius Balbus, who married Julia, sister of Julius Caesar; their daughter was Atia, mother of Augustus. This Balbus was Proprætor in Sardinia, and in his case we have the first example of the likeness of a provincial governor on money struck by him under the Republic: the reverse bears a barbarous head and the name of Sardus, said to have colonized Sardinia: Babelon, *Monnaies de la République Romaine*, Vol. I, p. 222. Notwithstanding many changes, internal and external, human nature in its leading features remains the same as it was two thousand years ago. Some persons in our time assume armorial bearings to which they are not entitled, so the Atii, a plebian family, may have derived their origin from the Phrygian Atys, beloved by Cybele. But another explanation seems more probable, viz. that, out of flattery to Augustus, who was connected with the Attii on the mother's side, Virgil has traced their descent from Atys, a King of Alba, and suggested the commencement of their alliance with the Julian line. *Aenid.*, Book V, 568—

"Alter Atys, genus unde Atii duxere Latini;
Parvus Atys, pueroque puer dilectus Iulo."

Comp. Livy, I, III, 8. Latino Alba ortus, Alba Atys, Atye Capys, Capye Capetus, Capeto Tiberinus.

Another Atys, king of Lydia, is mentioned by Herodotus, I, 7: 'Οι ὁὲ πρότερον Ἀγρῶνος βασιλεύσαντες ταύτης τῆς χώρης (Lydia), ἦσαν ἀπόγονοι Λυδοῦ τοῦ Ἄττος· ἀπ' οὗτεν ὁ δῆμος Λυδῖος ἐκλήθη ὁ πᾶς οὗτος, πρότερον Μηίων καλεόμενος: Rawlinson's Translation, Vol. I, p. 357 sq., Appendix to Book I, Essay I, "On the early chronology of Lydia," § 4, "Dynasty of the Atyadae." Tacitus, *Annals*, IV, 55 "Nam Tyrrenum Lydumque Atye rege genitos ob multitudinem divisisse gentem": with the note of Lipsius.

Victorinus appears both in political and literary history. One of the so-called Thirty Tyrants bore this name. According to *Eutropius*, IX, 9, p. 115 in the edition of Anna Tanaquilli Fabri filia (afterwards Dacieria, Madame Dacier), Paris, 1683, he succeeded Postumus as Governor of Gaul, had shining talents, but licentious passions, the indulgence of which caused him to be slain at Cologne by injured husbands. The character of Victorinus, delineated by Atherianus, has been copied by Trebellius Pollio, "Triginta Tyranni," Chap. 6, Augustan History, edit. *Lugduni Batavorum*, 1671, Vol. II, pp. 264-266; edit. Peter, 1884, Vol. II, p. 103; and again by Gibbon, Chap. XI, note 47, edit. Smith, Vol. II, p. 18. The historian remarks that "it is worth transcribing, as it seems fair and impartial." The coins of Postumus (Cohen, Vol. V, Pls. I and II) are exceptionally fine, and we admire them the more if we remember the late period in which they were issued. A bronze medallion appears to be the most remarkable in the series of Victorinus (Cohen, *ibid.*, Plate III, note 85). Reverse, Victorinus raises a female representing Gaul; he is crowned by Victory: Felicitas holds a cornucopiae and sceptre. Legend (Restitutori) GALLIARVM, and in the *exergue* VOTIS PVBLICIS. Victoria, mother of Victorinus, reigned in the West "with a manly vigour, under the name of Marinus and Tetricus, dependent emperors," and received the title MATER CASTRORVM, which had been conferred on preceding empresses—Faustina, Julia Domna, and

Mamaea. Cohen, *op. citat.*, Tome II, Plate XIX. Grand Bronze, No. 194, p. 599. DIVAE FAVSTINAE PIAE; *Rev.*, MATRI CASTRORVM S.C. "Faustine (ou l'Eternite ?) assise à gauche, tenant un globe surmonté d'un phénix et nn sceptre; devant trois enseignes." Admiral Smyth, *Descriptive Catalogue of a Cabinet of Roman Imperial Large-Brass Medals*, p. 147, No. CCLXX. Eckhel, *Doct. Num. Vet.*, Vol. VII, p. 79, "Prima Faustina (Junior) hoc titulo usa est. . . . Eodem serius nomine gloriata quoque est Julia Domna Severi, et posthac plures aliae in numis Alexandrinis; *ibid.*, p. 288, Mamaea, mother of Alexander Severus, *cf.* Cohen, Tome IV, Plate III, No. 32; legend of the reverse, MATER AVGVSTI ET CASTRORVM. She was contemporaneous with the still more celebrated Queen of Palmyra and the East—Zenobia. For *Victoria* we find in the Manuscripts *Vitruvia* and *Victorina*: see the notes of Salmasius, Gruter and Casaubon.

It is said that three grammarians were named Victorinus, but the statement has been controverted. The best known among them ranks with the Scholiasts on Cicero, as he wrote a "Commentarius sive Expositio in libros de Inventione"; it occupies pp. 1-180 in the fifth volume of Orelli's edition of the Orator's Works, 1833.

I have stated above that in the Thermae at Treves the apartments of men and women were separate; but it appears from Martial that, at least in some cases, both sexes bathed together promiscuously. *Epigrams*, III, li, 3—

"Et semper vitas communia balnea nobis.
Numquid, Galla, times, ne tibi non placeam?"

On this passage the recent editor, Friedländer, has the following note: "Ueber die gemeinschaftlichen Bäder von Mannern und Frauen . . . Marquardt, *das Privatleben der Römer*, 275." Comp. Martial, *ibid.*, LXXII, and VII, xxxv, 5—

"Sed nudi tecum juvenesque senesque lavantur."

Here again the poet is addressing a woman—Laecania, v. 3. The custom of promiscuous bathing is fully discussed in Smith's *Dictionary of Greek and Roman Antiquities*, third edition, Vol. I, p. 270, with references to Christian as well as heathen authorities. Lanciani, *Ancient Rome in the Light of Recent Discoveries*, 1889, p. 97: Edicts of Emperors directed against this practice. Professor J. H. Middleton, *Remains of Ancient Rome*, 1892, Vol. II, p. 114.

For a general account of Roman Baths v. Daremberg et Saglio, *Dictionnaire des antiquités grecques et romaines d'après les textes et les monuments*, Article "Balneum, Balneae," Tome I, pp. 648-664, Figs. 744-769. Baumeister, *Denkmaler des Klassischen Altertums*, s.v. Baden, 1 Band, pp. 241-244, Figs. 219-222; Smith, *op. citat.*, Vol. I, pp. 269-284. For the baths at Pompeii, Overbeck's *Pompeii*, second edition, 1866, Erster Band—Die älteren Thermen S. 188, die neuen Thermen S. 204, Figs. 138-149.

With reference to the subject of the Mosaic at Trèves, viz. the Nine Muses, we find the best illustration in one discovered at Italica, on the right bank of the River Baetis (Guadalquivir), north-west of Hispalis (Seville)—birth-place of the Emperor Trajan, and, according to some authors, of Hadrian also: Eckhel, *Doct. Num. Vet.*, Vol. VI,

p. 473, text and note *d*. See the sumptuous folio of Laborde, "Description de un Pavimento en Mosayco descubierto en la antigua Italica hoy Santiponce, en las cercanías de Sevilla acompañada con varias investigaciones sobre la pintura en mosayco de los antiguos y sobre los monumentos de este genere ineditos, escrita por Don Alexandro de Laborde, Paris, M.DCCCVI." The medals of Italica are engraved on the title page. Plan Général del Mosaico. Plate I (Lamina). Circular medallions. II, Clio and Euterpe—beautiful heads, but the attributes had perished. III, Thalia—comic mask. IV, Terpsichore, with attribute, not found in other monuments—le corte de una sala destinada a este uso (la danza) TREP SICHORE (*sic*). V, Erato reciting verses—one of the most remarkable figures in the Mosaic, says Laborde—as in medals of the gens Pomponia; she carries in her hand a branch of laurel: her tunic has only one sleeve. VI, POLY PNI (*sic*) *i.e.* Polyhymnia. Similarly *solepne* is said to occur for *solemne*: compare the Greek *ὑπνος* with the Latin *somnus*. Forcellini, in his Lexicon, *s.v.* quotes Aulus Gellius, XIII, 9: "Quod item illi *ὑπνος*, nos primo *synpnus*, deinde per y Graecae Latinaeque litterae cognationem somnus [†Al. sompnus]. De Vit, *op. citat*, *s.v.* SOLLENNIS—in Codicibus quibusdam etiam *sollempnis* scriptum reperitur. V. SOLLENINZO, coll. SOMNUS, § c. So I have seen in a manuscript of Juvenal, *Sat.* I, v. 20, *alumpnus* for *alumnus*. VII, Calliope—the forefinger and the next one to it are extended, as of an orator beginning a speech; she wears a necklace, KALIOPE (*sic*). VIII, Urania—with feathers on her head: Hirt, *Bilderbuch für Mythologie*, p. 210, No. 8, describes a statue of this Deity in the Museo Capitolino at Rome, "Auf dem Kopfe hat sie die Zierde von drei gerade aufstehenden Federn . . . Diese Federn sind eine Anspielung auf den Mythos, nach welchem die Musen die Sirenen im Wettstreit überwandten, und ihnen zur Strafe ihrer Verwegenheit die Federn ausrauffen" (Tab. XXIX, 11).

Santi Ponce, now a miserable village, is said to be a corruption of San Geroncio (its Gothic bishop), Ford, *Handbook of Spain*, p. 324, "Excursions from Seville," edit. 1878; but Heiss, *Monnaies Antiques de l'Espagne*, 1870, p. 378, derives the name from *sauciorum positio*, "puisque en effet, a l'origine, Italica ne fut autre chose qu'un dépôt de militaires invalides." Scipio Africanus founded Italica, *b.c.* 207, after pacifying Hispania Ulterior, and peopled it with his disabled veterans. The authority for this statement is Appian, who flourished in the Antonine Age—De Bello Hispanico (Ἰβηρικῆ). The distance of Italica from Hispalis is given as six Roman miles in the *Antonine Itinerary*, p. 413, edit. Wesseling; p. 196, edit. Parthey and Pinder; it is also mentioned on the route from the mouth of the River Anas (Guadiana) to Emerita (Merida), *ibid.* p. 432, Wess.; p. 206, Parthey and Pinder.

For the medals of this town see Heiss, *op. citat*, Plate LVI, "Monnayage Latin, Betique, Conventus Hispalensis. Turdetani-Italica," Nos. 1-7, and Plate LVII, "Tibere, Germanicus, Drusus." The coins are described p. 379, *e.g.* No. 1, MVNIC · ITALIC · PERM · AVG; *rev.*, GEN · POP · ROM. No. 5, Le Capricorne sur le revers—Suetonius, Augustus, Cap. XCIV in fine. "Tantum mox fiduciam fati Augustus habuit, ut thema (horoscope) suum vulgaverit, nummumque argenteum nota sideris Capricorni, quo natus est, per-

cusserit." So the Capricorn appears in the Vienna cameo, over the head of Augustus; Von Sacken und Kenner, *Das Münz- und Antiken-Cabinet-Wien*, pp. 420-422; August's *Pannonischer Triumph (Sogenannte Apotheose)*, Müller-Wieseler, pp. 83-86; Plate LXIX, No. 377.

Uebersicht der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses; Die Antikensammlung von Dr. Robert Ritter v. Schneider, Saal XIV, Schrank VI, p. 101, "Ueber dem Kaiser das Sternbild des Steinbockes, unter welchem er geboren ward; zu seinen Füßen der Adler." The history of this incomparable specimen of Roman glyptic art is given on the following page.

Forcellini's account of Capricorn *s.v.* is quite applicable to the representation of this monster on coins. "Pingitur in caelo superiori parte capri pedibus anterioribus, pectore, capite, et cornibus; inferiori piscis longa intortaque cauda, et in latum desinente." Cicero, *Fragmenta-Arati Phaenomena*, v. 58(292).

"gelidum valido de pectore frigus anhelans,
Corpore semifero magno Capricornus in orbe;
Quem quum perpetuo vestivit lumine Titan,
Brumali flectens contorquet tempore currum."

Opera, edit. Orelli, Vol. IV, Part II, p. 533, with a Commentary. Cicero also quotes these lines in his *De Natura Deorum*, II, 44, where see the notes of Davies. Compare Manilius, *Astronomicum*, II, 499—

"At leo cum geminis aciem conjungit, et aurem
Centauro gemino, capricorni diligit astrum.

v. 552. Erigone Cancrumque timet, geminumque sub arcu
Centaurum, et pisces, et te, capricorne, rigentem.
Maxima turba petit libram, capricornus et illi
Adversus cancer, chelis quod utrumque quadratum est."

Horace, *Odes* II, xvii, 20. The sun enters this Zodiacal sign at the winter solstice, and the fish's tail of Capricorn is supposed to indicate the rainy weather of this season. No. 9: *Reverse*, MVN · ITALIC · IVLIA · AVGVSTA. Livie assise à gauche, tenant un sceptre et une fleur on des épis.

The letters P E R M in No. 1 stand for *permissu*: Orelli, *Collectio Inscriptionum Latinarum*, Vol. II, p. 275. Gruter, Vol. I, Pag. dclxii, No. 8—ISDEM. CORPORIBVS. TRALATIS. PERM. TRIB. PL.; *id.* Vol. II, Pag. dccccxxii, No. 8—IN HOC MONVMENTO. SIVE SEPVLC. CORP. PER. AEDIL. INFERRI. LICEBIT. Cicero and Livy use *permissus* only in the ablative case. For the former v. Merguet, *Lexicon zu Reden des Ciceroes mit Angabe sammtlicher Stellen*, Vol. III, p. 603. *Permissus*, *Erlaubniss*: constructed with auferre, contineri, liberari, statuere, vendere. See also Gerrard, "Siglarium Romanum," reprinted at the end of Bailey's edition of *Forcellini's Lexicon*: PER—Permissu, Permittendo, Permittente.

The tunic with one sleeve which Erato wears is called in Greek χιτών ἐτερομάσχαλος (μασχάλη, ala, axilla—the armpit) as distinguished from ἑμφιμάσχαλος, covering both arms; it seems to have been similar to the *exomis*, worn by persons engaged in manual labour. Rich, *op. citat.*, *s.v.* with woodcuts. Compare Smith's *Dict. of Antiqq.*, third edition, Vol. I, p. 814a, *s.v.* Exomis; Vol. II. p. 321b, *s.v.* Pallium

C. O. Müller, *Archæologie der Kunst*, §. 337, Remark 3, and §. 366, Remark 6. pp. 400, 458, 459, English Translation: Baumeister, Vol. I, p. 112, Fig. 118, "Apotheose Homers"—a very good engraving of this celebrated bas-relief in the British Museum—described *s.v.* Archelaos the sculptor, whose name appears in the upper part of the marble upon the rock immediately below Jupiter.

ΑΡΧΕΛΑΟΣ ΑΠΟΛΛΩΝΙΟΥ
ΕΠΙΘΗΣΕ ΠΙΠΗΝΕΥΣ

Sir H. Ellis, *Townley Gallery*, Vol. II, pp. 118–130, with four full page woodcuts.

Spon cited by Eckhel, *Miscellanea Erudite Antiquitatis*, p. 44. Sarcophagus Marmoreus Musas exhibens, folio plate, No. III, 8, "Erato Elegiarum inventrix, caput cubito sustentat cogitabunda, ut suam meditetur Elegiam." Erato in the "Apotheosis of Homer" has the right shoulder bare, and is represented dancing: Hirt, *Bilderbuch*, p. 209, §. 6, Tab. XXVIII, 1: "Anmuthig tanzt sie am Abhang des Helicon in der Apotheose, und in ahnlichem Akte sehen wir ihre Statue auch in der schwedischen Sammlung." A passage in Pausanias supplies an analogy with the laurel-branch of the Muse, Lib. IX. (Boeotia), Cap. XXX, §. 3, Κάθηται δὲ καὶ Ἡσιόδος κίθαραν ἐπὶ τοῖς γόνασιν ἐχων, οὐδὲν τι οὐκείων Ἡησιόδῳ φόρημα δῆλα γὰρ ἐστὶ καὶ ἐξ αὐτῶν τῶν ἐπέων ὅτι ἐπὶ ῥάβδου δάφνης ἦδεν. Pausanias's *Description of Greece*, edit. Frazer, 1898. Translation, Vol. I, p. 480; Commentary, Vol. V, p. 154, where Hesiod is quoted; Theogony, v. 30—

Ὡς ἔφρασαν κούραι μεγάλου Διὸς ἀρτίπειται
καὶ μοι σκῆπτρον ἔδον δάφνης ἐριθηλέος ὄζον
† Δρέψασθαι θηγτόν

V. note in Paley's edition, and reference to C. O. Müller, *History of Greek Literature*, Vol. I, p. 107, English Translation. Mr. Frazer renders ἐπὶ ῥάβδου δάφνης ἦδεν, "sang with a laurel wand in his hand." Compare the Epistle to the Hebrews, xi, 21, πίστει Ἰακώβ ἀποθνήσκων . . . προσεκύνησεν ἐπὶ τὸ ἄκρον τῆς ῥάβδου αὐτοῦ, in the Authorised and Revised Versions, "worshipped leaning on the top of his staff," where the italics should be observed, indicating that the word does not occur in the original. Some Roman Catholic commentators have proposed another interpretation of this passage, apparently founded on the *Vulgate*, "adoravit fastigium virgæ ejus." Alfrod has discussed it in a long note. The word ῥάβδος has also been interpreted differently, viz., as meaning "a bed's head," v. Bloomfield *in loco*. F. Rendall, *Epistle to the Hebrews, in Greek and English*, with critical and explanatory notes, 1883, p. 113.

The Latin version of Pausanias, *loc. citat*, edit. Schubart and Walz, has "quum . . . ad Lauri virgam caneret." Hesiod's posture may have been like that of Augustus in the Vienna cameo, who grasps with his left hand a sceptre placed upright: Müller-Wieseler, *Text*, Part I, p. 84, Plate LXIX, No. 377.

The only known example of the name Calliope on coins is the legend of a small bronze of Probus; Cohen, *op. citat*, Vol. V, p. 249, No. 151; *Reverse*, CALLIOPE AVG. "Calliope debout à droite, jouant d'une lyre placée sur une colonne, sur la base de laquelle elle

pose le pied gauche. *Tanini*." Price 100 francs. For the connection between history and the medals of Probus see *Étude historique sur M. Aur. Probus d'après la numismatique du regne de cet empereur*, par Emile Lépaule, Lyon, 1884.

Calliope's extended fingers in the medallion at Italica may remind us of the beckoning with the hand at the commencement of a speech, mentioned twice in the Acts of the Apostles, xii, 17: *κατασεισας ἐε αὐτοῖς τῆ χειρὶ σιγᾶν διηγήσατο κ. τ. λ.* *Ibid.* xxi, 40, Ὁ παῦλος ἐστῶς ἐπὶ τῶν ἀναβαθμῶν κατέσεισεν τῆ χειρὶ τῷ λαῷ. So in the sepulchral monument figured and described by Spon, *op. citat*, p. 44 *sq.*, a Muse appears with arm outstretched, No. 7; "Polyhymnia (?) cui Rhetoria tribuebatur, dextram in orationem componit." Compare Cicero, *De Oratore*, III, LIX, 220, "brachium procerius projectum quasi quoddam telum orationis"; and *Orator*, xvii, 59, "brachii projectione in contentionibus."

We find the best numismatic illustration of the Mosaic at Trèves in the denarii of the gens Pomponia, and it is not an improbable conjecture that here, as in some well-known medals, the engraver's art has reproduced in miniature full-length statues, with more or less fidelity. A passage in the *Oration of Eumenius* (floruit A.D. 300), Pro instaurandis scholis, Cap. VII, is so important that it deserves citation, "Aedem Herculis Musarum in circo Flaminio Fulvius ille Nobilior ex pecunia Censoria fecit . . . quod in Graecia cum esset imperator, acceperat Herculem Musagetem esse, id est, comitem duœemque Musarum: idemque primus novem signa, hoc est, omnium Camenarum, ex Ambraciensi oppido translata sub tutela fortissimi numinis consecravit; ut res est, quia mutuis opibus et praemiis juvari ornarique debent: Musarum quies defensione Herculis; et virtus Herculis voce Musarum." *V. Traduction des Discours d'Eumène*, par M. L'Abbe Landriot et M. L'Abbe Rochet, accompagnée du texte (Publication de la Société Éduenne), p. 115; Notes p. 221.

These words serve as a commentary on a coin of this family: Cohen, *Medailles Consulaires*, Plate XXXIV, Pomponia 4, HERCVLES MVSARVM. "Hercule Musagète debout, nu, avec la peau de lion sur les épaules, jouant de la lyre; à ses pieds, une massue," where we see the usual attributes of this demi-god. Cohen, *ibid.*, p. 269, directs attention to the accent on the letter V of MVSA, which proves that it was pronounced *Mousa*. This accent was called *Apex* by the Romans: De Vit, *s.v.* Virgula, "extensa jacens supra vocalem, quam appingebant Veteres ad ostendendum eam vocalem longam esse, et ad tollendam legentium dubitationem in iis verbis, quae plura et inter se diversa significant, ut in *malus, aret, venit, legit*." At the end of his Article he subjoins Nota II ad § 10, "De apicibus . . . docte admodum disseruit cl. *Garrucci* in Dissertatione, cui titulus *I segni delle lapidi latine volgarmente detti accenti*, Roma, 1857. *Sicilicus* means a comma, and is also a sign of the doubling of consonants, Smith's *Latin-English Dictionary*, *s.v.* For other significations of the word, which seems to be the same as the Oscan *Ziculus*, *v.* Donaldson's *Varronianus*, Bantine Table, and Commentary upon it, pp. 117-127 especially pp. 117 and 124.

In the denarii of the gens Pomponia we find it difficult, in some cases, to assign to the Muses their respective characteristics; and

the same remark applies to the sarcophagus figured and described by Spon, *Miscellanea*, *loc. citat.* This monument bears an inscription :

A · PINARIVS · A · L · ANTEROS · O · L · MYRSINE.

On the *obverse* of each coin is a laureated female head, which Eckhel supposed to be Mnemosyne, mother of the Muses. The accessories deserve notice; in No. 5, "Pomponia," Cohen, Plate XXXIV, behind the head is a key to string a lyre—No. 12, tortoise. Horace, *Odes*, III, xi, 3—

"Tuque, Testudo, resonare septem
Callida nervis."

"And sweetest shell of power to raise,
On seven melodious strings, thy various lays ;"

Francis's *Translation*.

Compare Horace, *Odes*, I, x, 6, with note, edit. Delphin, and *ibid.*, xxxii, 14—

"dapibus supremi
Grata testudo Jovis,"

Gray has imitated the Latin poet in the phrase "Enchanting shell," *Progress of Poesy*, I, 2.

Testudo means a tortoise, and tortoise-shell; from the arched shape of a tortoise-shell, any stringed instrument of music of an arched shape—a lyre, lute; Lewis and Short's *Latin Dictionary*, s.v. No. 13, the sock of Comedy (*brodequin*) v. the woodcut in Smith's *Dictionary of Antiquities*, third edition, Vol. II, p. 679b; woodcut—comic actor wearing *socci* from an ancient painting: he is dancing in loose yellow slippers. Compare Horace, *Ars Poetica*, v. 80, "Hunc socci cepere pedem (iambum)."

No. 6. Clio, the Muse of History, holds a book; No. 9, Melpomene, the Muse of Tragedy, a tragic mask and the club of Hercules; No. 13, Thalia, who presides over bucolic Poetry as well as Comedy, has a shepherd's crook (*pedum*); No. 14, Urania places a globe on a tripod by means of a wand, thus indicating Astronomy as her province. From this imperfect notice the high interest of the series will be sufficiently evident.

The deities here represented allude to the name of the moneyer Musa, which was in only one instance borne by a man, who became celebrated amongst the Romans—Antonius Musa, physician to Augustus, whom he cured by the cold-water treatment. A good account of him will be found in Milman's edition of *Horace*, amongst the "Personae Horatianae," p. 144; Suetonius, *Octavianus*, cc. 59, 81. Horace, *Epistles*, I, xv, 2-5—

"nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus."

Wieland, *Horazens Briefe*, Vol. I, p. 230 sq., Erläuterungen. "Er (Musa) verordnete dem Kranken eine erfrischende Diät, liess ihn bey nahe nichts als Lattich essen, kalt trinken, und ihn fleissig mit kaltem Wasser begiessen."

Quintus Pomponius Musa in the legend of coins is not otherwise

known to us. Pomponius was the *nomen gentile* of Atticus, Cicero's most intimate friend. His sister Pomponia, as usual with Roman ladies, had the same name as the family; she married Quintus Cicero, the orator's brother, and lived very unhappily with him. We meet with a similar allusion to the name of an individual in the marble sarcophagus mentioned above. *Anteros* occurs in the inscription—Græcè *Ἀντέρος*—which is said to have two very different meanings: a god who avenged slighted love, and a god who struggled against love. V. Liddell and Scott, *Lexicon*, s.v. The latter signification (*amori contrarius*) seems to apply here, as the Muses, who are sculptured below, are said to be *amoris nesciæ virginesque*: Spon, *op. citat.*, p. 45. This is the general notion about them, and Juvenal refers to it in his sarcastic manner, *Sat.* IV, 35—

“Narrate, puellae

Pierides: prosit mihi vos dixisse puellas.”

“Relate it, then, and in the simplest strain,
Nor let the poet style you MAIDS, in vain.”

Gifford's Translation.

Vide Heinrich, edit. *Juvenal*, Vol. II, p. 176, *Erklärung*, “Prosit—puellas; dass ich euch das Compliment gemacht habe, euch *Jungfrauen* zu nennen.” For the deity *Anteros*, *vide* Cicero, *De Natura Deorum*, III, xxiii, § 60, “Tertius (Cupido) qui idem est Anteros, Marte et Venere tertia (natus)” with Davies's note. Frazer's *Translation of Pausanias*, Vol. I, Book I. “Attica,” Chap. xxx, § 1 Book VI. “Elis,” Chap. xxiii, § 4 (5), “Love and Love returned”; with notes in the Commentary, Vol. II, p. 390 *sq.*, Vol. IV, p. 103. In Cicero's *Letters to Atticus*, IX, 14, § 2, and XI, 1, § 1, *Anteros* is a slave or freedman of the latter. L in the inscription, of course, stands for *libertus* and *liberta*.

Lastly, Roman literature supplies a very apposite illustration of Roman mosaics. Cicero, in his treatise *De Oratore*, explains the rhetorical art which he had practised so long and so successfully, and, Lib. III, Cap. xlvi, § 171, compares the arrangement of words with that of the small cubes of a tessellated pavement: “Collocationis est componere et struere verba sic, ut neve asper eorum concursus neve hiulus sit, sed quodam modo coagmentatus et levis.” Then follows a quotation from the old Satirist Lucilius:—

“Quam lepide lexeis compostae! ut tesserae omnes
Arte pavimento atque emblemate vermiculato.”

These lines are repeated in the *Orator*, Chap. xliv, § 149. Piderit, in his edition of this latter work, interprets *emblemata* by the word *Medaillon*, which is inconsistent with the adjective *vermiculato*, resembling the tracks of worms: “the dies . . . followed the sweep and undulation in the contours and colours of the object represented”: Rich., *op. citat.*, article “Pavimentum,” § 4, and woodcut.

Emblemata has two meanings: 1. An ornament affixed to some work of art, e.g. cups or vases of which we have examples in Cicero's *Verrine Oration*, *De Signis*, Lib. IV, xvii, 37, “scaphia cum emblematis”; xxii, 49, “duo pocula non magne, verumtamen cum emblematis”; and see Mr. George Long's note on Chap. xiv, § 32, scyphi

sigillati, in the *Bibliotheca Classica*, Vol. I, p. 458. 2. Tessellated work or mosaic, composed of small cubes variously coloured, and this, without doubt, is the meaning of *emblema* in the line of Lucilius quoted above. The diminutive of *tessera* is *tesserula*, and from it *tessella* is formed by contraction. Similarly from the archaic *puera* we have *puella*. *Compostae* is used for *compositae*, *metri gratia*, as in Virgil, *Georgics*, III, 527, "non illis epulae nocere repostae"; compare *Aeneid*, I, 26, and *ibid.*, 249, "nunc placida compostus pace quiescit." *Arte*, the ablative of *ars*, is nearly equivalent to *apte*, which would not suit the metre, because the last syllable is long. Some editors have substituted *endo* for *arte*, the conjecture of Ursinus—a dishonest scholar, notorious for asserting that he had found in manuscripts readings which were inventions of his own.

We cannot refrain from admiring the felicity of Cicero's diction in this passage: he employs terms which suit equally well for describing a mosaic pavement, and a Latin sentence. The comparison made by Lucilius can be appreciated only by those who have read the Roman authors with attention, and perceived how much the beauty of their style consists in the proper arrangement of words. This is specially requisite in a language which has no article to distinguish the subject from the predicate. Here the Greek has the advantage, which the familiar example, Θεὸς ἦν ὁ λόγος, is sufficient to prove.

For the subject of Mosaics, treated generally, consult an excellent Article by the late Professor J. H. Middleton in the *Encyclopaedia Britannica*, ninth edition, 1883, Vol. XVI, pp. 849-855. Its value is enhanced by five illustrations, and a copious list of authorities for Classical Mosaics, Christian, Moslem, and Wood-Mosaic, Tarsia. The writer directs attention to the wonderful taste and skill of the Roman artists, shown in harmonious combinations of colours, and the richness of effect given by gradations of tints, and grand sweeping curves of acanthus and other leaves. Hence ordinary engravings and photographs are quite inadequate to convey a correct idea of these beautiful compositions, where the colouring deserves our praise as much as the design. The materials used vary with the countries in which the Mosaicist worked.

See Buckman and Newmarch, *Corinium*, pp. 48-61—the *tessellae* discovered there. Facing p. 48 is a Plate showing the colours and substances, both natural and artificial; a full discussion of the subject ends with Dr. A. Voelcker's *Report on the Analysis of Ruby Glass, found at Cirencester*. The foundations of mosaics at Wroxeter and Woodchester are described in quotations from Thomas Wright and Lysons: Morgan's *Romano-British Mosaic Pavements*, Introductory chapter, p. xxvii.

In the Autumn of 1895, after examining the Mosaic of Monnus at Trèves, I visited some towns in the North-West of Germany, which seemed to be interesting on account of their historical associations or existing monuments. Xanten (*Castra Vetera*) is situated on rising ground near the junction of the rivers Rhine and Lippe; its position, therefore, is like that of Mainz (*Moguntiacum*), nearly opposite the place where the Main falls into the Rhine. Hence we see that the Romans were careful to select localities suitable for great military stations. *Vetera* is repeatedly mentioned by Tacitus, both in the *Annals* (I, 45), and the *Histories* (IV, 36, 60, 62, etc.). It was the

scene of a formidable mutiny of the fifth and twenty-first legions, when Germanicus commanded the Roman army on the Lower Rhine; and at a later period, during the civil war between the partisans of Vitellius and Vespasian, it was besieged and plundered by the Batavian chieftain Civilis. On this occasion the garrison endured the greatest hardships, and were reduced to extremities, feeding on shrubs and herbs that grew between the stones of their walls: the camp was burned, and those who had survived a massacre were destroyed by fire. Mogontiacum and Vindonissa (hodie Windisch in Switzerland, Canton Argau) were the only forts which the Romans still retained. Merivale relates this revolt of the Gauls and Germans in his fifty-eighth chapter, Vol. VI, pp. 490-528, 8vo edition.

The importance of Mogontiacum (Magontiacum, which comes nearer to the modern name) as a great stronghold on the frontier is inferred not only from the testimony of ancient writers, but still more clearly from the numerous sepulchral monuments erected to Roman officers and soldiers; in this respect the Central Museum at Mainz surpasses all other collections with which I am acquainted. See Lindenschmit, *Die Alterthümer Unserer Heidnischen Vorzeit*, Erster Band, "Romische Skulpturen," Heft III, Taf. 7; IV, 6; VIII, 6; IX, 4; X, 5; XI, 6; and my Paper on "Roman Antiquities of the Middle Rhine," *Archaeological Journal*, 1890, Vol. XLVII, pp. 196-202.

Xanten is a disappointing place: the classical tourist has known its ancient name even in his school-days, and afterwards he may have read that many Roman remains have been dug up, but he will find very little there to reward him for a long journey through a flat and uninteresting country. The town has its Stadt-museum, and the landlord of the Ingenlath Hotel has a collection of local antiquities; neither is important, the principal objects having been dispersed: amongst them was a bronze statue, which the Berlin Museum recently purchased for 8,000 thalers. So the results of investigations conducted by the Reichs-Limes-Commission were, in the case of each country, transferred to the German capital, e.g. to Karlsruhe in the Grand Duchy of Baden.

For an elaborate account of *Castra Vetera v. Paul Clemen*, *Die Kunstdenkmäler der Rheinprovinz*, Erster Band, Heft III, *Die Kunstdenkmäler des Kreises Moers*, 1892; "Xanten," pp. 72-80, "Romische Funde," beginning with Bibliography, figures intercalated in Text, 16 Birten. "Romisches Amphitheater," Jansen, a well known Dutch antiquary, *Mus. Lugduni Batavorum*, p. 79: "*Vetera videtur esse vicus Birten prope Xanten*," v. Orelli's note on Tacitus, *Annals*, I, 45; 17, Clemen *ibid.*, "Ausgrabungen der Colonia Trajana"; 18, *ibid.*, "Thor in Colonia Trajana."

It does not fall within the scope of this Memoir to describe St. Victor's Church at Xanten—a masterpiece of Gothic architecture, which also contains some remarkable paintings. I can only refer again to P. Clemen, *op. citat*, pp. 81-153, Figs. 20-58, Plates III-VIII, except No. III, full-page phototypes beautifully executed. It is stated that some bones of the Thebaean legion are preserved here; according to the legend, it consisted of 6,000 Christian soldiers, who suffered martyrdom during the persecution of Maximian and Galerius. Gibbon has refuted this exaggeration in his sixteenth chapter, note 144, Vol. II, p. 267, edit. Smith.

Xanten is a small and dull town with about 4,000 inhabitants, but it has the advantage of being near Cleves, which is well situated on a ridge of hills, and affords a convenient halting-place; the accommodation at the Hotel Maywald is excellent, the prospect extensive, and the walks and drives in neighbouring parks very agreeable: Baedeker's *Rheinland*, edit. 1886, pp. 400, 401, and Map between pp. 402, 403, "Der Rhein von Düsseldorf bis Emmerich."

At Cologne the colossal marble mask of the dying Medusa, beheaded by Perseus, surpasses all other works of ancient art in the Wallraf-Richartz Museum. Some *connoisseurs* consider it to be superior even to the famous Rondanini Gorgoneion in the Glyptothek, Niobiden-Saal (Munich): Daremberg and Saglio, *Dict. d'Antt., Gr. et Rom.*, 21^e Fascicule, p. 1628, Fig. 3644, *s.v.* Gorgones. It is fully described by Professor H. Düntzer in his Catalogue—*Verzeichniss der Römischen Alterthümer*—I. Ground-floor (*Erdgeschoss*), pp. 3-5, with references. For the archaic treatment of the same subject see the group amongst the Selinuntine Metopes, Serradifalco, *Antichità di Sicilia*, Vol. II, t. 26, and Müller-Wieseler, *Denkmaler*, Part I, Plate V, No. 25, text p. 4.

Next in importance to the Medusa I should place a Mosaic (discovered in building a new hospital) which is well seen from above. It represents busts of seven Greek philosophers and poets with their names inscribed—Diogenes, Socrates, Aristotle, Chilon, Plato, Cleobulus and Sophocles—so that this pavement may sustain comparison with the work of Monnus at Treves. Professor Düntzer has explained it, *op. citat.*, pp. 12-14, No. 30, with the title "Mosaik der Weisen." The Museum also contains some fine Roman busts, of which, as well as of the Medusa, photographs on a large scale may be obtained.

A Congress of German philologists and teachers was held at Cologne, 24-28 September, 1895, when the Archaeological Section met in a hall of the Museum newly embellished by the Director, Hofrat Aldenhoven. He has adorned the adjoining rooms with wall-paintings in the antique style, and arranged casts of reliefs and statues completely coloured, and those of bronze made to resemble the material of the originals. Compare *Fine Arts Courts, Crystal Palace, North-West Side*, 1854; *an Apology for the colouring of the Greek Court*, by Owen Jones, with *Arguments* by G. H. Lewes and W. Watkiss Lloyd; *Material Evidence, and Essay on the Origin of Polychromy in Architecture*, by Professor Semper. The proceedings of the Archaeological Section are recorded in the *Versammlung Deutscher Philologen und Schulmänner in Köln*, 1895, pp. 157-173.

To the publications mentioned above in the first note add the following Catalogue, which is illustrated: *Die Antiken-Cabinette der Herren, F. Herm. Wolff in Köln und Prof. Dr. E. aus'm Weerth zu Kessenich bei Bonn, Köln*, 1895.

Many details relating to recent discoveries of antiquities at Cologne will be found in Articles by Dr. Anton Kisa in the *Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst, Vorromische und Römische Zeit redigiert* von Prof. Hettner und Dr. Lebner, Trier:—Mai, 1893, Jahrgang XII, nr. 5, cols. 95-103, "Funde in Köln und Gleuel"; Januar. u. Febr., 1895, Jahrgang XIV, nr. 1, cols. 1-6, "Matronenstein, Der Kanal in der Budengasse"; Mai, 1895, *ibid.*,

nr. 5, cols. 85-92, Neue Inschriften : I, Votivtafel an Juppiter Dolichenus ; II, Grabstein eines Veteranen der legio X gemina und seiner Gattin. Woodcut showing figures in relief and a remarkable Inscription, "Merkwürdig ist die doppelte Heimatangabe."

In the autumn of 1865 the water of the Moselle was unusually low, and thus remains of a Roman bridge were suddenly brought to light; and, as might have been expected, the German *savants* were not slow to investigate them. Accordingly, the *Bonner Jahrbuch* for 1867 contains five memoirs on this subject, pp. 1-63 :

- a. "Bericht über die Ausgrabung und Aufnahme der im Flussbette der Mosel bei Coblenz aufgefundenen Pfahl- und Steinreste," von Wasserbaumeister Schmidt in Coblenz.
- b. "Betrachtungen über die aufgefundenen Ueberreste einer muthmasslichen Römerbrücke im Flussbette der Mosel bei Coblenz," von Strombaudirector Nobiling in Coblenz.
- c. "Idee einer Reconstruction der im Moselbette aufgefundenen römischen Brückenreste," von Geometer Albert Hoyer in Coblenz.
- d. "Bericht über die in der Mosel entdeckten Pfahl- und Steintrümmer," von Archivrath Eltester in Coblenz.
- e. "Die Coblenzer Pfahlbrücke," von Prof. Hubner in Berlin. These papers are accompanied by two Plates : I, Situationsplan der Stadt Coblenz und ihrer Erweiterungen von den ältesten Zeiten an, showing distinctly the *Pfahlreste* in the river, and Castell Confluentes near its bank ; II, Specialplan der Pfahlreste in der Mosel bei Coblenz. The piles made of fir are distinguished from those of oak.

The *Kölnische Zeitung*, Sonntag, 29 September, 1895 (*Feuilleton*), "Das römische Castell bei Ehrenbreitstein," opposite Koblenz, gives an account of recent excavations by which the ancient fortress has been completely laid open. The enclosing wall—a rectangle with rounded corners—is 125 metres thick, 175 m. long, and 155 m. broad, and consequently contains an area of 27,125 square metres; so that this *castellum* is one of the largest on the Roman boundary (*Limnes*). It was protected by a double trench round the wall. The *Porta praetoria*, as well as the three other gates, was flanked by two towers; at Ratisbon a part of one in good preservation may still be seen: my Paper on the "Antiquities of Augsburg and Ratisbon," *Archaeological Journal*, Vol. XLVIII, pp. 399-401, with photograph. Hence the arrangement of gates and towers in mediaeval castles is easily accounted for. In the middle of the space before the *Porta decumana* was the residence of the Commander (*Praetorium*), and in front of it a well; on the left side of the latter the Romans placed their station for artillery, *bellica tormenta*; close to it, Dahm met with the foundation-walls of an extensive building, probably the arsenal, as in it numerous remains of missile weapons and parts of *balistae* and catapults were discovered.

We may compare the *ballistarium* at Housesteads (Borcovicus), where a group of large, roughly rounded, stones was found—collected for the purpose of hurling them from the engines planted on a peculiarly solid portion of the walls, which formed a kind of platform. See Bruce, *Roman Wall*, edit. quarto, "Ballistarium,

Housesteads," p. 189 with woodcut; "High Rochester (Bremenium)," pp. 321-323, with Fac-similes of two Inscriptions in which the word *ballistarium* occurs. Tacitus, *Histories* III, 23, "Magnitudine eximia quintae decimae legionis ballista ingentibus saxis hostilem aciem proruebat," with the quotations from Vegetius and Lucan in the note of Brotier. There is an elaborate Article in Baumeister's *Denkmäler des Klassischen Altertums, Festungskrieg und Geschützwesen*, Vol. I, pp. 525-551; see especially pp. 545-548, and woodcuts 581, 582. "Nannte man die erste Klasse *ὄξυβελίς* oder *καταπέλται* (*catapultae*), weil man nur Pfeile aus ihnen schoss, die zweite dagegen *λιθοβόλοι, πετροβόλοι* (*ballistae*), weil man meist Steinkugeln, seltener balkenartige Pfeile damit warf."

The missiles found at Ehrenbreitstein may be divided into three classes: 1. Slingstones in form and size like an egg. 2. Stone-balls 1 decimètre in diameter, *i.e.* about four inches—both kinds of basalt. 3. Balls of tufa, much lighter, which apparently served for practice. Many writers have discussed the use of the sling among the ancients. *Archaeologia*, Vol. XXXII, pp. 96-107, Letter from Walter Hawkins, Esq., F.S.A., . . . accompanying a present to the Society of a Leaden-pellet or Sling-bullet, found lodged in the Cyclopean Walls of Same in Cephalonia; compare Livy, XXXVIII, 29, "Centum funditores ab Aegio et Patris et Dymis adcati. . . . Itaque longius certiusque et validiore ictu quam Baliaris funditor, eo telo (funda) usi sunt." Daremberg and Saglio, Art. "Glans," Fasciculus, XXI, pp. 1608-1611, Figs. 3622-3628; compare Art. "Funda," Fasciculus, XX, pp. 1363-1366, Figs. 3323-3329; *Bulletin de la Societe Nationale des Antiquaires de France*, 1894, pp. 268-271, Monsieur Michon, associé correspondant national, entretient la Societe des balles de fronde conservées au Musée du Louvre; Wilkinson's *Ancient Egyptians*, I, 316-318, Fig. 36, and Fig. 73, Nos. 4 and 5 on p. 406; *Antike Schleudergeschosse beschrieben und erklärt*, von Wilhelm Vischer, with lithograph, 4to, Basel, 1866; *Epigraphische und archuologische Kleinigkeiten*, von Wilhelm Vischer, with two lithographs, 4to, Basel, 1871. But the most comprehensive treatise on this subject has appeared in the *Ephemeris Epigraphica, Corporis Inscriptionum Latinarum, Supplementum*, and occupies the whole of the sixth Volume. "Insunt Glandes Plumbeae," editae ab Carolo Zangemeister, pp. 143, Accedunt Tabulae Heliotypicae tredecim. At p. xxxvii of the Preface this author corrects some mistakes, especially with reference to Captain (afterwards Admiral) W. H. Smyth's *Sicily and its Islands*, made by Mr. Hawkins in the letter cited above. Baumeister, *op. cit.*, Vol. III, p. 2077 *sq.*, "Abbildung 2315 Schleuderblei—Zangemeister . . . sämtliche vorhandene Exemplare, echte und unechte, mit grosser Genauigkeit behandelt, und damit für dieses Gebiet eine feste Grundlage geschaffen hat."

In the front half of the fortress on the left is a workshop, on the right an officers' house with slated roof and a cellar underneath. Next to the enclosing wall was a brick-kiln, previously known—Dahm found a tile inscribed "Coh(ors) VII Raet(orum) E(quitata)." The *Raeti* (from the Tyrol and adjacent countries) here mentioned remind us of the wise policy which quartered soldiers in provinces far distant from those in which they were recruited. Similarly we meet

with DELMATARVM on a sepulchral monument found at Bingen in 1860, Lindenschmit, *Die Alterthümer unserer Heidenischen Vorzeit*, Heft X, Taf. 5; CIVES · RAETINIO, a citizen of Raetinium, also in Dalmatia, found near Mayence; my Paper on "Roman Antiquities of the Middle Rhine," *Archaeological Journal*, 1890, Vol. XLVII, pp. 200–202, especially p. 200. Our own country furnishes many examples of this practice. The First Cohort of Vardulli (from the North of Spain) garrisoned Bremenium: Bruce, *Roman Wall*, p. 324. For the Astures (Asturias) in Britain see the *Lapidarium Septentrionale*, Nos. 27, 28, 116, 121, &c.

Near the south corner of the wall an altar was erected that bore the following dedication:—

Fortunae
Cn. Calpurnius
Verus > praefectus
Coh. VII Raetorum
equitata.

Similarly among the tiles at Saalburg, near Homburg, we find the inscription COH · II · RAE—second cohort of Raetians; *v. The Roman Castellum Saalburg*, by Col. A. Von Cohausen, Conservator, and L. Jacobi, Architect; translated from the German by F. C. Fischer. > stands for Centurio—Orelli, *Inscriptions*, Vol. II, p. 513, "Index rerum et Latinitatis, Centuriae signum >." No. 446; and *Lapidar. Septentr.*, p. 487, Index XIII, "Marks, abbreviations and peculiarities in spelling." Centurio and Centuria are indicated by >, C,), CE,).

Close to the altar of Fortune, was a large Bath well fitted up; the pavement consisted of *opus signinum*, and paintings adorned the walls, which were hollow, probably for heating apparatus, like the *caldarium* in the Pompeian Thermae, discovered 1824, and described by Overbeck in his work entitled *Pompeii*, First Volume, II, "Drittes Kapitel," p. 198, "hohlen Wänden, durch welche die heisse Luft strich"; and compare p. 201, "eine grosse Röhre, indem vier Zoll von der Mauer eine Verkleidung von Thonplatten gebildet ist, welche mit jener nur durch eiserne Klammern verbunden sind." This construction is mentioned by Vitruvius, Lib. V, Cap. 10, edit. Rode, p. 119, "De balnearum dispositionibus et partibus; eaeque camerae in caldariis si duplices factae fuerint, meliorem habebunt usum."

In front of the *Porta principalis dextra* many indications of the *Canabae* became apparent—the German *Kneipe*, a beer-house, looks as if it was only a Teutonic form of the same word. These dwellings were public-houses occupied by sutlers and camp-followers (*Lixae*). *V. the German original of the Memoir on Saalburg*, p. 36 *seq.*, and Tafel I, Uebersichtsplan, in which the *Buergerliche Ansiedlungen* are marked adjoining the gates *Principales, dextra et sinistra*. *Canaba* does not occur in Latin authors of a good period, but in inscriptions under the Empire—*v. Ducange, s.v. 1, Canava, Cannava*. We find also *canabenses, vivandieri*—Gruter, LXIII, 4, "Fortunae Aug. Sacrum, et Genio canabensium," and *cf. ibid. CCCLXVI, 7*. Orelli, *Inscriptions, cella vinaria*, Nos. 39, 4077. Compare Tacitus, *Histories*, IV, 22, "subversa longae pacis opera, haud procul castris in modum municipii extracta, ne hostibus usui forent." Festus *s.v. Procestria*

edit. Mueller, p. 225. Dnebner's note quoted by Orelli *in loco*; *Gloss. Vet.*, *οικήματα πρό παρεμβολῆς*, cf. De Vit, *Lex. s.v.* and Cohausen, *Text, Der Romische Grenzwall in Deutschland*, § XIX, "Von der Saalburg bis zum Feld-berg-Castell," p. 115, Canabenses, where the cellars are described.

A collection of objects found is deposited in an inn at Ehrenbreitstein, including the pedestal of a life-size statue of an Emperor, *stilus*, *fibula*, various weapons, coins, vases, earthenware vessels—one of which would contain about twenty quarts—with potters' stamps. At the west end of the Castell was a burying ground, but as yet it has not been fully explored. My account of these discoveries is derived from the *Cologne Gazette*, but probably fuller details would be given in the *Bonner Jahrbuch*, or *West-Deutsche Zeitschrift*, or in both.