

Tragic scene, Gell N. Pomp. 75. Lower Italian *farces*, §. 390. R. 7.; Gerhard Ant. Bildw. 73. [Players Clarac pl. 873-874 D.] *Comic* actors in statues, PCl. iii, 28. 29., in Etruscan bronzes, Gori M. Etr. i, 186., on sepulchral lamps, Bartoli 34 sq. Passeri iii, 21. Impr. d. I. iv, 59. 60. 61.? A Xanthias before Hercules, after the Frogs of Aristophanes, Etruscan [Oscan], M. Pourtalès pl. 9. Scenes of later comedy, Pitt. Erc. iv, 33. 34. M. Borb. iv, 33. vii, 21. Gell N. Pomp. pl. 76. From Terence §. 212, 3. Zahn wall-painting 31. M. Borb. iv, 18., perhaps Terence's Eunuch iii, 2. [A collection is expected from Wieseler.] Ficoroni De larvis scenicis et figuris comicis. R. 1754. ed. 2. Scenes of the tragic, comic and satyric drama as decorations of rooms §. 150. R. 2. 209. R. 4. *Costuming* of players for a comic and satyric agon, under the superintendence of an old didaskalos, mosaic from Pompeii, M. Borb. ii, 56. [Dressing for a satyr-drama, vase in the Mus. Borbonico of the first class, M. d. I. iii, 31. Ann. xiii. p. 303. Bull. 1837. p. 97. O. Jahn Archäol. Aufs. s. 143 ff.] Gell N. Pomp. 45., comp. Bull. d. Inst. 1833. p. 21. Bacchus surrounded by his thiasotes, among whom Comœdia is costumed in mask and sock, M. Borb. iii, 4. The relief Buonarr. Medagl. p. 447. exhibits a tragic actor sitting on the stage in Dionysian garb, a little flute-player and a Victory, as it seems, beside him. M. Pourtalès pl. 38, Roman sculpture, according to Panofka a dramatic poet and χοροδιδάσκαλος, comp. Visconti M. PioCl. i. tv. 6. Dramatic *poets* are often represented looking at masks, in reliefs, Winck. M. I. 192., and gems M. Flor. i, 44, 8. Comic poet with mask, pedum, scrinium, Thalia beside him, Gell N. Pomp. 17. A tragic poet, forming the plan of his piece, protagonistes, Pitt. Erc. iv, 41. Philosopher before the sun-dial, Impr. d. I. iv, 81.

Mathematico-musical instruction, Tischb. iv, 69. A school of mathematical philosophers, mosaic in Winck. M. I. 185. Representations of artists at work §. 305. R. 7. 310. R. 1. 319. R. 4.

### 3. WAR.

- 1 426. Representations of war were naturally most connected with historical events, especially in the productions of art at the Roman period, although scenes in particular which related to the fortunes of war, were often represented in general reference, rather as matters of prophecy than of history. But there can scarcely be a more important source than triumphal monuments for obtaining a vivid knowledge of the Roman legions, Prætorian and auxiliary cohorts, in dress, ac-  
 2 coutrements and standards. From that principle of the ancients, which led them to give prominence to the human figures, and to assign a subordinate rank to the lifeless masses as mere accessories, even sea-battles could be treated in small  
 3 space in an attractive manner. Statues of combatants in interesting postures may have also for the most part originally fulfilled their destination in larger historical groups, and after-  
 4 wards been erected as separate performances. It is otherwise

with the numerous scenes in vase-paintings, which precede the battle, accompany and follow it, wherein we can hardly at all times imagine that such were occurrences of the heroic times, but neither can we presuppose specific historical events.

1. Montfaucon iv, 1. Above §. 419. R. 5.—Erection of a tropæon, Pitt. Erc. iii, 39.; on the large bronze helmet M. Borb. x, 31. A Roman warrior bearing a trophy, crowned by a Nike, Pomp. pict. M. Borb. iv, 19. A Roman general before whom prisoners are brought, sarcophagus-relief, PCl. v, 31. Triumphs on Etr. urns, Gori i, 178. 179., imperial coins max. moduli, on the triumphal arches, comp. the fragment in Hase Leo Diac. p. xx.—Roman soldiers adoring the legionary eagle (the signa were a kind of deities), Impr. d. Inst. ii, 68.—Ferentarii equites (with missile weapons), picture, Varro L. L. vii. §. 57. Prætorians? L. 752. Clarac pl. 216. A Punic elephant-leader, Mionnet T. ix. pl. 9. no. 5.

2. Montfaucon iv, ii. Fine fragment of a sea-battle, S. Marco ii, 50. [A cast of it in Bonn no. 385 d, explained as the flight of the Achæans from Mysia. There is another fragment perfectly like it Mus. Bresciano tv. 51. erroneously explained as the battle of Marathon, derived from a sarcophagus, not a frieze.] Larger representations in the relief, Montf. tb. 142. War-ships on dariks, accurately engraved Mionn. Suppl. viii. pl. 19, 3., coins of Gadara, Tripolis and other cities in Phœnicia (M. SClem. 28, 275. 284 sqq.), Byzantium (Cab. d'Allier pl. 3, 7.), Cyzicus (of the Roman times); vases from Volci, Micali tv. 103. Roman war-ships with the standards of the cohorts upon them, on gems, M. Flor. ii. 49 sq. The most accurate representation of a ship is furnished by the Prænestine relief with a bireme, Winck. M. I. 207. Besch. Roms ii, ii. Beil. s. 11. Besides, Le Roy Mém. de l'Inst. Nat. Litt. iii. p. 152. The relief, M. Borb. iii, 44. is important as regards the disposition of the oars; the vela contrahere can be understood perfectly from the Pomp. relief, Mazois i. pl. 22, 2. Gori 6, 2., together with Bartoli Luc. iii. 12. Ships Impr. d. Inst. iv, 77. 78. Construction of the ancient rowing vessels Antichità di Ercolano.

3. Borghese gladiator §. 157, 3. Dying gladiator §. 157, 2. A fettered Gaul from a tropæon, an excellent bronze, in Grivaud Ant. Gaul. pl. 23. A falling combatant, with Phrygian cap, PCl. iii, 50. Bouill. iii, 17, 6. Combatant sunk on one knee and continuing to fight, M. Flor. iii, 77.; L. 50. Clarac pl. 280. Barbarian warrior dying, M. Borb. vi, 24.

4. On vases: arming (Millin i, 39.), departure and libation thereat (Millin i, 13. 41., comp. the fine Greek relief, St. di S. Marco i, 48.), march to the field in chariot and otherwise, combats of warriors (with heralds standing by), warriors with the Nice on the quadriga (Millin i, 24.) and the like. Ranks of hoplitæ at the charge, on vases of Volci, Micali tv. 96, 1. Horseman on a stele; holds for fastening the bronze bridle. Stackelberg Gräber Tf. ii, 1. Practice in shooting with arrows at a cock, vase-paint. M. Borb. vii, 41. Olenine Article iii. p. 16. s. pl. 10. 11. 13. Slinger in the act of slinging, very accurate on coins of Selge, Mionnet Descr. Pl. 57, 3. 6. Ænianian slinging on coins Brøndsted Voy. ii. Vign. 48. p. 303 sqq. missilibus the left foot advanced. Veget. de re milit. p. 29. ed. Schwebel.

Judicial proceedings at the close (as on the shield of Achilles) are hardly to be met with; the challenge is alluded to on coins of the gens Portia, Stieglitz N. fam. p. 107.

#### 4. THE CHASE, COUNTRY LIFE, ECONOMICAL OCCUPATIONS.

1 427. Scenes of the chase were pretty frequently represented  
 in ancient works of art, especially the boar-hunt, which in  
 2 point of danger made an approach to war, and hunting the  
 hare, which required particular swiftness and dexterity. The  
 occupations of rural life were rarely represented by immediate  
 imitation of reality, as so diversified a mythical expression for  
 them was afforded in the cycles of Demeter and Dionysus;  
 at least art loved to mingle satyrs, erotes and other mythical  
 3 figures, as personages actively participating therein. Rural  
 simplicity and bluntness did not lie beyond the sphere of an-  
 cient art; accordingly the short stature and thickset form  
 which were given to the earlier figures of the kind, were re-  
 4 quisite in the representation of a homely rustic nature. In  
 youthful forms this rustic character assumes the expression of  
 5 guileless innocence and naïveté. An old fisherman also, grown  
 haggard and weatherbeaten by long-continued toiling at sea,  
 was a subject which plastic artists as well as poets in anti-  
 6 quity carried out with great truth to nature. Reliefs and  
 paintings which were intended to announce the profession of  
 the occupiers of the houses, gave occasion for manifold repre-  
 sentations of handicrafts and trades.

1. Montfaucon iii, 165 sqq. Philostratus describes i, 28. one picture, *Συοθήραι*, Phil. the yr. another, *Κυνηγέται*. Statue of a hunter in coat and chlamys of skins, with fowls and hares taken, M. Borb. vii, 10. Sleeping huntsman, very fine relief in the M. Cap. iv, 53. On vases of the old style boar-hunts frequently occur, sometimes in reference to dark mythic stories, §. 75. R. 2. 99. No. 4., comp. Paus. i, 27, 7. Welcker, Jahn's Jahrb. 1829. i. s. 254. A wild-boar brought back, Millin Vases i, 18. Gerh. Ant. Bildw. 70. Hunting the hare, fine in vase-paint. Millingen Un. Mon. 18. The lion-hunting in the reliefs: G. Giust. ii, 136.; Mon. Matth. iii, 40, 1. 2.; Caylus iv, 119.; Guattani Mem. enc. vii. p. 12.; L. 423. Bouill. iii, 64, 4. [Lion-, stag- and boar-hunt, sarcophagus, Neapels A. Bildw. no. 185.] venders of killed fowls, Impr. d. Inst. iii, 49. Clarac pl. 151., introduces a Roma among historical figures, as in triumphal processions. Comp. §. 412. R. 2. Lion-hunts often on later imperial coins and gems, comp. §. 207. R. 7. Hunters chasing away their young from tigers, Bartoli Nason. 15. Ludi funebres, tigers, lions with persons appointed to engage with them, Mazois Pompei. 31. 32. Bartoli Nason. 27. Luc. 31. Montf. iii, 165. Herodes Atticus erected in woods and fields, statues of his foster-sons in all sorts of hunting attitudes, Philostr. v. §. 2, 1, 10. [This class of subjects must have been extremely popular and widely encouraged in later

times, judging from the numerous remains in statues and reliefs at Rome, Naples and other places. In wall-painting also specimens of this branch of art are not wanting, which in like manner occupied a not altogether unimportant place in the vase-paintings of an earlier period.]

2. 3. A ploughman with the antique hooked plough, Etr. bronze, Micali 114. [Vase-painting of Nicosthenes, in Berlin no. 1596.] On a gem, M. Flor. ii, 42, 3. Ploughs drawn by butterflies and bees, on gems, comp. Einzroth Wägen u. Fahrwerke Tf. i B. Operations of the vintage (treading the grapes with the feet, pouring the must into the winter-casks), Zoëga 26. Clarac pl. 136. (L. 478.). Passeri Luc. ii, 48. 49. Gardeners beating down olives from the tree, vase-paint., Micali tv. 92, 2. Olive-harvest, vase from Cære, Mon. d. I. ii, 44, b, Ritschl Annali ix. p. 183. comp. G. Hermann Zeitschrift für AW. 1837. no. 103. A conversation, here and also on the vase with the return of the swallow, M. d. I. ii, 24. Ann. vii. p. 238. [Olive-harvest by seven women on an amphora in the Munich collection. Vine gathering, vase-painting Bull. 1843. p. 80. Two men beating the fruit down from an olive tree, which is collected by a boy into a basket, Berl. Vasen no. 638.] Herd of cattle under the protection of rural deities, Rondanini bas-relief, Guattani 1788 Jan. tv. 3, now in Munich. [Mon. ined. 67., E. Braun Zwölf Basr. zu. Tf. 7.] Milking a cow, relief, PCl. vii, 23. (according to Visc. for priestly use). A peasant disembowelling a slaughtered animal, excellent figure, L. 340. Bouill. iii, 19, 6. Clarac pl. 287. A rural scene, peasants loading a waggon, described by Libanius p. 1048 R., the Baths of Titus contain a similar one. An old peasant, G. Giust. ii, 45. A shepherd with an *exomis* of skin, PCl. iii, 34.—A peasant frightening a rustic beauty with a viper coiled round a stick, idyllic painting *en camayeu*, M. Borb. ix, 49.

4. The boy extracting the thorn, the so-called Spinarius, is a representation from country life, of truly touching simplicity, in bronze, Maffei Racc. 23. M. Franç. iii, 21. Often repeated. The boys wrestling with geese (according to Boethus infans anserem strangulans, of bronze,) especially that of the Capitol, Morghen, Princ. 10. Bouill. ii, 30, 1. M. Franç. 22., also belong to this class.—Boys with amphoræ on their shoulders as fountain ornaments.

5. The so-called Seneca L. 595. in black marble, much restored, is according to Visconti an African (?) fisherman, Sandrart ii, 1. 6. V. Borgh. 3, 10. Bouill. ii, 65. Clarac pl. 325. [Fisher Brit. Mus. x, 28. 29. Ægyptian diver on a crocodile ibid. 27.] comp. the *γριπεύς, ἀλίτροτος γέρον* Theocr. i, 39. Similar figures PCl. iii, 32. L. 611. Bouill. iii, 19, 7. Clarac pl. 325. A young fisher of bronze, M. Borb. iv, 55. Sleeping fisher-boy, PCl. iii, 33. [A fisherman Clarac pl. 881. 882. A fisherman and a boy with a duck in Gargiulo Racc. tv. 50. Shepherds Clarac pl. 741. 742.]

6. Game-market, G. Giust. ii, 112. Booths of the female game-seller, of the victualler, Zoëga 27. 28. Wine-selling (it is poured into amphoræ from large skins in a waggon), M. Borb. iv, A. v. 48. Gell, N. Pomp. 81. Market quite like that of Pompeii, in a mural-painting, Zahn Ornam. Tf. 42. Wool-selling, under superintendence of a magistrate, Arcesilas (according to others the silphion trade of Cyrene), vase-painting from Volci, M. I. d. Inst. 47. Ann. v. p. 56. [Rhein. Mus. v. s. 140. Panofka Bilder

Antiken Lebens Tf. 16, 3. Micali M. ined. tf. 97. Inghirami Vasi fitt. iii, 250.]—Business of the fullo, wall-painting from the Fullonica of Pompeii, M. Borb. iv, 49 sq. Gell N. Pomp. 51.—The fine female spinner, Böttiger Vasengem. iii. s. 37. Embroideress, vase-painting. M. Pourtalès pl. 34. Female weavers? 33. The art of the flower-wreathers (fiorari) represented by winged children, mural-painting M. Borb. iv, 47.—Husbandman bringing his produce to the market, relief, M. d. I. ii, 27. I. M. Wagner Ann. iv. p. 47. Swine-slaughtering Impr. d. I. iv, 53. Mill with asses iv, 79. [Swine-scalding, a group, Neapels Ant. Bildw. no. 26. The supercargo's return, E. Braun Ant. Marmorwerke i, 10. comp. Clarac pl. 192. no. 352. Tomb of Eurysaces the baker M. d. I. ii, 58. O. Jahn Ann. x. p. 231. On a sarcophagus in Villa Medicis, a mill turned by a horse, thus also on a large bas-relief in the Mus. Chiaram., on another an ass turning the mill Pomp. Gemälde M. Borb. vi, 51. Bronze-casting §. 306. R. 5. comp. Bull. 1835. p. 166. Ann. ix. p. 184. A vase-manufacturer §. 321. R. 3. Studio of a sculptor, fragment of a bas-relief in the Ricciardi pal., Florence, Roulez Bulletins de l'Acad. r. de Belgique T. 13. no. 9. Female painter Pitt. d'Erc. i, 5.; another lately discovered. Bull. Napol. 1846. p. 12.]

#### 5. DOMESTIC AND MARRIED LIFE.

- 1 428. Representations of social BANQUETS are more frequent, as their festal character particularly adapted them for artistic scenes; at these there are not wanting musical and orchestric entertainments (*ἀγροάματα*) and transparently dressed  
 2 hetærae. But as the simple family banquets on Greek sepulchral stones are certainly conceived as feasts of the dead, who appear there themselves as deities of the Nether World, so also those festal banquets on the cinerary cistæ and vases of Italy probably express in great part the happy fate of the departed, which Greek authors of hymns described as an incessant feasting at well covered tables, and a perpetual intoxication.  
 3 In so sensual a portrayal of the lot of the blessed, even the freedoms which the guests at these banquets would take with meretricious flute-players (Greek houris) might not appear unseemly.

[Böttiger Kl. Schr. ii. s. 308—341. Tf. 7. Human life. 1. Generation and birth. 2. Desire. 3. Hesitation and shame. 4. Quickening. 5. Hour of birth. 6. Good and bad genius. Panofka Bilder antiken Lebens mit 20. Kpftf. B. 1843. 1. Education. 2. Gymnastic games. 3. Races. 4. Music. 5. Hunting. 6. War. 7. Healing art. 8. Plastic art. 9. Dancing. 10. Sports. 11. Marriage. 12. Banquet. 13. Sacrifice. 14. Rural life. 15. Sea-life. 16. Commerce and trade, 17. Domestic life. 18. 19. Female life. 20. Close of life. By the same author Griechinnen und Griechen B. 1844. 3 Kpftf. Statues of children Clarac pl. 875—881. 883. 884.]

1. Such feasts on Etr. urns, Micali tv. 107. Vase-paint., Hancarv. iii, 62.; Tischb. i. at the end (where there are present a hoplomachos and

a female kybisteter); ii. 55. (with a cymbalist and a female flute-player); iii, 10. (the half-naked women are hetærae); Millingen Cogh. 8. (the flute-player, like those of Athens, is at the same time a hetæra); Laborde i, 62. (the flute-player figures in transparent drapery); Maisonn. 45. On a vase from Agrigentum, Gerh. Ant. Bildw. 71., the carousers and the female flute-player have their names inscribed beside them. A fine vase-painting with a similar hetærae-banquet is described in a very animated manner in Neapel's Ant. s. 341.; engraved M. Borb. v, 51. The transparent draperies characterize maidens, as the Rhodian sambykistriae, Athen. iv, 129. A hetæra with such drapery and hair-net, Eros at hand, in the mural-painting M. Borb. viii, 5., comp. i, 23. and the statue at Dresden 245. [Cylix in the M. Gregor. ii. tv. 81 a. b. A banquet around, and one, whose head is held by a woman, is vomiting; he holds his finger as if he had just thrust it down his throat. Another cylix in the same museum by Epictetus, is only referred to, not engraved, in which a medicine operates both ways, and the patient seems to handle pills with repugnance. Comp. Bull. 1841. p. 137. On the other side a man and woman of distinguished rank at table, with attendance, repeatedly painted in the tomb discovered by Campana at Cære in 1846, Canina Etr. Marit. i, 63.]

2. Family banquets of the kind in Maffei M. Veron. 49, 1.; Winck. M. I. 19. 20.; Zoëga 11.; Hobhouse Travels pl. 1.; M. Worsl. i, 12.; Clarac pl. 155 sqq. Wiener Jahrb. xlvi. Tf. 2.; Gerh. Ant. Bildw. 76, 2. Especially M. Oxon. i. tb. 51, 135-140. Bas-relief at Merbeka in the plain of Argos Exped. de la Morée ii. pl. 62. [Cœna feralis Brit. Mus. x, 49, 2. Le Bas Mon. d'Antiq. fig. 2. cah. P. 1837. p. 85-245, Letronne L. à Mr. Le Bas sur les sujets funéraires et des scènes d'adieu, Revue Archéol. iii, 1846. p. 214 s. p. 85. Gerhard Ant. Bildw. Tf. 315, 1-6, on 2 and 4 with scenes from the lower world, comp. Besch. Roms i. s. 323. E. Friedlander de operibus anaglyphis in mon. sepulchr. Græcis, Regiom. Boruss. 1847. 8vo.] The husband lies, the wife sits on the κλίση and has a θραυτίον (comp. R. Rochette M. I. p. 145.) under her feet, a ministering boy frequently stands by. Through a window is seen a horse's head (death as a journey, comp. R. Rochette p. 96.); sometimes a serpent drinks from a goblet presented to it (Oxon. i, 135. ii, 67); and if, as often happens, the husband has a modius on his head, we plainly see that the banquet of Hades and Persephone is imitated. A procession of supplicants also often approaches, sometimes with a sacrificial swine or sheep, for ex. Maffei M. Veron. 139, 6. G. Giust. ii, 93. In Caylus ii, 74., where the names are placed above, those feasting are crowned with garlands. The representation Inghir. Mon. Etr. vi. tv. c sqq. is the most simple and antique.

3. Accordingly the vase-painting Tischb. ii, 52. for example is perhaps a banquet of the dead; the eaters partake of the eggs of the usual cœnae feræles; and yet there is even here a naked female flute-player.

429. Among the scenes of MARRIED LIFE Greek art loved 1 especially to employ in vase-painting the fetching of the bridal bath, and the taking home the bride in a chariot as indications of a marriage. A very frequent representation in vase- 2 paintings—an ephebus pursuing a maiden—might be interpreted from the wide-spread custom of *virginem rapere*. But 3

the giving away the bride by Hera, the goddess of marriage, also figures prominently in several works of art, such as must  
 4 have been executed by an artist of the best Greek period. The Roman sarcophagi represent marriage in a similar manner, by Juno Pronuba uniting the spouses; besides, Aphrodite and Peitho, and in later antiquity, Eros and Psyche, were intro-  
 5 duced as secondary personages. Further, there are not wanting sculptures which indicate in its main points the life of the child through the period of rearing up, and that of the youth till the age of manhood.

1. Attic maidens bringing the bridal bath from Callirrhoë, in vases from Volci, §. 99. No. 13. (the right explanation of these was already given Gött. G. A. 1831. s. 1331. and was afterwards confirmed by the inscription KALYPEKPENE), also on gems Lipp. iii, 388. 89. Young man in the bath, splendid early Grecian work, from Volci, Impr. d. Inst. iii, 46. The bridal procession in cars, as it is described by Homer and Hesiod, together with the *hymenæus* represented by Apollo as citharædus, combined with the *comus* of Dionysus—on many old vase-paintings (a Sicilian one published by Maggiore) [1832], especially of Volci, Ann. iii. p. 162. Leading the bride to the house of the bridegroom, Apollo and Artemis in advance Stackelb. Tf. 32. (also in Millingen Peint. de V. 43.) Hymenæos very complete in Stackelb. Tf. 42. [Poll. iii, 40. Hesych. ἀγῶγῆ.] On other matrimonial subjects of these vases (kisses, presents, lyre-playing) Ann. iii. p. 58. The Campanian and Apulian marriage-vases represent especially the adorning of the bride under the direction of Aphrodite. The Grecian bride in her dressing-room, Böttiger Vasengem. i. s. 139.

2. Several vases of this kind are given by R. Rochette M. I. i. as the rape of Thetis. Youths carrying away maidens in chariots, Millingen Cogh. 1 sqq. Comp. Gerh. Prodr. s. 76.

3. The giving away the bride in the *genuine Attic* style, Lipp. Suppl. 394.; the relief Adm. 57. indicates the same original with this; in that in Guattani 1785. p. xxxi. Hera is omitted, but persons delivering marriage gifts are added, from Greek compositions. Marriage presents, fine relief in Guattani p. lxi. [R. Gironi Le Nozze de' Greci, Milano 1819. Vase-picture, also in the Bibl. Ital. 1819 March (where, 1820 Febr. p. 228., another in the possession of Santangelo with marriage ceremonies is described); the paranympnos leads the bride by the hand, who is pushed forward by the pronuba to the husband who is armed with a lance; Apollo with laurel branch, Artemis with bow and quiver, and a woman who speaks to him with the spear, perhaps the mother of the bride.]

4. Roman reliefs, in which Juno Pronuba brings or keeps together the spouses, Admir. Rom. 56. 65. Brit. Mus. x, 50., as Commodus and Crispina on coins, Vaillant De Camps p. 45, 1. Exactly the same on a larger sarcophagus in the Vatican, Gerh. Ant. Bildw. 74. [Large sarcophagus from Monticelli Mon. d. I. iv, 9. Ann. xvi. p. 186. E. Braun.] Marriage of the later Roman period (a boy introduced with a fruit apron), L. 492. Clarac pl. 203. Marriage sacrifice with favourable omens, Adm. 58. Wicar iii, 16. Bathing the feet of the bride (according to a probable

interpretation), Adm. 59. Zoëga Bass. 12.; L. 766. Clarac pl. 203. The Aldobrandini marriage (§. 319. R. 7.) unites the bride in the thalamus whom Charis has anointed and Aphrodite (Peitho) persuaded, with the adjustment of the bath and the preparation for the hymenæus, comp. §. 378. R. 4. The lying in, Adm. 65. Birth of a child, the Parcaë cast the nativity, L. 459. Clarac pl. 159. [comp. the lying in of Alcmene, of Leda in bas-reliefs.]—Two nests with children on a tree, PCl. vii, 9.; wall-painting in Pompeii, Gell. N. Pomp. 48., an Idyll according to Hirt, Ann. d. Inst. i. p. 251.—Eros and Psyche on the sardonix-vessel §. 315. R. 5., comp. §. 391. R. 9.—Cadmus' and Peleus' marriages serve as mythological representatives of real historical ones. [Zoëga Bassir. i. p. 252.]

5. Thom. Bartolini Antiq. vet. puerperii 1675. Offering a child to a *κουροτρόφος θεά* §. 96. No. 19. Bas-relief from Sigeum, Ion. Ant. i. vign. 2.; from Troas, in the L. 521. Panofka Ann. d. Inst. i. p. 395. tv. 9. Clarac pl. 203.; sarcophagus relief in the Campo Santo at Pisa, Rosellini Ann. vi. p. 236. tv. d. agg. F. Marriage, and training of children on the sarcophagus, Guattani 1784. p. xliii., comp. R. Rochette M. I. p. 406. Course of life of a child, R. Rochette pl. 77, 1, 2. Rearing up and education, Winck. M. I. 184. Youths wrapped in the manly himation, at the back of numerous vase-paintings, Böttiger Vasengem. ii. s. 37. §. 337. R. 5. Also with armour on vases from Volci, Ann. iii. p. 156., in reference to the solemn assumption of armour by the ephebi. A Roman youth receives the toga pura, as it seems, in the relief Wicar iv, 16. Scenes in the women's apartment, embroidering-frames, lute, mirrors, spinning Stackelb. Tf. 33. 34. Female bath, douche Tf. 3 b. [Lady and her maid, Ternite Pomp. Wandgem. 2d Ser. Tf. 3, a poetizing maiden Tf. 1. and so forth. Panofka Griechinnen und Griechen. Griech. Frauenleben mit 56 bildl. Darstell. B. 1844. 4to.]

Love incantations, Tischb. iii, 44.—We must here by way of appendix refer to the great number of obscene representations (especially the *Veneris figuræ*, on pictures, gems, coins, *lasciva numismata*, Martial viii, 78.) to which also mythology gave frequent occasion, see §. 137. R. 3. It is remarkable that the Volcentine vases usually represent obscene subjects in the oldest style. On the pornographers of the later times §. 163, 4.

430. But other scenes also of domestic life, such as the 1  
BATH, which particularly suited the voluptuous art of later  
vases and Etruscan mirrors, as well as all sorts of GAMES and  
diversions, especially when they gave scope for a peculiar de-  
velopment of human characters, did not lie out of the sphere  
of ancient art; but it quite departed from its destination, 2  
when—as in pictures at Pompeii—it painted on the wall  
libraries, dainty dishes, the house-dog, which were actually  
wanting, and thus sank to a mere substitute of reality.

1. Boys bathing in a public bath ΔΗΜΟΣΙΑ, Tischb. i, 58. A private bath is designated in like manner on a vase by ΙΔΙΑ, R. Rochette M. I. p. 236. Bath and palæstra are often combined on vases. Women bathing, Tischb. iii, 35. and often, also with ministering Erotes, in vase-paintings as well as mirror-designs. What Archilochus says Fr. 7. in vase-paintings: *ἔχουσα θαλλὸν μυρσίνης ἐτέρπετο, ῥοδῆς τε καλὸν ἄνθος.* A



boy in the bath in thick mantle, Impr. d. I. iv, 73. The rack, which is seen here and often in the hands of women bathing and dressing, is perhaps merely an instrument for holding ribbons or something of that kind. Douche-bath, vase-painting from Volci. Roman baths §. 292. R. 4.—The painting of the countenance, Tischb. ii, 58. Maisonn. pl. 16.—The girl playing at astragals, an ἀστραγαλίζουσα (comp. §. 120. R. 3. 417. R. 2.), is preserved in several copies, in the Brit. Mus. [ii, 28, Clarac pl. 578, in Berlin *ibid.* Gerh. Berlin's Alt. Denkm. no. 59.], Paris L. 686., Dresden [August. pl. 106.], the Wallmoden collection, [Cavaceppi Stat. ristaur. i, 60.] Bouill. ii, 30, 2. M. Franç. iv, 9. Clarac pl. 323. [One in the Colonna palace, a fine work, the left hand supported, the right raised as if it had just thrown; the shirt is very prettily wrought. Ficoroni i tali cet. p. 148. The earlier Greek model from Tyndaris in Naples, Bull. 1843. p. 60. Serradifalco Antich. di Sicilia V. p. 52. Thus Arne plays on coins of Kierion Millingen Anc. Coins pl. 3, 12, 13. Ficoroni dei tali d. Antichi R. 1734.] The small bow on the plinth (according to others a serpent) is perhaps meant to designate one of the younger nymphs of Artemis. Comp. Becker August. Th. iii. s. 21. Levezow, Amalth. i. s. 193. Board-swing on vases, Gerh. Ant. Bildw. iii, 53.; rope-swing, *ibid.* 54.; seat-swing, 55. Millingen Un. Mon. i, 30. Comp. on these αἰῶραι, oscilla, von Köhler, Masken s. 16. Playing at the trochos, Winck. M. I. 193—195. Tassie tv. 47, 7981. 84. comp. R. Rochette M. I. p. 233., §. 391. R. 4. (Eros?); [peculiar to Ganymedes on vases] at large balls, Tischb. ii, 61. 62. Cottabus, Jacobs Verm. Schr. vi. s. 106, still to seek for in works of art. [Perhaps Mon. Ined. 200. Welcker Kl. Schr. ii. s. 225.] The game of enkotyle (but not accurately represented) on vases, M. I. d. Inst. 47 B. Ann. iv. p. 336. Children's sports at the Saturnalia, according to Melchiorri, on a relief in the Vatican, Diss. d. Acc. Rom. ii. p. 147. Gerh. Ant. Bildw. 65.

Dwarfs as Roman articles of luxury, in bronzes, Ant. Erc. vi, 91. 92. Gori M. Etr. i, 56. Pitt. Erc. v, 66 sqq. (as Pygmies).

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## 6. DEATH.

1 431. Direct representations of death and the ceremonies observed thereat are rare in Greek art; the dead body ceases to be an expression of life and precisely thereby a subject of  
2 art. To allusive representations belongs, besides many already noticed, sometimes taken from mythology (§. 397. R. 2.), sometimes from life (§. 428. R. 2.), the simple figure of a departure, a journey, without further indication of the unknown bourne whither it is directed.

1. Conclamatio, relief, L. 182. (an imitation of the antique) Caylus iii, 73. Bouill. iii, 60, 1. Clarac pl. 154. Planctus L. 459. Bouill. 60, 2. Clarac pl. 153.; urns from Clusium §. 174. R. 2., comp. Gori M. Etr. iii, 3. t. 20—23. Carrying out the body, a strange painting, described by Gell N. Pomp. ii. p. 48. Depositing the deceased in the tomb, Stackelb. tf. 38. [The three Athenian vases M. d. I. iii, 60. Ann. xv. p. 276. are especially

important. W. Henzen. Berl. Vasen nach Gerhard no. 1847-49. Similar on a cantharos from Volci, Bull. 1844. p. 33.]

2. On the subjects represented, chiefly departures, and the fine style of Grecian grave-steles, E. Wolff and Gerhard Ann. d. Inst. i. p. 134 sqq. Fine stele Stackelb. Gräber Tf. 1. See the Marathonian vases L. 705 sqq. Clarac pl. 125 sq. and M. Worsl. i, 6. 14. Caylus vi, 49 sqq. In connexion therewith it has been correctly remarked that the *sitting* not the standing figure is the dead man (Rinck, Kunstblatt. 1828. N. 42, 7.), see also M. Veron. 49, 2. 51, 11. Descr. de la Morée iii. pl. 16. Banquet, the husband lies, he is the deceased, his wife gives him her hand. Comp. pl. 14. 18, 2. 19, 1. 20, 2, the man sitting the deceased. [Comp. Roulez Basr. funéraires d'Arezzo p. 13. not. 1. Le Bas Mon. d'antiq. fig. p. 142 sq.] There is also a horse often introduced, L. 695. Clarac pl. 152.; R. Rochette M. I. 46, 1. p. 126. Marm. Oxon. ii. No. 63. (an Attic cippus, a Siren above, §. 393, 4.). Hereto belongs also the relief Winck. M. I. 72. with the serpent behind the youth taking leave, comp. Gerh. Besch. Roms ii, ii. s. 6. [Kunstmus. zu Bonn 1841. s. 122. Serpent round the tree C. I. ii. no. 3366 and no. 2322. b 86 and b 94.] The *ἥρωσ* likewise even rides up to a Hesperidian tree enwreathed by a serpent (symbol of a blessedness veiled in darkness and terrors) with an altar. Maffei Veron. 49, 8. However this symbol is rejected by Gerhard Archemoros s. 68. The *ἥρωσ* in his heroön on vases, exactly as he appears on steles, see Stackelb. at pl. 2, 2. The departure-scenes on vases must also perhaps in a great measure be conceived in conformity with the reliefs. On Etruscan cinerary cistæ the departure often takes place before a grave-pillar with a pine-cone, usually before a door. Mantus or Orcus whips on. Here also the person taking leave is often on horseback; an amphora lies on the ground, a serpent issues forth; genii of the infernal world lead the horse. Comp. §. 174. R. 3.—Women, with the right hand placed on the chin, the left on the breast (as prisoners were represented among the Romans), seem to denote the final farewell (l'adieu suprême). R. Rochette p. 132. and especially the stele in the L. pl. 46, 3., and the fine bust from a sepulchral monument in Stackelb. Gräber 1 Abth. s. 44. closing vignette.

The lutrophoros on Attic tombs of those who died unmarried, statue in Berlin, Gött. G. A. 1830. s. 2016. A lutrophoros M. Chiaram. i, 11. Clarac pl. 407. no. 703. ΘΑΙΔΙΜΟΣ [λουτροφόρος παῖς see G. Hermann De duabus inscr. Gr. 1835. p. 13.]—Tomb of a hunter (a stag devouring the fruits placed before him), relief from Megara in Vienna, Wiener Zeitschr. 1832. No. 144.

432. SKELETONS (*σκελετοί*, larvæ),—under which term are 1 only, in general, to be understood among the ancients, fleshless forms shrivelled into skin and bone,—as well as death's heads, did not make their appearance as symbols of death until later times and on monuments of no artistic importance. At Trimalchio's feast a silver skeleton admonished to the enjoyment of life, and Appuleius was accused of carrying about 2 him a larva (larvalis imago, sceletus) as an amulet or charm.

1. Several things of this nature brought together by Welcker, Sylloge p. 98. The tomb-stone with the inscription cited there and a larva be-

neath was to be seen in 1822 in the cellars of the British Museum. On a sepulchral monument from Pompeii a relief with a skeleton adorning a woman with ribbons, Mazzois Pomp. i, 29. Cippus at Naples with a skeleton, from whose mouth a butterfly is floating away, Neapels Ant. s. 61. A skeleton escaping from the urn (on skeletons in amphoræ, comp. Steinbüchel Alterth. s. 67.), while Eros sends light into it, Impr. d. Inst. ii, 58. A skeleton dancing to Silenus' flute, Wicar iii, 28. See also Gori Inscr. i. p. 455. and the gems in Christie, Painted Vases 4. 6. (skeletons with lanterns). On the skeletons of Cuma (§. 260. R. 1.), works by Jorio, Sickler, Blumenbach, Gött. G. A. 1823. s. 1243. Göthe Werke xlv. s. 194. Olfers, Schriften der Berl. Akad. 1830. s. 1. Tf. 1—4. [Stackelb. Gräber s. 16. "no dancing skeletons, but dry haggard human bodies?" The shades leave the graves larvali habitu, nudis ossibus cohærente, Seneca Ep. 24. ossea forma, Ovid Ib. 146. So the two figures on a vase, Mus. Chiusino ii. tv. 168.] List of the skeletons in ancient art, *ibid.* s. 30 ff. Tf. 5. A bronze larva, consisting of skin and bones, was said to have been consecrated by Hippocrates at Delphi, Paus. x, 2, 4.

2. The larva argentea in Petron. 34., sic apta ut articuli ejus vertebræque laxatæ in omnem partem flecterentur, was accordingly a regular skeleton. A skeleton at a feast also on the relief in the Louvre 25.—Appul. de magia p. 68. Bip.

### III. SUBJECTS FROM THE REST OF NATURE.

#### 1. ANIMALS AND PLANTS.

1 433. The mastery of the ancients in the representation of the NOBLER kinds of animals arose from their fine sense of characteristic forms. The horse was immediately connected with the human form in Greek statues of victors and Roman statuæ equestres; although seldom slender and high, the horses of Greek works of art, however, are very fiery and spirited, those of Roman execution more clumsy and massive; their pace is frequently an artificial one which they were taught—  
 2 ambling (tolutim). According to Pliny the tutelarii were responsible with their lives for a dog licking his wounds, in the Capitol, because it was of inestimable value; there are animals of this class of distinguished beauty; as well as wolves, bulls, rams, boars, lions and panthers, in which sometimes  
 3 the forms of these animals are as grandly developed as the human forms in gods and heroes. To represent powerfully-designed wild animals, especially fighting with one another, was one of the first efforts of early Greek art.

1. Winck. Werke iv. s. 236.

2. Iconic horses, Ælian V. H. ix, 32. Calamis' horses §. 112. 2. Marcel de Serres Ueber die Thiere der alten Kunst, Bibl. Univ. 1834. Mars

p. 231 sqq., distinguishes four breeds of horses, the African, Apulian, Thessalian and Sicilian. The same lately on the animals on the mosaic of Palæstrina; Froriep. Notizen 1834. N. 922 ff. Very erroneous on the whole. The heads from the Parthenon are celebrated §. 118, 2, c., as are also the Venetian horses (compared with the former by Haydon, L. 1818. and Göthe Werke L. s. 118.) St. di San Marco i, 43 sqq. §. 261. R. 2., those of Monte Cavallo §. 414. R. 4., that of Marcus Aurelius §. 204. R. 4. Falconet Œuvres ii. p. 1. comp. i. p. 157., those of the Balbi §. 421. R. 4., one in Florence, Gall. St. 80. (comp. 81—86.). Herculanean quadriga of bronze, Ant. Erc. vi, 66. Horse's head from the Colombrano palace at Naples, Göthe W. xxviii. s. 34. M. Borb. iii, 10. [Cicognara Storia d. scult. iii. tv. 19.] Fine horse-head in bronze, gilded, in Augsburg (Raiser §. 264. R. 2.). Fabulous horse (βροτόπους) on coins of Nicæa, Mionn. Suppl. v. tb. 1, 2. p. 148. no. 861., comp. Sueton. Cæs. 61. Very fine ones on Thessalian and Sicilian coins. We learn from Xenophon, Virgil, Columella and Oppian what were the notions of the ancients in regard to beauty in horses. Explanation of the muscles and the bas-reliefs on E. Matthæi's model of a horse by Seiler and Böttiger. Dr. 1823. Comp. above §. 424, 1. [Ruhl ueber die Auffassung der Natur in der Pferdebildung antiker Plastik, Cassel 1846. 4to.] *Mules* especially on Sicilian coins. [Eutyclus with his *ass* Nicon, caused by Octavian to be represented in bronze at Nicopolis in commemoration of the lucky omen of meeting them, Plut. Anton. 66., removed to the hippodrome at Constantinople according to a schol. in the Palatine manuscript. Creuzer zur Archäol. i. s. 47.]

3. A *dog* scratching his ear, an excellent work, in Naples. Splendid molossi, Cavac. i, 6. Mon. Gab. 43. *Wolf* of Belvedere, a gigantic animal. Myron's *cow* §. 122, 2. comp. PCl. vii, 31. Toro Farnese §. 157., bronze in Venice, S. Marco i, 47. Bronze in Dresden (after Strongylion?) Meyer Gesch. Tf. 9 c. Fine bulls on coins of Epirus, Gortyna, §. 350. R. 5. 351. R. 4. Bulls which have *καμπάς* on their backs like camels Arist. H. A. viii, 29, gibberes, like those of Cyprus, Serv. Georg. i, 138., Syria, Caria, Plin. viii, 45., *deformis scapulis torus eminent*, Calpurnius vii, 61., comp. a coin of Gordian at Ephesus in Tristan T. ii. The *goat*, which figures in the primitive history of Macedonia, is magnificently represented on coins, Mionnet Suppl. iii. pl. 9, 4—6. Giustiniani goat. Fine bronze of a *chamois*, M. Borb. i, 51. Bronze *rams* at Palermo, Göthe Werke xxvii. s. 121. [both from Syracuse perfectly alike, and two similar ones are said to have been sent to Spain in the time of the Spanish supremacy.] On the *aries gutturratus*, in Florence and Rome, a treatise by Ad. Fabroni. Calydonian *boar*, in Byzantium, mentioned by Nicetas p. 357. comp. Anth. Pal. xv, 51.; a very fine one, M. Flor. iii, 69. Fine wild-swine on coins of Clusium, Ætolia, N. Brit. 5, 25. A *sow* suckling, PCl. vii, 32.; comp. §. 418. R. 3. Swine, resembling those of China, on gems, Impr. d. Inst. i, 51. 52. Sow with young, *ibid.* iii, 55. *Lions* at Venice from the Peiræus of Athens, S. Marco ii, 48. 49. §. 253. R. 2. Farnesian lion, M. Borb. ix. front. Splendid figures on coins and gems, comp. Jen. LZ. Erg. 1815. s. 290. Lion hewn out of the rock, in Ceos, in Bröndsted Voy. i. p. 11. Similar ones here and there in Greece. On the tombs of heroes (Ptolem. Hephæst. p. 147. Bekker), for instance, of Hector on the tab. Iliaca and of Leonidas at Thermopylæ. Lion on coins of Miletus *λέων γίγας*. Anthol. Pal. vi, 256. J. de Witte Ann. vi. p. 343. Lioness with a young lion

Impr. iii, 54. On the conformation of the lion (of Syrian race), bull (*bos urus*), boar (*sus Æthiopicus*) on the temple of Olympia, Geoffroy, St. Hilaire Rech. au sujet de quelques fragm. P. 1833. [vagaries; see Bonner Kunstmus. 2d ed. p. 168.] Colossal lion at Chæronea, Dupré. Voy. pl. 17. Lion from Plataea, L. 708 b. Bacchian *panther* on coins with thyrsi or lances in its jaws. Battle of panthers and lions, powerfully designed, Laborde Vases ii, 21. Comp. above §. 322. R. 4. 427. R. i. *Tigers* are more rare than panthers and leopards. *Elephants* as torch-bearers on coins of the Seleucidæ, comp. Sueton. Cæs. 37. *Camels* with foals, of ivory, Buonarr. Medagl. p. 365. [Neapels Ant. Bildw. Marmore no. 499. *Rhinoceros* ibid. no. 509.] An assemblage of animals of ancient art, with eagles, peacocks and storks, PCl. vii, 26—34. Bouill. iii, 95. Clarac pl. 350. An *eagle* with a serpent, Nicetas de stat. c. 8. Ictinus' owl, Lobeck Aglaoph. p. 973. Fine young stag in bronze, M. Pourtalès p. 20., from the neighbourhood of Sybaris, the casting defective. [One the size of life in black marble, in the Museum of the Lateran.]

4. The Homeric and Hesiodic descriptions, the archaic vases and Clusinian vessels, the Etruscan bronzes, the earlier coins and engraved stones show the prevailing taste for battles of wild animals. (The so-called Ægyptising vases are satisfied with mere collocations.) The mode of introducing them is often quite in the style of arabesques.

1 434. INFERIOR kinds of animals, marine-animals and polypi, were chiefly treated in a style which rather strives to represent the bold and picturesque forms of such natural objects in a general way, than the accurate conformation of the particular species. In like manner, we may say that in the ENTWINED PLANTS in vase-paintings, as well as in the garlands and festoons of decorative architecture and vase-work, although there are manifold deviations from the objects imitated in individual features, yet the spirit and character of the vegetation are 3 often profoundly seized. But in all COMPOSITIONS of different animal forms, which were partly introduced from the East, but were developed with genuine Hellenic sentiment, there is especially displayed a spirit which conceived natural life, in its creative fulness of power, with equal truth and boldness; hence such forms present themselves to us as real and actually existing beings. A totally different spirit from this simple feeling of nature breathes in the GRYLLI of later times on gems; wit in the combination of things completely different, often also an allegorically expressed reflection, here lie at the foundation.

1. V. the sea-animals on vases (which are often entirely painted over with them), for example Millingen Un. Mon. 10. Yet there were also even under Phidias' name the most accurate imitations of bees, flies, cicadae (comp. §. 159. R. 2.), and rare kinds of animals also are often faithfully represented in antiques, Blumenbach Commentatt. Soc. Gott. xvi. p. 184. Painted cobwebs, Philostr. ii, 28.

2. See as to Greek vases Millin i, 15. 22. ii, 32. 39.; Roman works in

Cavaceppi, Piranesi's Vasi and elsewhere. The difficulty of distinguishing different kinds of plants on ancient works of art is remarked by Sprengel, *Hist. rei herbariæ* i. p. 29. Imitations of fruits in wax, §. 305. R. 4., and in *rhypparography* [rhopography] §. 163. R. 5. 210. R. 6. 211. R. 1. Ant. Erc. i, 9. 11. 45. 47. and many others.

3. Marcel de Serres Ueber die Wunderthiere der alten Kunst, *Bibl. univ.* 1834. Févr. p. 160. also finds much truth to nature in these fantastic compositions.—The *sphinx* on the coins of Chios as well as Gergis, Streber *Münchener Denkschr. Philol.* i. s. 200. (an allusion to the Sybil) is that of Egypt, only more slender, and winged [as in Eurip. *Phœniss.* 809.]. *Griffins* §. 361. at the end. *Tragelaphi* and other grotesque animal figures on the vases §. 75. R. 2. 171. R. 2., comp. 238. R. 4. Such were esteemed on silver vessels *ἐν προτομῇ* *Juven.* i, 7. Böckh, *Staatsh.* ii. s. 305. On the composition of the *protomæ* of different animals on gems and coins (lion and bull, bull and goat, and the like, often with wings) §. 241. R. 3. The winged sow of the Clazomenian popular legend (*Ælian H. A.* xii, 38.) is even found on very old gold coins of the city, *M. Brit.* xiii, 23. A fine panther with wings and horns killing a stag, *Woburn Marb.* 11. Two griffins on a stag, *Impr. d. Inst.* iii, 91.—The monster on the walls of Amphipolis, *Cousinéry Voy.* pl. 8., bears some resemblance to that on the coins of Alexandria, *Eckhel Syll.* tb. 6, 15.

4. The *Grylli* (§. 163. R. 3.) chiefly in jasper, *Lipp.* i, ii, 517 ff. *Suppl.* ii, 413—428. *Raponi tv.* 52. *Tassie* p. 709. *Impr. d. Inst.* iii, 48. iv, 67. 68. They are also found on coins, especially of Signia, *Steinbüchel Alterth.* s. 78. 144. 244. They sometimes spring from the conjunction of Bacchian masks with other countenances.—The representations of animals, especially insects, in human occupations, in mural paintings and gems, are not to be taken in the spirit of the animal apologue, but only as sports.

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## 2. ARABESQUES, LANDSCAPE.

435. The living and genial conception of nature which 1 pervades ancient art was well adapted for ARABESQUES (§. 24. R. 2.), the age of which in Greek art reaches very far back; on the contrary LANDSCAPE in the modern sense was just as little suited to the ancient style of art; we only find it at a later period and on a small scale. Greek art required of its 2 subjects an intimate relation, a close connexion of life and form, of spirit and embodiment; everything in it received precisely thereby a decided character, a distinct physiognomy. The mysterious boding twilight of spirit which the landscape breathes into us, must have seemed to the ancients, from their tendency of mind, incapable of artistic development; their landscapes therefore were generally conceived rather in a playful manner than with earnestness and feeling; the pleasing effect of a variety of buildings and pleasure-grounds, and nume-

rous figures, is everywhere preferred, in the Herculanean pictures, to the impressiveness of solitary scenes of nature. Their paintings of nature also gave occupation to a scientific attention, from their map-like survey of extensive tracts of country, and furnished a pictorial chorography and ethnography.

1. The age of Arabesques (*ἀνθεμα* in Homer, afterwards called *φυτάρια* and *ζωδάγια*) is proved especially by the vases; pretty nearly the same arabesques in vase-paintings, as M. Blacas pl. 25.,—sports of humour, where every interpretation is questionable,—and in terracottas of the Brit. Mus. tv. 14, 22. 18, 31. their rich development in after times through Roman mural paintings, §. 210 sqq., candelabra, §. 302. R. 3., and other vessels. For the history of Arabesques H. Hase *Palæologus* s. 90. [Gruber Description of the plates of fresco decorations and stuccos in—Italy, with an essay on the Arabesques of the Ancients as compared with those of Raphael and his school, by Hittorff L. 1844.]

2. See §. 209, 4. Of the nature of landscape was the *Vetus pictum Nymphæum exhibens* ed. L. Holstenius (ex æd. Barberinis). R. 1676. Harbours, §. 296. R. 6. Labyrinthus, Mæander, Fest. Non. Villas in the sea, Gell. N. Pomp. vign. 9. The picture, Winck. M. I. 208., is an example of how much the ancients required human life and the works of man in landscape. Yet they sometimes succeeded in producing in a small relief a truly rural and solitary impression by means of a couple of merely indicated trees and rocks, and a few clambering goats, for ex. L. 387. Bouill. iii, 57, 9. Clarac pl. 144. Comp. the Athenian relief tablet, Walpole Trav. last pl.; such little scenes recal the ancient *rhopography* §. 163. R. 5. Representation of an habitual mood of the mind (sense) by the imitation of a corresponding mood of nature (truth), the main problem of the art of landscape painting, Carus Briefe ueber Landschaftmahlerei Lpz. 1835. 2. Aufl. Br. 3. s. 41.

3. See in Philostratus the paintings of the marshy country i, 9., the very ingeniously conceived one of the Bosphorus i, 12. 13, of the Islands ii, 17., among which could be recognised the Cyclades Ceos, Tenos, Delos and Rheneia, Melos, Siphnos and Naxos, comp. §. 384. R. 4. These had certainly a great resemblance to the mosaic of Palestrina §. 322. R. 4. Another but more mythological representation of Egypt, on the Egyptian goblet, §. 315. R. 5. Visconti PCl. iii. tv. c. Others more comic, Brit. Mus. Terrac. 36. Egyptian landscapes were in much favour at Rome, especially in mosaic, somewhat like the Chinese pictures at the present day, PCl. i. p. 14. n. Gardens of Alcinous on coins of Corcyra. Treatise by Cel. Cavedoni.

According to Eustath. ad Dion. p. 87. painters were wont to give hills the form of lions and other animals. At Antioch there was a so-called Charonian head hewn out of the rock, Malalas p. 205. Tzetz. Chil. ii, 920.

## 3. AMULETS, SYMBOLS.

436. We conclude with a hasty notice of the amulets of 1 antiquity, which from their nature everywhere transgress the limits of art, nay are even in direct contradiction to the artistic sense. The dreaded *invidia*, according to the belief of antiquity, was with so much the greater certainty warded off, the more repulsive, nay disgusting the object worn for that purpose; and the numberless PHALLIC bronzes, although originally symbols of life-creating nature, had afterwards, however, only this meaning and aim. The eye, the foot, the hand variously applied, 2 are to be met with in symbolical and superstitious significance; all the limbs of the human body were modelled without particular signification as consecrated offerings to Esculapius for recovery from sickness. Figures from the Egyptian religion 3 and Alexandrine eclecticism are otherwise by far the most usual on amulet stones.—Fulness of life, health and bloom 4 were most usually denoted in the later period of art, by the CORNUCOPIA, which was also doubled, as an independently existing symbol. Where a secret sense is given to MATHEMATICAL 5 lines and figures, arbitrarily or from philosophical crotchets, all artistic activity completely vanished with the natural unity of the external and internal.

1. The *phallus* on houses in Pompeii with the inscription, *hic habitat felicitas*, is well known. Perhaps the oldest amulet of the kind is to be seen on the walls of Alatrium, Dodwell Views pl. 92. [The Editor found a similar one on a wall of the Homeric city Antheia.] An ithyphallic figure was probably called *tychon* as a symbol of Tyche. Probably the ordinary *βασκάνιον*, *fascinum*, before work-shops was also the same, *Polux vii*, 108. (*γελοῖά τινα*, *turpicula res*). Comp. Böttiger *Amalth.* iii. s. 340. *Arditi Il fascino e l'amuleto contro del fascino presso gli antichi.* N. 1825. 4to. *Il fico* is often combined with phalli as an amulet, *Ant. Erc. vi*, 99. *Phalli alati*. But *death-like* figures served this purpose, and a kind of *grasshopper*, which might be regarded as a *larvalis imago*, is said to have been erected before the acropolis by Pisistratus as a *καταχήνη*, *fascinum*. *Hesych.*, comp. *Lobeck Aglaoph.* p. 970. Hence the grasshopper in all sorts of human occupations on gems, *Impr. d. Inst. ii*, 93. 95.

2. The *malus oculus* is most interestingly represented in the relief *Woburn Marbles 14.*, comp. *Millingen Archæol. Brit.* xix. p. 70. where it is exposed to every kind of insult and filth. In a similar way we see it attacked by many sorts of animals on gems (*Lippert Suppl. ii*, 466. *Caylus v*, 57. *vi.* 38. *Kopp, Palæogr. iii.* p. 604. and *Expl. inscr. obsc. in amuleto.* *Heidelb.* 1832.), which are all to be referred thereto, and not to eye-healing. *Pedes votivi*, entwined with serpents, with Capricorn thereon as a propitious sign, and the inscription, *faustos redire*, *Passeri, Luc. fict. ii*, 73. Feet, as signs of presence at places of pilgrimage. Amulet hands in *Caylus iii*, 63. *Causseus M. Rom. vi*, 11–14 etc. *Hands of*



*concord*, *dextrae*, Caylus v, 55, 4. Montf. iii, 197. *Enclasped hands*, often on gems and coins. Ears of corn growing out of them, *tropaea* along with them. On limbs as consecrated offerings for convalescence, C. I. 497 sqq. 1570. Some of the sort in the Brit. Museum. A person is pulled by the ear, with the inscription *μνημονευε*, in gems and coins, Böttiger's Op. p. 116 sq.

3. On *amulets*, works written by Gaffarel, Arpe and others. Even physicians, as Alexander of Tralles, recommend *medicæ gemmæ*. The figure of Serapis was a customary phylacterion. One of the best works of the kind is the stone with Horus-Harpocrates on both sides and the inscription: *Μεγας Ὀρος Ἀπολλων Ἀρποκρατης εὐίλατος τῷ φοροῦντι*, Eckhel Pierr. grav. pl. 30. Impr. d. I. iii, 99. 100. Abraxas §. 408, 8.

4. *Cornucopia*, entwined with serpents, on coins of the Bylliones, perhaps in reference to Cadmus. N. Brit. 5, 12. The double horn, which so often occurs on coins with boys' heads, (with the heads of Epiphanes and Callinicus on coins of Commagene,) was called *δίκερας*, Athen. v. 202 c. Kramer Ueber den styl der gemahlten Thongefässe s. 127. Lippert Suppl. ii, 398. According to Athen. xi. 783 c. the cornucopia was also called *Ἐνιαυτός*; comp. however v, 198 a.

5. On the *pentalpha* especially Lange in Bött. Archæol. u. Kunst i. s. 56.—The mystery types on early Greek coins regarding which see Stieglitz Unterh. ii. s. 17., are so in reality only to a very small extent. The figure of the three revolving feet, which was formerly taken to be a symbol of Trinacrian Sicily, is found to have been of far more extensive use, especially on coins of Cilicia, Pamphylia and Cyprus, and on Panathenaic vases, and does not seem to be yet satisfactorily explained. On coins of Panormus the three legs, Medusa's head in the middle, ears of corn between. Torremuzza Siciliæ numi tb. 58. 59.

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*The following Additions and Corrections, furnished chiefly by Professor Welcker, were too late to be embodied in the Work.*

- Page 18, line 3 from the bottom, after 1847 insert—"Heyne's Akademische Vorlesungen über die Archäol. der Kunst des Alterthums Braunschweig 1822 (containing chiefly the mythology of art)," and remove the bracket after 1847 to the end, placing it after *published at all*.
- 27, — 18, after *eagle* insert—Idem Alte Denkmäler i. s. 3—19.
  - 34, — 17, after *Iliad* insert—xxiv, 15. Theodoridas ep. 7. and Leonidas ep. 16. speak of this figure, and also Palæph. 9 seems to have it in view, καὶ ἡμεῖο ἶδεα σάμεδα αὐτήν, see Welcker Alte Denkm. i. s. 216.
  - 41, — 10, after 408 insert—Gerhard Kunst der Phœnicier s. 14. not. 51. 58. s. 41. not. 58.
  - 49, — 4, after Bupalus insert—Although four generations, which Pliny gives, by no means make up 60 Olympiads.
  - 52, — 8 from bottom, after 162 insert—R. Rochette Questions de l'Histoire de l'Art, p. 194 sq.
  - 53, — 15 from bottom, for 17 read 23.
  - 56, — 6, after 1829 insert—Welcker Alte Denkm. i. s. 30—66.
  - 56, — 2 from bottom, after 69 insert—comp. Scharf Obs. on the peculiarities of sculptures seen on the Monum. of ancient Lycia 1847.
  - 62, before line 13 from bottom insert—17\*. The relief with the murder of Ægisthus, §. 364. no. 8.
  - 63, — 8 from bottom, after 5 insert—Mon. Ined. 38.
  - 66, — 10 fr. b., after *probably* insert—*long*, and after Gr. dele A.
  - 92, — 9 fr. b., after *original* insert—a torso of great beauty which was excavated at Treves in 1847.
  - 94, — 17, after 1806 insert—Welcker Alte Denkm. Th. i. s. 417—429. And in line 18 for 35 read 85.
  - 97, — 26, after sect. 1. insert—Welcker Alte Denkm. i, 204.
  - 99, — 5, insert at the end—Welcker Alte Denkm. i, 274.
  - 102, — 11, for 149 read 151.
  - 105, — 15 fr. b., after *style* insert—Sir Chas. Fellows' Account of the Ionic Trophy Monument excavated at Xanthus. London 1848. 8vo. Col. Leake in the Transactions of the Royal Society of Literature ii. p. 27. 37. 1847. and on the Greek inscription Th. Bergk in Gerhard's Archäol. Zeitung 1847. s. 34\*. Watkins Lloyd Xanthian Marbles: the Nereid monument, an Historical and Mythological Essay, London 1845. 8vo. contains nothing that concerns the archæological question.
  - 118, — 4, after Nero insert—Caylus in the Mém. de l'Acad. xxx, 442.
  - 119, — 2, after 480 insert—Sillig Plinii Præfatio et liber xxxv. 1849. p. 64 sq.
  - 158, — 4 fr. b., after Campana. insert—Campana's tomb at Veii, with fantastically formed animals painted with variegated colours, is figured in Canina's Antich. di Veii tv. 31. p. 75., important for the antiquities of art, as are also the vases with animals found in Veii tv. 34. 35. p. 76., of the second century of Rome and of Corinthian origin according to p. 80 sq.



Page 227, line 26, after Rosellini II. insert—advancement as regards industry, from Ramesses V. (Sesostris) onwards decline.

- 336, — 1, for 17. 18. read 23. 24.
- 405, — 15, for 7 read 13.
- 405, — 30, for 15 read 22.
- 409, — 1 from bottom, for 11 read 17.
- 419, — 23. for 16 read 22.
- 453, — 27, for 15 read 14.

## E R R A T A .

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- Page 9, line 7, *for illusive read allusive.*
- 15, — 15 from the bottom, *for Belloni read Bellori.*
- 27, — 5, *for Ulrick read Urlichs.*
- 27, — 6 from bottom, place the [ before “A portion” in the next line.
- 49, — 20 from the bottom, *for brass-cutter read brass-caster.*
- 77, — 22 and elsewhere, *for Ulrichs read Urlichs.*
- 80, — 10, *for piliere die read pilieri dei.*
- 113, — 9 from the bottom, *for Scheider read Schneider.*
- 130, — 15 from the bottom, *for author’s read author.*
- 145, — 7 from the bottom, *for Gozza read Gozzo.*
- 171, — 18, *for bust read bustum.*
- 177, — 5, *for description on read description. On.*
- 206, — 15 from the bottom, *for as read on.*
- 215, — 12, place a ) after 167.
- 215, — 22, *for 30 read 140.*
- 220, — 12, *for καρτός read καρπός.*
- 244, — 16 from the bottom, *for an iron read a hammered.*
- 258, — 14 from the bottom, *dele the full stop after Bamian.*
- 276, — 23, *for Campana read Campana’s.*
- 276, — 5 from the bottom, *for Gabiis read Gabii.*
- 285, — 18, *for the work read in progress.*
- 287, — 16 from the bottom, *for Rimes read Nimes.*
- 289, — 4 from the bottom, *for 1844 read 1846.*
- 299, — 1 from the bottom, *for election read doctrine.*
- 309, — 23, *for nomines read nominis.*
- 338, — 5, insert a hyphen after mulo.
- 344, — 8 from the bottom, *dele the comma after mira.*
- 385, — 23, *for Romans read Roman.*
- 390, — 11, insert a ) after ibid.
- 402, — 4, *for than read that.*
- 405, — 3, *for refer read refers.*
- 411, — 19, *for turning round read turned down.*
- 427, — 29, *for Guathia read Gnathia.*
- 437, — 19, *for μάκωνος read μάκωνας.*
- 451, — 17, *for candelabra read candelabrum.*
- 457, — 1 from the bottom, *for Viret read Vinet.*
- 470, — 23, *for Solionto read Solunto.*
- 481, — 6, *for totav. read to tav.*
- 494, — 14, *for Zagræus read Zagreus.*
- 497, — 2 from the bottom, *for Petronio read Petronia.*
- 500, — 5 from the bottom, *for pans read spans.*
- 503, — 2 from the bottom, *for dæmonac read dæmonic.*
- 517, — 12 from the bottom, insert a comma after *enveloped.*
- 523, — 10 from the bottom, *for Nisyres read Nisyros.*
- 524, — 8, *for Proel read Procl.*
- 525, — 12, *for at Vaseggio read in Baseggio’s.*
- 525, — 14 from the bottom, *for on read in.*
- 536, — 25, *for in dolphins read on dolphins.*
- 538, — 1, *dele the a before Pacetti.*
- 553, — 22, *for πονηρόταπος read πονηρότατος.*
- 574, — 24, *dele the comma after statue.*
- 575, — 11 from the bottom, insert a ) after subject.
- 575, — 3 from the bottom, insert a comma after Naples.
- 581, — 23, *for thalamas read thalamus.*
- 581, — 7 from the bottom, insert a comma after *all* instead of after *war.*
- 583, — 7, *for grieves read greaves.*
- 585, — 15 from the bottom, *for Polymester read Polymestor.*
- 594, — 18 from the bottom, *for Harmonius read Harmodius.*
- 605, — 24, *dele the the before Dubois.*









