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MANUAL
OF
CLASSICAL LITERATURE.

FROM THE GERMAN OF

J. J. ESCHENBURG,
PROFESSOR IN THE CAROLINUM AT BRUNSWICK.

With Additions.

EMBRACING TREATISES ON THE FOLLOWING SUBJECTS:

I. CLASSICAL GEOGRAPHY AND TOPOGRAPHY.

II. CLASSICAL CHRONOLOGY.

III. GREEK AND ROMAN MYTHOLOGY.

IV. GREEK ANTIQUITIES.

V. ROMAN ANTIQUITIES.

VI. ARCHAEOLOGY OF GREEK LITERATURE

VII. ARCHAEOLOGY OF ROMAN LITERATURE.

VIII. ARCHAEOLOGY OF ART.

IX. HISTORY OF GREEK LITERATURE.

X. HISTORY OF ROMAN LITERATURE.

BY

N. W. FISKE,
PROFESSOR IN AMHERST COLLEGE.

FOURTH EDITION—TWELFTH THOUSAND.

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PREFACE BY THE TRANSLATOR.

It will be natural to ask, why this book is offered to the public. The translator knows not how to introduce the reasons, in a better way, than by first allowing the author himself to explain the design and character of the original work. For this purpose, the reader is requested to peruse the following extracts from the Prefaces of Eschenburg.

From the Preface to the Fifth Edition.—Twenty-seven years ago, I was induced to commence a revision and enlargement of that portion of Hederick's Introduction to the Historical Sciences which treats of Classical Literature, Mythology, and Roman Antiquities. In doing this I expected to aid an esteemed friend, who had been requested by the booksellers to prepare an improved edition of the whole work. But what determined me to the attempt, was a conviction that it was undertaking a work of very useful tendency, and a hope that by it a want, long felt in elementary instruction, might be supplied. Other duties hindered the seasonable accomplishment of this purpose, and I was led to enlarge the original plan, so as to include the Grecian Antiquities, and what is embraced under the head of Archaeology of Literature and Art. Thus it formed a complete Manual, furnishing the most essential aids in reading the classical authors, and with sufficient fullness for all elementary purposes.

My work so designed has, therefore, now scarcely a trace in it of the treatise of Hederick.

My aim, in this work, was to furnish both Learners and Teachers with a book which might at the same time serve as a general introduction to the reading of classical authors, and likewise afford further and constant help in understanding and explaining them. It surely is unnecessary to prove that a knowledge of Greek and Roman Mythology and Antiquities, and some acquaintance with the Archaeology of Literature and Art, and also with the general History and Criticism of the Ancient Authors, are not only useful, but absolutely indispensable, in the pursuit of classical study. And it appears to me, that it must greatly facilitate the acquisition of this knowledge to have the whole range of it brought into one collected system, as it is in this work, and all digested with one common end in view, and reduced as far as possible to one uniform method, with a careful selection of what is most essential, and omission of what is comparatively unimportant, and a constant reference to its appropriate use. The Teacher will find presented to him throughout the work occasions and hints for further illustrations and additions; while the Learner has in the book itself what is of indispensable importance, and in such a form that he may easily re-peruse and review it.

The Archaeology of Literature and Art had never, previously to the attempt in this work, been exhibited in a form adapted for general instruction. Yet some such acquaintance with the subject as this work may furnish is of the highest importance to the scholar. It may be expected that the glance which he will here obtain of the rich monuments of antiquity, will lead him to seek the pleasure of a more complete and full knowledge, especially of Grecian art. And certainly the classical teacher needs to be in some degree familiar with the objects presented in this field of study, in order to do justice to his pupils.—The View of the Classical Authors was necessarily confined within brief limits. I preferred to arrange them in Departments, instead of following purely chronological order, because I could thereby more conve-

(1*)
ently introduce the brief remarks I wished to offer respecting the form which each department of writing assumed among the Greeks and Romans. In giving the editions of the classics, and the works helping to illustrate them, I confined myself chiefly to such as are most suitable for scholars, and best calculated in my view for their advancement. In describing the authors, only a short and condensed summary could be given, not including a complete enumeration of their works, but merely naming the most important.—The sketch of Greek and Roman Mythology is that which I first drew up for use in my own lectures, and which has been separately printed. Here I have endeavored to separate the circumstances most important for the scholar’s notice from those of minor consequence; introducing the historical or traditional part of the fables, without saying much of the theories and speculations employed in solving them; yet presenting hints at explanations worthy of the scholar’s notice. The references to the Metamorphoses of Ovid are added, because I deem it highly useful to connect a reading of these with the study of Mythology.—A new system of Greek and Roman Antiquities might seem, at first view, less needed than the other parts of this work, since there are other systems and compends easily accessible, especially of Roman Antiquities. But it was necessary to the completeness of the Manual to include these branches. Nor was this all. I hoped here, as in the rest of my work, to furnish something especially valuable on account of its embracing all that is most essential to the subject, with the exclusion of extraneous and unimportant matter.

Since the last edition of this Manual, there have appeared some performances of a similar kind, in which I thankfully find evidence of the utility of my own work, and am ready to acknowledge their excellence in some particulars. These works might render a new impression of mine superfluous; but the very frequent call for the Manual, the urgent request of the booksellers, and the apprehension of a second counterfeit emission of the work, have persuaded me to prepare this fifth edition. In the emendations and improvements, I have been guided by the same considerations which controlled me in the preceding editions. In the additions in the part treating of the classic authors, I have received very friendly assistance from Professor Scheffer, of this place.

From the Preface to the Sixth Edition.—In a former preface, the occasion, design, and plan of this Manual have been stated. In each successive edition I have endeavored to make useful improvements; but have throughout adhered to the original design, and confined myself, of course, to substantially the same limits. Although much progress has been made in classical studies in Germany during the last thirty years, and there are now several books of great merit which may serve as guides and introductions to such studies, yet the demand for another impression of this Manual has compelled me again to take it in hand, and to perform the renewed labor of revision. In this labor I must again gratefully mention the assistance kindly rendered me by Professor Scheffer.

The sixth edition was the last published during the life of the author. But the work has been printed once or twice since his death. The following is taken from the Remarks prefixed to the seventh edition (Berlin, Nov. 1, 1824).—The continued acknowledgment of the great excellence of this Manual of Classical Literature, which is proved by the constant demand for the book, renders it unnecessary to say much by way of preface to a new edition. After the death of Eschenburg, the society of booksellers employed a well qualified editor, who has revised the work, and superintended it with great care and fidelity. An examination will show that, in doing this, advantage has been taken of the important results of modern classical researches. It is, therefore, confidently believed that this work will still be found one of the most useful of the kind; perhaps the very best manual, both for the Gymnasia and other Seminaries, and also for private use.

In view of this account of the character, design, and reputation of the original work, it is easy to see the reasons why it should be presented to the scholars of our country. Many instructors have felt the want of a Comprehensive Text-book in the department of Classical Literature and Antiquities. After much inquiry, the trans-
lator has been able to find no work, which, on the whole, seemed so well adapted for the object as Eschenburg's Manual.

It will be seen, by a mere glance, that the general design and plan of the work, in its present form, is to exhibit in a condensed but comprehensive summary, what is most essential on all prominent topics belonging to the department of Classical Literature and Antiquities, and at the same time give references to various sources of information, to which the scholar may go when he wishes to pursue any of the subjects by further investigations. I cannot doubt that a Manual on this plan, thoroughly executed, would prove one of the greatest aids to the classical student which it is possible to put into his hands; and I cherish the hope that, in the entire want of a book of this sort, not only in our country, but also in the English language hitherto, the present attempt to introduce one from abroad will meet with a candid reception; especially as it is one whose value has been so fully attested in the land most of all celebrated for classical attainments.

Here it may be proper to mention, that some years since this work was translated into the French. The translator, after some preliminary remarks, says, "from such considerations, I supposed I should render the public a service, by making known in France a series of elementary works universally esteemed and circulated in Germany. I begin with the Manual of Classical Literature, by Eschenburg. This author is Councillor in the Court of the Duke of Brunswick, and Professor in the public seminary called the Carolinum. As estimable for his moral character as for the variety of his attainments, known as editor of the posthumous writings of Lessing, and dear to all the celebrated men of the country; living also in the vicinity of one of the richest libraries; he united, along with these advantages, all the light and experience derived from a long series of years devoted to instruction, and that good judgment, admirable but rare, which knows how to avoid the superfluous without omitting the necessary and the useful. I shall not attempt an encomium on the book, of which I here offer a translation; it is sufficient to refer to the public suffrage and decision, by which this Manual has been adopted as the basis of public and private instruction in a major part of the universities and colleges in Germany."—Subsequently to the time of this translation, in a report made to the French Institute respecting the literary labors of the Germans, by Charles Villers, the distinguished author of the Essay on the Reformation of Luther, the Manual of Eschenburg was noticed as a valuable gift to the world.

I feel at liberty also to state, as evincing the value of this work in the estimation of competent judges, that the present translation was commenced with the warm approbation and encouragement of Prof. Stuart, of Andover, and Prof. Robinson, now of Boston. In fact, under the advice of these eminent scholars, Mr. Isaac Stuart, Professor of Languages in the University of S. Carolina, had made preparations for translating the same work, and wholly without my knowledge, but had been compelled to renounce the design just before I consulted their views of the utility and expediency of my attempt. It is likewise worthy of notice here, that, from a conviction of the great value of the Manual, and of its fitness to be useful in our country, it had actually been translated, before I entered upon the work, by Mr. Cruse, whose translation of the part pertaining to Roman Authors is introduced into the present publication.*

No more needs to be said respecting the design and merits of the original work, and its claims to be introduced to the knowledge of

* In the first edition; see the note on page ix.
American scholars. But something more may be desired respecting the author himself. This desire I am able to gratify, through the friendship of Prof. Robinson, whose repeated advice and assistance in the present work I here gratefully acknowledge, and who has furnished the following brief notice of Eschenburg.

"The name of Eschenburg stands high in Germany, as one of their best writers on taste and the theory of the fine arts, including fine writing. The article [below] is condensed in the Encyclopaedia Americana; but I have preferred to translate the original [from the Conversations-Lexicon] as being more full.  

"John Joachim Eschenburg, Professor in the Carolinum at Brunswick, was born 1743 at Hamburg, and died at Brunswick, 1820. This distinguished scholar and writer received his earliest education in the Johanneum at Hamburg; afterwards in Leipzig, where Erneste, Gellert, Morus, and Clodius were his instructors; then under Heyne and Michäis in Göttingen. He then came, through the agency of Jerusalem, as a private tutor, to Brunswick; where he afterwards received the Professorship in the Carolinum, vacated by the death of the poet Zachariä. This post he held during his life. To him Germany is indebted for a nearer acquaintance with many good English writers in the department of Esthetics; e.g. Brown, Webb, Burney, and Hurd, whom he translated and in part accompanied with notes and additions. He published, moreover, at different times, in journals and magazines, accounts of the most remarkable appearances in English Literature, by means of which a love and taste for the literary treasures of that island and people were greatly promoted among the Germans. His greatest desert, however, lies in his translation of Shakspeare. (Zurich, 1775-87, 14 vols.; 1798-1806, 12 vols.) Although not the first in this great undertaking, since Wieland had already begun a similar, yet he has long had the merit of being the most complete; even though so many excellent translations of the great tragic writer have been since begun. Indeed his version of the collected works of this poet is to this moment sought after, although not possessing the charm of meter nor the literal fidelity which others exhibit. In making his translation, moreover, by means of his literary and social connections, he enjoyed many advantages which another would with difficulty possess in an equal degree; and his own private library contained, so long ago as 1807, more than 400 volumes in reference to Shakspeare, exclusive of engravings, &c. Another great benefit conferred on the public by Eschenburg, was the publication of his Lectures in the Carolinum, his Theorie und Literatur der schönen Wissenschaften, his Lehrbuch der Wissenschaftskunde, and his Handbuch der Classischen Literatur; of the last work a seventh edition was published in 1825. In social intercourse, Eschenburg was exceedingly amiable, and, notwithstanding his occasional satirical remarks, generally beloved. Three years before his death he celebrated his official jubilee, or 50th anniversary. He was also Senior of the Cyriacus-foundation, and a knight of the Guelphic order. —In the sixth Supplementary Volume of Jorden's Lexicon deutscher Dichter und Prosaisten, there is a minute catalogue of his works, both original and translated, and also of his editions of other authors of former or recent times."

It remains for the translator to speak briefly of the principles and method by which he has attempted to execute his task, in preparing the work in its present form; and the following remarks contain all that it seems important for him to say on this point. For the rest, those who use the book must judge.

As to the translation itself, my aim has been throughout to express the author's meaning with strict fidelity; but in doing this I have endeavored to avoid the long periods and involved arrangement of words and clauses, for which the German language is of known celebrity; I have almost uniformly employed shorter sentences, and have sometimes departed very much from the phraseology of the original. The alterations are not many; in some instances I have omitted a clause or sentence, and in a few a whole section or paragraph, without any notice to the reader; in a
few cases, also, I have altered the arrangement of the sections. Otherwise, wherever I have not presented the author entire and unaltered, a distinct intimation of some change by the translator is given to the reader, by one of the marks which will be explained below.—The additions are very considerable; and, whatever may be their pertinency or their value, they certainly have cost some labor. In making them, I have endeavored to keep constantly in mind the grand design of the work, and to render it more complete in the respects which, as has been before remarked, constitute its peculiarity, distinguishing it from every other work on these subjects in our language. The additions may generally be distinguished from the original, either by the size of the type or by particular marks, as will be described under the Explanations on page x. It will be seen that large additions have been made in the portion relating to the Greek Literature and Authors; it was my intention to make similar additions to the View of the Roman Authors, but the design was renounced for the reasons stated in the Advertisement on page 290.* I regretted, on receiving Mr. Crusé's Translation, to find that it did not include the notices of editions and illustrative works mentioned by Eschenburg; and should the present effort meet with approbation, it is my purpose to prepare for separate publication something more complete on the Roman Literature. I flatter myself that the condensed view of the sacred writings and the writings of the early Christians, as found in the Greek language, will be considered a useful addition.—The whole of the part treating of Classical Geography and Chronology is also added by the translator, as explained on page 572;† only it ought to be further remarked, that a few paragraphs pertaining to the remains of Athens and Rome, placed under Antiquities by Eschenburg, and omitted in the translation, are introduced, with alterations, in this part under the Topography of those cities.

The work is now offered as an humble contribution to the service of the public, and commended to the candid examination of the scholar; in the hope that, under the blessing of Him in whom is the fountain of all wisdom and knowledge, it may prove an auxiliary of some value in the cause of liberal and good education.

Amherst College, April 12, 1836.

* This refers to page 290 of the first edition. The advertisement there given was, in substance, that the present translator, when his work was far advanced in the printing, entered into an arrangement with Rev. C. P. Crusé, in consequence of a notice then received from the latter, that he had already translated the whole of Eschenburg, with the previously announced design of publishing it. By this arrangement it was engaged that Mr. Crusé's translation should be used in the part of the work which treats of the Roman Authors; with the understanding that, if a new edition should be demanded, the present translator might omit or retain it, according to his own choice. Mr. C.'s translation is now entirely dropped; see the Preface to the Third Edition, on page xi.

† The explanation (here referred to as on page 572 of the first edition) was simply an acknowledgment that the Epitome of Classical Geography, contained in Part First of this Manual, is chiefly drawn from an English treatise, bearing the same title, or W. C. Taylor; with a considerable change in the divisions and arrangement, and with more full descriptions of ancient Rome, Athens, and Sparta, collected from other sources.
EXPLANATIONS.

The following statement will enable the reader to know in general what is from the author and what from the translator. A star annexed to the number of a section always indicates that the section is added by the translator. The Italic letter t always denotes that the section or paragraph to whose number it may be annexed is altered so as to differ more or less from the original. All the matter in the largest of the four sizes of type is translated directly from Eschenburg, excepting such sections as may have one or the other of those marks. All the matter in the smaller type is added by the translator, with the following exceptions: (1) sections or paragraphs having the Italic letter u annexed to their number, which are all translated from Eschenburg; (2) the first paragraphs of the several sections on the individual Roman authors, which are also translated from Eschenburg, unless their number is accompanied by a star or the letter t, as above described; and (3) part of the mere references to books and authors, a majority perhaps of which are taken from him. As to these references, it did not seem of much consequence to discriminate carefully between those given by the author and those introduced by the translator; if any one should find some of them irrelevant or unimportant, he may safely charge such upon the translator rather than Eschenburg; if any inquire why the numerous references to German works are retained, a sufficient reason is furnished by the fact, that it is becoming more and more common to import such works into this country, and more and more important for our scholars to be acquainted with the German language; and if any deem it superfluous to have given so many references, let such consider, that the same books are not accessible to all students, and an increased number of references must increase the probability of presenting some to books within the reach of every reader; and it should be borne in mind, also, that some references are given chiefly as bibliographical statistics, which is the case especially with respect to some of the editions of Greek and Roman classics: moreover, some of the references, it was supposed, might be of special service in studies pursued after the completion of the academic and collegiate course; since the work is designed to be useful to the student not only during that course, but also in his subsequent life.

In using this book, the student will find that he is frequently referred from one place to another; and the division into Parts, sections, and sub-sections, all separately numbered, makes the reference very easy; thus, e. g. the abbreviations cf. P. III. § 182. 4. direct the reader to the paragraph numbered 4, under section 182, in Part III. Instead of the word see, or the abbreviation v. (for the Latin vide), the abbreviation cf. (for the Latin confer) is commonly used. In order to facilitate the turning to any passage, the number of the Part is continued as a sort of running title on the top of the even or right-hand page; in following the reference above given, e. g. the reader will first turn to Part III., denoted by P. III. seen at the top of the right-hand page; then, under that Part, will look for § 182; then, under that section, look for the paragraph numbered 4. Whenever the section to which a reference is made belongs to the same Part with the section in which the reference is made, the abbreviation for the Part is omitted; thus, e. g. the abbreviation cf. § 3, occurs on p. 40 in § 136 of Part I., and it directs the student to § 3 of the same Part I. In some instances, a subsection is itself divided; thus, cf. P. V. § 297. 4. (c), directs to the paragraph marked (c), under the subsection 4. in § 297, of P. V. The references made to the Plates need no explanation, except the remark that the abbreviation Sup, always indicates one of the Supplemental Plates, contained in a separate volume, which the purchaser of the Manual may obtain if he chooses.

A copious Index was essential to accomplish the design of this book; and in order to secure greater copiousness, and at the same time give the student the advantage of a very obvious and useful classification, four distinct Indexes are furnished at the close of the work: an Index of Greek Words; an Index of Latin Words; a Geographical Index; and a General Index; besides which the Contents (in a systematic view prefixed to the body of the work) are exhibited so fully, that the inquirer may easily ascertain in what section any topic is noticed. When one seeks information on a particular point from this volume, he is requested not to conclude that it contains nothing on the subject, until he has carefully examined the Indexes, the Statement of Contents, and the Description of Plates.

* * * Whenever it is purchased by a student, he should retain it as one of the books of his permanent library. Through life he may make it a most useful companion of his literary toils and recreations. (From a notice of the work in the North Amer. Review.)
PREFACE
TO THE THIRD EDITION.

When the second edition of this Manual was issued, it was expected that a more full view of Roman Literature than the work then contained would be prepared for separate publication by the author. Circumstances, which it is unnecessary here to specify, delayed the execution of the plan until the last summer, when the publisher of the Manual requested an immediate preparation of a third edition. The design of a separate publication was then renounced, from a conviction that the convenience and advantage of the student would be better served by incorporating the whole into one work. The present edition, accordingly, contains a new translation of that part of Eschenburg which relates to the Roman Authors, with large additions.

Besides this essential improvement, a considerable quantity of new matter is also introduced in other portions. The value of the work is, moreover, augmented by the insertion of numerous illustrations. These are carefully combined in Plates to avoid the loss of room occasioned by scattering single cuts separately over the pages; and the whole printing is executed in a very compact style; so that, notwithstanding all the additions and the accession of several hundred cuts, the sensible bulk of the volume is scarcely increased.

The author would here make a general acknowledgment to those friends who have favored him with remarks and notes. With special gratitude he mentions the very valuable assistance received from Prof. Sears, of the Newton Theological Seminary, who freely furnished critical remarks, corrections, and additions, for the whole of the part on the Archaeology of Literature and Art, and also the History of Greek Literature; to his generous attentions much of the improvement in these portions of the work is entirely due.

The work of Eschenburg still enjoys high estimation in Germany, as is evinced by the fact that a new edition has very recently been published at Berlin. It is believed that the American Translation is not rendered less truly valuable by the large amount of various matter which it now contains in addition to the original.

Amherst College, September, 1839.
PREFACE
TO THE FOURTH EDITION.

Since the publication of the third edition, the American Translation of Eschenburg's Manual of Classical Literature has been introduced into some of our most distinguished colleges and literary institutions; this circumstance, while it has afforded encouragement under the toil of revising the sheets for a new edition, has added much to the author's regret that paramount engagements and duties would not allow him to accomplish more towards perfecting the work. Some important improvements, however, have been made; respecting which it is unnecessary here to speak. Among the valuable recent publications, from which help has been derived, the Dictionary of Antiquities, by W. Smith, ought to be specified. In the order of the Five Parts, of which the Manual consists, there is a considerable change; for this a sufficient reason will be seen at once in the obvious propriety of the present arrangement.

The additional illustrations by cuts, and especially by the engravings on copper, and the several tabular constructions, now first inserted, will be found to enhance greatly the value of the work. References are given also to engravings contained in a volume of Supplemental Plates, which, it is believed, the purchaser will never regret having taken with the Manual.

The author must not omit to acknowledge his increased obligations to friends who have kindly furnished corrections and hints respecting improvements; especially to Prof. B. Sears and Prof. B. B. Edwards: from whose eminent scholarship and earnest labors in classical and sacred literature, the public, already enjoying much, may expect to realize still more and richer fruit. Perhaps the author will be pardoned for taking this occasion also to make a respectful request for suggestions from any who may think the book worthy of their least contribution to its utility.

The work is now again offered for the service of scholars, and committed to the blessing of Him to whom belong the treasures of science and the fullness of the earth; may it hold some humble place among the means of advancing classical learning, and of promoting thereby the knowledge of God and of Jesus Christ, "whom to know is eternal life."

Amherst College, July, 1843.
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North Part.

City.

Rivers.

3. Aquino (Aquenum).
4. Sigriou (Bregiulo).
5. Idarva.
6. Rapadone (Ragundo).
7. Siboria.
8. Caruso (Carrunum).
9. Censo (Cenchium).
10. Vindobona.
11. Tarantica.
12. Secura.
13. Pola.
14. Silver (Silvium).
15. Perusio (Perusium).
16. Fonte-Toniaia.
17. Ticulion.
18. Vresia.
21. Regens (Regum).
22. Tuder (Timalium).
25. Fidrius (Tuccumur).
26. Secura.
27. Brouis.
28. Tarasu.
29. Mutus.
30. Nera.
31. Adriatico (Arretium).

City.

Rivers.

2. Danubius.
3. Drinum.
5. Arina.
6. Frigido.
7. Licenca.
8. Atnea.
10. Ucavia.
11. Ulamia.
15. Interas.

South Part.

City.

Rivers.

1. At Prefetum (Preretum) in Pannonia.
2. Serina.
3. At Prefetum (Preretum) in Dauma.
5. Isenena.
6. Tuthor.
7. Rurcovo.
8. Sienia.
10. Epeho (Epehium).
11. Myrina.
12. Sirinum.
14. Taurum (Taurum).
15. At Mitleem.
16. Sieppelio (Sigillium).
17. Epitsturo (Epitaurum).
18. Stado.
19. Lisio.
20. Vinumstio.
21. Durratio (Dyrrahium).
22. Ad-mar (Apollonia).
23. Cis Col.
24. Sabatia.
25. Regin (Regium of Region).
27. Laecum.
28. Castra Minervia.
29. Volturnia Valeria.
30. Temos (Temora).
31. Toreno (Torenum).
32. Briclia (Brindisium).
33. Nerulais (Nerulum).
34. Silerno (Silerium).
35. Nucera.
36. Olpino (Oplitium).
37. Beneveto (Benevenum).
38. Venusia.
40. Capua.
41. Comum (Cumae).
42. Silya.
43. Anrea.
44. Fratia Armeri Luminarium.
45. Siponto (Sipontum).
46. Exente.
47. Tana Scerdenio (Tanenum Sidericum).
48. Sinus.
49. Minurum (Mnurnum).
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52. Colossa.
53. Lasa.
54. Ruscum.
55. Ferrumston.


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Xlll.

Cf. P. II. J 25. 4

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dered that of the Peltie language: No. 8, the same, in a character supposed to be more modern; No. 5, Hieroglyphic inscription noticed by Brugsch at the base of a stela in the British Museum, vase, as being the name of Nereus, and read by him Krscheri. No. 6, the same name in the Persepolitan character, as found on that vase. See P. IV. § 15. 4. — Fig. H. Specimen of hieroglyphic inscription, containing 5 touches of hieroglyphs, from one of the co-moundes adorning the first court of the palace of Karnac, a part of Egyptian Thbes; the name of a temple, Tobius, supposed to be the one called in the Bible Sheshok (1 Kings, xiv. 5); the left cartouch expresses, it is supposed, the surname, interpreted as signifying "approved of the sun," the other on the right signifies the same, and the hieroglyphs in the middle of the cartouches, in which the corresponding Roman letters are, in the cut, attached to the hieroglyphics by way of explanation, is read Amemai Shisk, and interpreted "Fear to Ammon, Sheshok," this name is thought by some to be the same as the Sennacherib (Zahayr) of Manetho. Cf. P. IV. §§ 16, 17. 1. — Fig. B. Ancient British writing on movable sticks; cf. P. IV. § 53.

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56. PLATE XL. (Page 354.) Specimen of Ornaments in ancient Ms.; a painting of the Goddess of Right. Cf. P. IV. §§ 104. 3; P. II. §§ 76.

57. PLATE XXXVII. (Page 358.) Roman Coins. — For the details, see P. IV. §§ 121. 1; 139, 2. P. III. §§ 257.


59. PLATE XIV. (Page 376.) Specimens of Ancient Sculpture. — Fig. 1. Dying Gladiator; cf. P. IV. §§ 186. 9. — Fig. 2. Head of Antinous; cf. P. IV. §§ 186. 10. — Fig. 2. Apollo Belvedere; cf. P. IV. §§ 186. 4. — Fig. 4. Gladiators Bichoros; cf. P. IV. §§ 186. 8. — Fig. 5. Laconos; cf. P. IV. §§ 186. 1. — Fig. 6. Hercules Farnese; cf. P. IV. §§ 186. 6.

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62. PLATE XVII. (Page 295.) Jewels and Sculptured Gems. Figs. 1 and 2. Specimens of the Aboruses; cf. P. IV. §§ 200. 2; § 193. P. II.
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§ 66. 6.—Fig. 3. A Roman seal; cf. P. IV. § 206.—Fig. 4, and figs. g, h, i, o, and r. Jewels for the ear and breast; cf. P. III. § 238. 2.—Fig. 5. Cupid, as on an ancient gem; cf. P. IV. § 198.—Fig. 6. Daedalus, as on an ancient gem; cf. P. IV. § 198.—Figs. 7 and 8. Gems bearing a Hermes and Hermeracles; cf. P. IV. § 164. 2.—Figs. a, b, c, d, e. Finger-rings, with gems inserted; cf. P. IV. § 206.

63. Plate XLVIII. (Page 408.) Specimen of Engraving on Gems; Bacchus, Satyrs, &c. See P. IV. § 211. 5; P. II. § 60.

64. Plate XLIX. (Page 411.) Illustrations pertaining to the Theatre.—Fig. 1. Plan of the Greek theatre; cf. P. IV. § 235.—Fig. 2. Plan of the Roman theatre; cf. P. III. § 238.—Fig. A. Edifice called Choragic Monument of Thrasylus; cf. P. IV. § 66. 3; P. I. § 115.—Fig. C. Choragic Monument of Lysicrates, called also Lantern of Demosthenes.—Fig. B B. A representation in Mosaic, found at Pompeii; cf. P. IV. § 189. 1.

65. Plate L. (Page 417.) Architectural Illustrations.—Figs. a, b, c, d, e. Columns, Egyptian, &c.; cf. P. IV. § 238. 3.—Figs. f, g, h, i, j, k, l. Grecian and Roman columns, exhibiting the different orders, &c.; cf. P. IV. § 238. 1.—Figs. m and n. Arches upon pillars; cf. P. IV. § 234.—Figs. p, q, s, u. Grecian capitals; cf. P. IV. § 238. 1.—Figs. o, r, t, v. Pillars; r and v. Gothic; o, Saracenic; t, Chinese; cf. P. IV. § 245.

66. Plate LI. (Page 422.) The Temple of Diana at Ephesus. Cf. P. IV. § 234. 3.


70. Plate LIV. (Page 448.) Roman Busts, with names annexed; taken from the Historic Gallery and Landon, as cited P. IV. § 187.
PART I.

CLASSICAL GEOGRAPHY AND CHRONOLOGY.
THE WORLD according to PTOLEMY, as given in Murray's Encyclopedia of Geography.

This Map is on a scale which allows only an outline of Ptolemy's System. The limits of the *Oriens Veteris Notus*, as here given, correspond in general with the boundary line described on the opposite page; we notice, however, that, on the north, the river Carabambes is not included; and on the west, the Atlantic coast is extended southward beyond Noti Coius or Notis Coius (Southern Horn), which was a little south of the point on this Map called Hesper Coius. It has been remarked that "the manuscripts of Ptolemy and the maps appear to have been copied by different hands, holding no communication with each other; and accordingly, in many instances, these two parts of the same work do not correspond."
INTRODUCTION.

§ 1. The earlier Greeks must have been very ignorant of the neighboring countries, for the scenes of some of the wildest fictions of the Odyssey were within a few hours sail of Greece. The account of the Argonautic expedition furnishes a still stronger proof of this, for these adventurers are described as having departed by the Hellespont and Euxine sea, and as having returned through the straits of Hercules; whence it manifestly appears, that at that time the Greeks believed that there was a connection between the Palus Mæotis (sea of Azof) and the Ocean. In those early ages the earth was supposed to be a great plain, and the ocean an immense stream which flowed around it and thus returned back into itself (ὑψώθοιος).

In later times, however, the commercial enterprise of the Athenians corrected these errors. Their ships sailed through the seas to the east of Europe and brought home such accurate information, that we find the description of these seas and the neighboring coasts nearly as perfect in ancient as in modern writers.—The expedition of Clearchus into Asia, related in the Anabasis of Xenophon (cf. P. V. § 243), and still more that of Alexander, gave the Greeks opportunities of becoming acquainted with the distant regions of the east.—The west of Europe was visited and described by the Phoenicians, who had penetrated even to the British Islands.

§ 2. All the astronomical and geographical knowledge of the ancients was embodied, in the second century after Christ, in two principal works by Claudius Ptolemy; one styled Μεταφυσικά, and the other Τεχνογραφία Υφήγησις. From the latter we derive our chief information respecting the limits of the ancient world, and the attainments of the Greeks and Romans in geography. (Cf. P. V. §§ 206, 207, 216, 218, 450—453.)

§ 3. The northern parts of Europe and Asia were known by name; an imperfect sketch of India limits their eastward progress; the dry and parched deserts of Africa prevented their advance to the south; and the Atlantic ocean limited the known world on the west. It must not be supposed that all the countries within these limits were perfectly known; we find, that even within these narrow boundaries, there were several nations, of whom the ancient geographers knew nothing but the name.

Let us attempt to trace a line, which would form a boundary including the whole of the earth that was known in the time of Ptolemy. We will begin at Ferro, one of the Insulae Fortunatae (Canary Islands), which, because it was the most westerly land known, was taken by Ptolemy for his fixed meridian. Our line extending hence northerly would include the British Isles and the Shetland Isles; the latter are probably designated by the Thule of the ancients, according to d'Anville, although some have supposed it was applied to Iceland. From the Shetland Isles the line would pass through Sweden and Norway probably: perhaps around the North Cape, as it has been thought that this must be the Rubes Prouontorium of Ptolemy. The line would, in either case, be continued to the White Sea at the mouth of the river Dwina, which seems to be described by Ptolemy under the name Carambucis. Thence it would extend to the Ural Mountains, which were partially known by the name of Hyperborei; near which the poets located a people of the same name (Virg. Georg. i. 240), said to live in all possible felicity. From these mountains the line would pass along by Scythia to the northern part of the Beliar Tag mountains, the ancient Imaus. Crossing these, it enters the region of Kashgar (in Chinese Tar-
tary), called by Ptolemy Casio Regio; a region of which, however, he evidently knew little. Our line would be continued thence to the place called by the ancients Sera; which is most probably the modern Kan or Kan-tcheou, near the north-west corner of China and the termination of the immense wall separating China and Tartary. From Sera or Kan, it must be carried over a region, probably wholly unknown to the ancients, to a place called Thyme in the country of the Sino; this place was on the Cotarias, a river uniting with the Venus, which is supposed to be the modern Ganges. On the coast, which we now approach with our line, the most easterly point (that is particularly mentioned) is thought to be Point Condor, the southern extremity of Cambodia; this was called the Promontorium Satyrorum, and some small islands adjacent Isulae Satyrorum, because monkeys were found here, whose appearance resembled the fabled Satyrs. The general ignorance respecting this region is obvious from the fact, that it was imagined, that beyond the Promontory of Satyrs the coast turned first to the south, and then completely to the west, and thus proceeded until it joined Africa. From the point or cape just named, the boundary we are tracing would run around the Auroza Chersonesium, or peninsula of Malaya or Malacca, take in the coast of Sumatra, anciently called Jabadis Insulae, and pass to Taprobana or Salice, the modern Ceylon. Thence sweeping around the Maldives, called by Pto
I. OF EUROPE.

§ 6. Europe, though the smallest, is, and has been for many ages, the most important division of the earth. It has attained this rank from the superiority in arts and sciences, as well as in government and religion, that its inhabitants have long possessed over degraded Asia and barbarous Africa. — It derives its name from Europa, the daughter of Agenor, a Phoenician king, who being carried away, according to the mythical tales (P. II. § 23), by Jupiter under the disguise of a bull, gave her name to this quarter of the globe.

§ 7. The boundaries of ancient Europe were nearly the same as those of modern Europe; but we learn from Sallust that some geographers reckoned Africa a part of Europe. The northern ocean, called by the ancients the Icy or Saturnian, bounds it on the north; the north-eastern part of Europe joins Asia, but no boundary line is traced by ancient writers; the remainder of its eastern boundaries are the Palus Maeotis, Cimmerian Bosporus, Euxine sea, Thracian Bosporus, Propontis, Hellespont, and Ægean sea; the Mediterranean sea is the southern and the Atlantic ocean the western boundary.

§ 8. The countries of the MAINLAND of Europe may be arranged, for convenience, in the present geographical sketch, in three divisions: the northern, middle, and southern. The islands may be considered in a separate division. — The northern part of Europe can scarcely be said to have been known to the ancients until the unwearied ambition of the Romans stimulated them to seek for new conquests in lands previously unnoticed. From these countries, in after times, came the barbarian hordes who overran Europe, and punished severely the excesses of Roman ambition. — The southern division contains the countries, which, in ancient times, were the most distinguished in Europe for their civilization and refinement.

The Northern countries, with their ancient and modern names, were the following: Sca
dinavia, Norway and Sweden; Chersonesus Cim
erica, Jutland, or Den-
mark; SARMATIA, Russia; GERMANIA, Germany.—The Middle countries were the following: GALLIA, France and Switzerland; VINDELICIA, Swabia; RHETIA, country of the Grisons; NORICUM, Austria; PANONIA, Hungary; ILLYRicum, Croatia and Dalmatia; MESIA, Bosnia, Servia, and Bulgaria; DACIA, Transylvania and Walachia.—In the Southern division we include HISPANIA, Spain and Portugal; ITALIA, Italy; THRACIA, MACEDONIA, and GRECIA, all lately comprehended under the Turkish Empire.

I. THE NORTHERN COUNTRIES OF EUROPE.

§ 9. SCANDINAVIA, or Scandia, by the Celts called Lochlin, was falsely supposed to be a large island. The inhabitants were remarkable for their number and ferocity; they subsisted chiefly by piracy and plunder. From this country came the Goths, the Heruli, the Vandals, and at a later period, the Normans, who subjugated the south of Europe.

§ 10. The Chersonesus Cimmeria, a large peninsula at the entrance of the Baltic, was the native country of the Cimbri and the Teutones, who after devastating Gaul invaded the northern part of Italy, and made the Romans tremble for the safety of their capital. They defeated the consuls Manlius and Servilius with dreadful slaughter, but were eventually destroyed by Marius.

§ 11. SARMATIA included the greater part of Russia and Poland, and is frequently confounded with Scythia. This immense territory was possessed by several independent tribes, who led a wandering life like the savages of North America. The names of the principal tribes were the Sauromate, near the mouth of the Tanais, and the Geloni and Agathyrsi, between the Tanais and the Borysthenes. The latter were called Hamaxobii from their living in wagons. Virgil gives them the epithet picti, because they, like the savages of America, painted their bodies to give themselves a formidable appearance.—From these districts came the Huns, the Alans and Roxolani, who aided the barbarians formerly mentioned (§ 8) in overthrowing the Roman empire.

The peninsula, now known by the name of the Crimea, or Crim Tartary, was anciently called the Chersonesus TAURICA. Its inhabitants, called Tauri, were remarkable for their cruelty to strangers, whom they sacrificed on the altar of Diana. From their cruelty the Euxine sea received its name; it was called Euxine (favorable to strangers) by antiphrasis, or euphemism. —The principal towns of the Tauric Chersonese were Panticapaeum (Kerche), where Mithridates the Great died; Sapfoes (Procop), and Theodosia (Kaffa).—At the south of this peninsula, was a large promontory, called from its shape Criu-Metopon, or the Ram's Forehead.

§ 12. Ancient Germany, GERMANIA, is, in many respects, the most singular and interesting of the northern nations. In the remains of its early language, and the accounts of its civil government, that have been handed down to us, the origin of the English language and constitution may be distinctly traced. The inhabitants called themselves Wer-men, which in their language signifies War-men, and from this hostile designation the Romans named them, with a slight change, Ger-men. —The boundaries of ancient Germany were not accurately ascertained, but the name is generally applied to the territories lying between the Rhine and the Vistula, the Baltic Sea and the Danube.

§ 13. These countries were, like Sarmatia, possessed by several tribes, of whom the principal were the Hermione and Suevi, who possessed the middle of Germany. —The tribes on the banks of the Rhine were most known to the Romans. The chief of these were the Fristi, through whose country a canal was cut by Drusus, which being increased in the course of time formed the present Zuyder Zee; the Cheruscui, who under the command of Arminius destroyed the legions of Quintilius Varus; the Sicambri, who were driven across the Rhine by the Catti, in the time of Augustus; the Catti, the most warlike of the German nations, and most irreconcilable to Rome; the Marcomanni, who were driven afterwards into Bohemia by the Alamanni, from which latter people Germany is, by the French, called Allemagne. —Near the Elbe were the Angli and Saxones, progenitors of the English, and the Longobardi, who founded the kingdom of Lombardy, in the north of Italy. The nations on the Danube were the Hermunduri, steadfast allies of the Romans; the Marcomanni, who retired hither after their expulsion from the Rhine; the Narisii and Quadi, who waged a dreadful war with the Romans during the reign of Marcus Aurelius.

§ 14. The Germans had no regular towns, and indeed a continuity of houses was forbidden by their laws. The only places of note were, consequently, forts built by the Romans, to repress the incursions of the natives.—A great part of Germany was occupied by the Hercynian forest, which extended, as was said, nine days' journey from south to north, and more than sixty from west to east. A portion of the Sylvia Hercynia is now called the Black Forest, which still has its fabled terrors.

§ 15. The largest river in the northern division of Europe was the Rha, now Wolga. It was called Atel or Etel by the Byzantine writers (P. V. § 239a) and others in the
middle ages. It had 70 mouths discharging, and with more water formerly than now into the Mare Caspium. It was in part the eastern boundary of Europe, separating Sarmatia from Scythia.—The river next in size was the Borysthenes, called in the middle ages Dunapris, whence its modern name Dnieper. Just at its entrance into the Pontus Euxinus, it was joined by the Hypanis, called in the middle ages Bogus, and now the Bug. The long narrow beach at the mouth of the Borysthenes was called Dromus Achilles.—Between the Borysthenes and the Rhine was the Tanais, the present Don, which separated Sarmatia Europe from Sarmatia Asiaeica, and flowed into the Pallas Moeotis or modern sea of Azof; near its mouth was a city of extensive commerce, called Tanais Emporium. The strait connecting the Pallas Moeotis with the Euxine was called Boophorus Cimmerius.—Another river discharging into the Pontus Euxinus, was the Tyzas, the modern Dniester; it flowed between Sarmatia and Dacia, and formed in part the southern boundary of what is included in our northern division of Europe.—Two rivers, from sources near those of the Tyzas, flowed in a northerly course to the Baltic, the ancient Sinus Codanus; they were the Vistula, still so called, and the Vider or Oder. The principal streams discharging into the Oceaus Germanicus were the Albus, Elbe, and the Rhenus, Rhine, which formed the western boundary of the division of Europe now under notice, dividing Germany and Gallia.

II. THE COUNTRIES OF THE MIDDLE OF EUROPE.

§ 16. We will begin with Gallia, which is at the western extremity of the division. The Romans called this extensive country Gallia Transalpina, to distinguish it from the province of Gallia Cisalpina in the north of Italy. The Greeks gave it the name of Galatia, and subsequently western Galatia, to distinguish it from Galatia in Asia Minor, where the Gauls had planted a colony.

Ancient Gaul comprehended, in addition to France, the territories of Flanders, Holland, Switzerland, and part of the south-west of Germany. Its boundaries were the Atlantic ocean, the British sea, the Rhine, the Alps, the Mediterranean, and the Pyrenees.—The country, in the time of Julius Caesar, was possessed by three great nations, divided into a number of subordinate tribes. Of these the Celts were the most numerous and powerful; their territory reached from the Sequana, Seine, to the Garumna, Garonne; the Belgae lay between the Sequana and lower Rhine, where they united with the German tribes; the Aquitani possessed the country between the Garumna and the Pyrenees.

§ 17. Augustus Caesar divided Gaul into four provinces; Gallia Narbonensis, Aquitania, Gallia Celtaica, and Belgica.

Gallia Narbonensis, called also the Roman province, extended along the sea coast from the Pyrenees to the Alps; including the territory of the modern provinces, Languedoc, Provence, Dauphine, and Savoy. It contained several nations, the principal of which were the Allobroges, Salyes, and Volove. The principal cities were Narbo Martius, the capital (Narbonne); Massilia (Marseilles), founded by an Ionian colony from Phocaea, in Asia Minor; Forum Julii (Freyus); Aqua Sextia (Aix); and Nemiunus (Nimyse), whose importance is manifest in the grandeur of its still existing remains.

Among the interesting monuments at Nimes are, the Square House, and the Arena; the latter being an amphitheatre, or circus, of the Doric order, with walls composed of enormous masses of stone united with wonderful skill, 1200 feet in circumference, capable of holding, it is said, 16,000 or 17,000 persons; the former, a temple, 76 feet long, 38 broad, and 43 high; adorned with 30 beautiful Corinthian columns. (Cl. Seneque et Monard, cited P. IV. § 325. 3.—Müllen, Voyage dans les Départements du Midi.)

Aquitania, extended from the Pyrenees to the Liger (Loire). The principal nations were the Tarbelli, south of the Garumna, and the Santones, Pictones, and Lemovices, north of that river. The chief towns were Mediolanum (Saintes); Portus Santonum (Rochelle); and Uxellodunum.

Gallia Celtica, or Lugdunensis, lay between the Liger and Sequana.—The country along the coast was called Armorica, the inhabitants of which were very fierce and warlike.—The principal nations were the Segusiani, Aquitani, Mandubii, Parisii, and Rhotenses. The principal cities were Lugdunum (Lyons), founded by Munatius Plancus after the death of Julius Caesar; Bibroniae, called afterwards Augustodunum (Auum); Alesia (Alise), the last city of Gaul that resisted the arms of Caesar; and Portus Briesates (Brest), near the Promontorium Gobanum (Cape St. Malo).

Lutetia Parisiorum (Paris) was built by the Parisii, on a swampy island, before the time of Christ, but was of no importance until A. D. 360, when the Emperor Julian went into winter quarters there, and erected a palace for himself.

The remainder of Gaul was included in the province Belgica. This contained a great number of powerful states; the Helvetii occupying that part of modern Switzerland included between Locus Lemansus (the lake of Geneva) and Locus Brigantius (the lake of Constance); the Sequani, possessing the present province of Franche Comté; and the Batavi, who inhabited Holland.—That part of Blegic Gaul adjoining the Rhine below Helvetia was called Germania, from the number of German tribes.
who had settled there, and was divided into Superior or Upper, the part nearer the sources of the Rhine, and Inferior or Lower, the part nearer its mouth. The principal of these tribes were the Treveri, Ubii, Menapii, and Nervii. In the country of the Treveri was the extensive forest Ardennia (Ardennes), traces of which still remain.

§ 18. The principal mountains of Gaul were Cevenna (the Cevennes), in Languedoc; Vogesus (the Vauge), in Lorraine; and Alpes (the Alps).—The Alpes were subdivided into Alpes Maritima, joining the Etumian coast; Cottia, over which Han- nibal is supposed to have passed; Graisse, so called from the passage of Hercules; Pennina, so called from the appearance of their tops (from penna, a wing); Rhatico, joining the Rheta; Norico, bordering Noricum; Pannonico; and Julia, the eastern extremity, terminating in the Sinus Flanaticus (Bay of Carnero), in Liburnia.

The chief rivers of Gaul were Rhenum (the Rhine); this river, near its mouth, at present divides itself into three streams, the Waal, the Leck, and the New Isel; the last was formed by a great ditch cut by the army of Drusus; the ancient mouth of the Rhine, which passed by Leyden, has been choked up by some concussion of nature not mentioned in history; Rhodanus (the Rhone), joined by the Arar (Saone); Garumna (Garonne), which united with the Duranius (Dordogne); Liger (the Loire), joined by the Elaver (Allier); and Sequana (the Seine).

The principal islands on the coast of Gaul were Uzantis (Ushant); Uliaros (Oleron); Cesarea (Jersey); Sarnia (Guernsey); and Rituna (Alderney); on the south coast were the Etuchades or Liguistudes insule (isles of Hieraes).

§ 19. The government of ancient Gaul, previous to the Roman invasion, was aristocratical, and so great was their hatred of royalty, that those who were even suspected of aiming at sovereignty, were instantly put to death. The priests and nobles, whom they called Druids and knights, were the statesmen and magistrates of the state. The peasantry were esteemed as slaves; a person, the Gauls are said to have been generally fair-complexioned, with long and ruddy hair, whence their country is sometimes called Gallia Comata, or Hairy Gaul. Insubordination they are described as fatal, and of ungovernable fury when provoked; their first onset was very impetuous, but if vigorously resisted they did not sustain the fight with equal steadiness.

§ 20. The history of Gallia before the invasion of the Romans is involved in obscurity; we only know that it must have been very populous from the numerous horses who at different times emigrated from Gaul in search of new settlements. They seized on the north of Italy, which was from them called Cisalpine Gaul; they colonized part of Germany; they invaded Greece; and one tribe penetrated even to Asia, where, mingling with the Greeks, they seized on a province, from thence called Gallatia or Gallo-Grecia. Another body of Gauls, under the command of Brennus, seized and burned Rome itself; and though they were subsequently routed by Camillus, the Romans ever looked on the Gauls as their most formidable opponents, and designated a Gallic war by the word Tamulatus, implying that it was as dangerous as a civil war.

§ 21. The alliance between the people of Massilia (Marseilles) and the Romans furnished the latter people with a pretext for intermeddling in the affairs of Gaul, which they eagerly embraced. The first nation whom they attacked was the Saiyes, who had refused them a passage into Spain; the Saiyes were subdued by Caius Sextius, who planted a colony called after his name, Aquin Septiae; about four years after, the greater part of Gallia Narbonensis was subdued by Quintus Martius Rex, who founded the colony Narbo Martius, and made it the capital of the Roman province. After the subjugation of Gallia Narbonensis, the Gauls remained un subdued until the time of Caesar, who after innumerable difficulties conquered the entire country, and subdued it to the Roman dominions.

Though grievously oppressed by the Roman governors, the Gauls under the emperors made rapid advances in civilization; they are particularly noticed for their success in eloquence and law. A curious circumstance of the mode in which these studies were pursued is recorded by many historians; an annual contest in eloquence took place at Lugdunum, and the vanquished were compelled to blot out their own compositions, and write new orations in praise of the victors, or else be whipped and plunged into the Arr.—See Thierry, Histoire des Gaulois. Par. 1826. 3 vols. 8.

§ 22. The country called Vindelicia was situated between the sources of the Rhenum (Rhine), and the Danubius or Ister (Danube). Its chief town was Augusta Vindelicorum (Augsburg), celebrated for the confession of the protestant faith, presented by Melancthon to the Diet assembled there at the commencement of the Reformation. Between Vindelicia and the Alps was Rhaetia, containing rather more than the present territory of the Grisons. Its chief towns were Curia (Coire), and Tridentum (Trent), where the last general council was assembled. Vindelicia and Rhaetia were originally colonized by the Tuscans, and for a long time bravely maintained their independence. They were eventually subdued during the reign of Augustus Caesar, by Drusus the brother of Tiberius.

§ 23. Noricum lay to the east of Vindelicia, from which it is separated by the rive Innis (Inn). Its savage inhabitants made frequent incursions upon the Roman territories, and were, after a hotly struggle, subdued by Tiberius Caesar. The iron of Noricum was very celebrated, and swords made in that country were highly valued. East of Noricum was Pannonia, also subdued by Tiberius. It was divided into Superior, the chief town of which was Vindobona (Vienna); and Inferior, whose capital was Sirmium, a town of great importance in the later ages of the empire. Noricum is now called Austria, and Pannonia, Hungary.

§ 24. The boundaries of Illricum have not been precisely ascertained; it occu
pied the north-eastern shores of the Adriatic, and was subdivided into the three provinces of 

Jugia, Liburnia, and Dalmatia. It included the modern provinces, Croatia, Bosnia, and Sclavonia.—The chief towns were Salona, near Spalatro, where the emperor Dioclesian retired after his resignation of the imperial power; Epidaurus or Dioclea (Ragusa Vecchio), and Ragusa.

The Ilyrians were infamous for their piracy and the cruelty with which they treated their captives; they possessed great skill in ship-building, and the light galleys of the Liburnians contributed not a little to Augustus's victory at Actium.—The Romans declared war against the Ilyrians, in consequence of the murder of their ambassadors, who had been basely massacred by Tenta, queen of that country. The Ilyrians were obliged to beg a peace on the most humiliating conditions, but having again attempted to recover their former power, they were finally subdued by the praetor Anicius, who slew their king Gentius, and made the country a Roman province.

§ 25. Mæsia lay between Mount Haemus (the Balkan) and the Danube, which after its junction with the Savus was usually called Ister. It was divided into Superior, the present province of Servia, and Inferior, now called Bulgaria. Part of Mæsia Superior was possessed by the Scordisci, a Thracian tribe; next to which was a district called Dardania; that part of Mæsia Inferior near the mouth of the Danube was called Puntus, which is frequently confounded with Pontus, a division of Asia Minor. —The principal cities in Mæsia Superior were Singidunum (Belgrade), at the confluence of the Save and Danube; Nicopolis, built by Trajan to commemorate his victory over the Dacians; and Naisus (Nissa), the birthplace of Constantine the Great.—In Mæsia Inferior were Mexianopolis, the capital; Tomi, the place of Ovid's banishment; Odessus, south of Tomi, and Agissus, near which was the bridge built by Darius in his expedition against the Scythians.

§ 26. Dacia lay between the Danube and the Carpathes, or Alpes Bastarnica (Carpathian or Krapack mountains); including the territory of the modern provinces, Transylvania, Moldavia, and Wallachia. The celebrated Hercynian Forest, Sylvia Hercynia (cf. § 14), stretched over the north and west part of it. Dacia was inhabited by two Scythian tribes, the Daci and Gete, who for a long time resisted every effort to deprive them of their freedom; they were at length subdued by Trajan.

After having conquered the country, Trajan joined it to Mæsia by a magnificent bridge over the Danube, traces of which still exist. His successor, Adrian, influenced either by jealousy of his predecessor's glory, or believing it more expedient to contract than to extend the bounds of the empire, broke down the bridge, and left Dacia to its fate.—This country was of considerable importance to the Romans on account of its gold and silver mines. In 1807, an interesting monument of Roman writing was found in one of these mines. (C. 1. IV. ii. 113. 3.)

A people has been found among the Wallachsians, that now speak a language very similar to the Latin, and are therefore supposed to be descended from the Roman colonists.—Mr. Brewer says he found so many words common to the Latin and the Wallachian, that by means of the Latin he could converse on common subjects with a Wallachian merchant at Constantinople.—J. Brewer, Residence at Constantinople in 1827, &c. New Haven, 1830. 12.—Cl. Walsh's Journey from Constantinople.

III. THE COUNTRIES INCLUDED IN THE SOUTHERN DIVISION OF EUROPE.

§ 27. In treating of this division we will also commence with the most western country, which was Hispania. This name included the modern kingdoms of Spain and Portugal. The country was also called Iberia, Hesperia, and (to distinguish it from Italy, sometimes termed Hesperia, from its western situation,) Hesperia Última. The Romans at first divided it into Hispania Citerior, or Spain at the eastern side of the Iberus, and Hispania Ulterior, at the western side; but by Augustus Caesar, the country was divided into three provinces, Tarraconensis, Baetica, and Lusitania. Like the provinces of Gaul, these were inhabited by several distinct tribes.

§ 28. Tarraconensis exceeded the other two provinces together, both in size and importance. It extended from the Pyrenees to the mouth of the Durius, on the Atlantic, and to the Orospedia Mons separating it from Baetica, on the Mediterranean; and received its name from its capital, Tarracon (Tarragona), in the district of the Costani.

The other principal towns were Saguntum, on the Mediterranean, whose siege by Hannibal caused the second Punic war; some remains of this city still exist, and are called Murviedro, a corruption of Muri veteres (old walls); Cartago Nova (Cartagena), built by Asdrubal, the brother of Hannibal, also on the Mediterranean: in the interior, north-east of the capital, Ilerda (Lerida), the capital of the Ilergetes, where Caesar defeated Pompey's lieutenants, Afranius and Petreius; Numantia, near the sources of the Durius, whose inhabitants made a desperate resistance to the Roman invaders, and, when unable to hold out longer, burned themselves and the city sooner than yield to the conquerors: Bibbio, the birthplace of Martial, among the Celtiberi; Caesar Augusta (Saragosse), capital of the Edetani; Toletum (Toledo); Complutum (Alcala); and Kibora (Talavera), in the same district; Calagurris, in the territory of the Vascones, whose inhabitants suffered dreadfully from famine in the Sertorian war, being reduced to such straits, that the inhabitants (as Juvenal says) actually devoured each other. Near the modern town of Segovia, retaining the name and site of Segovia among the Arevaci, are the remains of a splendid aqueduct, built by Trajan. Calle (Oporto), at the mouth of the Durius, was also called Portus Gallorum, from some Gauls who settled there, and hence the name of the present kingdom of Portugal.—The north
of Tarraconensis was possessed by the Cantabri, a fierce tribe, who for a long time resisted the utmost efforts of the Romans; their territory is the modern province of Biscay.

§ 29. The southern part of Spain, between the Anas and Mediterranean, was called Bætica, from the river Bætis. Its chief towns were Corduba (Cordova), at first called Colonvia Patricia, the birthplace of the two Seneceis, and the poet Lucian; in this town are the remains of a splendid mosque, built by the Moorish king, Almanzor; it is more than 500 feet long, and 400 wide; the roof is richly ornamented, and supported by 800 columns of alabaster, jasper, and black marble; Hispalis (Seville); Italica, the native city of Trajan, Adrian, and the poet Silius Italicus; Custula, called also Parnassia, built by the Carthaginians; all on the Bætis.—The south-western extremity of Bætica was possessed by a Phœnician colony, called the Bastauti Peeni, to distinguish them from the Libyan Peeni, or Cartaghiannians; their capital was Gades (Cadiz), on an island at the mouth of the Bætis; near it were the little island Tartessus, now part of the continent, and Junonia Promontorium (Cape Trafalgar).—At the entrance of the straits of Hercules or Gades, stood Carteia, on mount Calpe, which is now called Gibraltar, a corruption of Gebel Tariq, i.e., the mountain of Tariq, the first Moorish invader of Spain. Mount Calpe and mount Abyla (on the opposite coast of Africa) were named the pillars of Hercules, and supposed to have been the boundaries of that hero’s western conquests. North of this was Munda, where Caesar fought his last battle with Labienus, and the sons of Pompey.

Lusitania, which occupied the greatest part of the present kingdom of Portugal, contained but few places of note; the most remarkable were Augusta Emerita (Merida) and Olisippo (Lisbon), said to have been founded by Ulysses.

§ 30. The principal Spanish rivers were, Iberus (Ebro); Tagus (Tajo); Durius (Douro); Bætis (Guadalquivir); Anas (Guadiana).—The promontory at the north-western extremity of the peninsula was named Artabrum or Celtice (Finisterro); that at the south-western, Sacrum, because the chariot of the sun was supposed to rest there; it is now called Cape St. Vincent.

§ 31. Spain was first made known to the ancients by the conquests of Hercules. In later times the Carthaginians became masters of the greater part of the country; they were in their turn expelled by the Romans, who kept possession of the peninsula for several centuries. During the civil wars of Rome, Spain was frequently devastated by the contending parties. Here Sertorius, after the death of Marius, assembled the fugitives of the popular party, and for a long time resisted the armies of Sylla: here, Afranius and Petreius, the lieutenants of Pompey, made a gallant stand against Julius Cæsar; and here, after the death of Pompey, his sons made a fruitless effort to vindicate their own rights, and avenge their father’s misfortunes.—Upon the overthrow of the Roman empire, Spain was conquered by the Vandals, who gave to one of the provinces the name Vandalusia, now corrupted into Andalusia.

ITALIA.

§ 32. Italy, ITALIA, has justly been denominated the garden of Europe both by ancient and modern writers, from the beauty of its climate and the fertility of its soil. The Italian boundaries, like those of Spain, have remained unaltered; on the north are the Alps, on the east the Adriatic, or upper sea, on the south the Sicilian strait, and on the west the Tuscan, or lower sea. By the poets the country was called Saturnia, Ausonia, and Ænotria; by the Greeks it was named Hesperia, because it lay to the west of their country.

Italy has always been subdivided into a number of petty states, more or less independent of each other. We shall treat it as comprehended in two parts, denominated the northern and southern; and as the chief city and capital of the country is of such celebrity, shall enter into a more particular description of Rome; adopting the following arrangement; 1. The Geography of the northern portion of Italy; 2. The Geography of the southern portion; 3. The Topography of the city of Rome.

§ 33. (1) Geography of the Northern portion of ITALIA. The principal ancient divisions of this part, were Gallia Cisalpina, Etruria, Umbria, Picenum, and Latium.

Gallia Cisalpina, called also Togata, from the inhabitants adopting, after the Social war, the toga, or distinctive dress of the Romans, lay between the Alps and the river Rubicon. It was divided by the river Erindus, or Padus, into Transpadana, at the north side of the river, and Cispadana at the south; these were subdivided into several smaller districts.

North of the Padus, or Po, was the territory of the Taurini, whose chief town, Augusta Taurinarum, is now called Turin; next to these were the Insubes, whose principal towns were Mediolanum (Milan); and Ticinum (Pavia), on the river Ticinus, where Hannibal first defeated the Romans, after his passage over the Alps; the Cenomanni, possessing the towns of Brixia (Brescia); Cremona; and Mantua, the birthplace of Virgil; and the Euganei, whose chief towns were Tridentum (Trent); and Verona, the birthplace of Cælius.—Next to these were the Veneti and Carni; their chief towns were Patavium (Padua), the birthplace of Livy, built by the Trojan Antenor, after the destruction of Troy; and Aquileia, retaining its former name but not
former consequence; it is celebrated for its desperate resistance to Attila king of the Huns. Next to these was the province Histria, or Istria; chief town, Tergeste (Trieste).

South of the Po where the territories of the Ligures; chief towns, Gemina (Genoa), on the Sinus Ligusticus (Gulf of Genoa); Portus Herculis Monaci (Monaco), and Nicca (Nice); the territory of the Boi, containing Bononia (Bologna); Mutina (Modena), where Brutus was besieged by Antony; Parma, and Piacentia; and the country of the Lingones, whose chief town was Ravena, where the emperors of the west held their court, when Rome was possessed by the barbarians.

§ 34. Cisalpine Gaul contained the beautiful lakes Verlanus (Maggiore); Bemacus (Di Gardi), and Larius, the celebrated lake of Como, deriving its modern name from the village Comun, near Pliny’s villa.

The rivers of this province were the Eridanus or Padus (Po), called by Virgil the king of rivers, which rises in the Cottian Alps, and receiving several tributary streams, especially the Ticinus (Tesino) and Mincius (Mincio), falls into the Adriatic; the Athesia (Adige), rising in the Rhaetian Alps; and the Rubicon (Rugone), deriving its source from the Apennines, and falling into the Adriatic.

§ 35. The inhabitants of Cisalpine Gaul were, of all the Italian states, the most hostile to the power of Rome; they joined Hannibal with alacrity when he invaded Italy, and in the Social war they were the most invertebrate of the allied states in their hostility.—When the empire of the west fell before the northern tribes, this province was seized by the Longobardi, from whom the greater part of it is now called Lombardy. In the middle ages it was divided into a number of independent republics, which preserved some sparks of liberty, when freedom was banished from the rest of Europe.

§ 36. Etruria extended along the coast of the lower or Tuscan sea, from the small river Macra, to the mouth of the Tiber.

The most remarkable towns and places in Etruria were: the town and port of Luna, at the mouth of the river Macra; Pisa (Pisa); Florentia (Florence); Portus Herculis Lebourni (Leghorn); Pistoia, near which Catiline was defeated; Perusia, near the lake Trasimene, where Hannibal obtained his third victory over the Romans; Clusium, the city of Porrensis; Falerii (Bolsena), where Scipius, the infamous minister of Tiberius, was born; Falerii (Falari), near mount Soracte, the capital of the Falisci, memorable for the generous conduct of Camillus while besieging it; Veii, the ancient rival of Rome, captured by Camillus after a siege of ten years; Cere, or Agylia (Cars Veteri), whose inhabitants hospitably received the Vestal virgins, when they fled from the Gauls, in reward for which they were made Roman citizens, but not allowed the privilege of voting, whence, any Roman citizen who lost the privilege of voting was said to be enrolled among the Carites; Centum Cella (Civita Vecchia), at the mouth of the Tiber, the port of modern Rome.

§ 37. The principal rivers of Etruria were the Arno (Arno), rising in the Apennines and falling into the sea near Pisa; and the Tiber, which issuing from the Umbrian Apennines, and joined by the Nar (Nera) and Anio (Teverone), running in a south-westerly direction, falls into the sea below Rome.

The Etrurians were called by the Greeks, Tyrrheni; they are said to have come originally from Lydia in Asia Minor, and to have preserved traces of their oriental origin, to a very late period. From them the Romans borrowed their emblems of regal dignity, and many of their superstitious observances, for these people were remarkably addicted to auguries and soothsaying. They attained distinguished excellence in art (cf. P. IV. § 109, 110); interesting monuments of which still exist (cf. P. IV. § 173).

§ 38. Umbria was situated east of Etruria, and south of Cisalpine Gaul, from which it was separated by the Rubicon. The principal river of Umbria was the Metaurus (Metro), where Asdrubal was cut off by the consuls Livius and Nero while advancing to the support of his brother Hannibal. Its chief towns; Ariumini (Romina), the first town taken by Caesar, at the commencement of the civil war; Pessanum (Pesaro). Sena Signa (Camigagna), built by the Galli Senones; Camerinum; Spoletium (Spotto), where Hannibal was realissed after his victory at Thrasymene.

The memory of this repulse is still preserved in an inscription over one of the gates, hence called Porta di Fuga. "Here also is a beautiful aqueduct carried across a valley, three hundred feet high." W. F. Fole, p. 342, as cited P. IV. § 186. 6.

§ 39. Picenum lay to the east of Umbria, on the coast of the Adriatic. Its principal towns were, Asculum (Ascoli), the capital of the province, which must not be confounded with Asculum in Apulia, near which Pyrrhus was defeated; Corfinium (San Ferino), the chief town of the Feligni; Sulmo, the birthplace of Ovid; and Ancona, retaining its ancient name, founded by a Grecian colony.

Close to the harbor of Ancona is a beautiful triumphal arch erected in honor of Trajan; the pillars are of Parian marble, and still retain their pure whiteness and exquisite polish, as if fresh from the workmen’s hands. The celebrated chapel of Loreto is near Ancona.

South of Picenum and Umbria, were the territories of the Marsi and Sabini. The for men were a rude and warlike people; their capital was Marrinum, on the Lacus Fucinus. This lake Julius Caesar vainly attempted to drain. It was afterwards partially efcected by Claudius Caesar, who employed thirty thousand men for eleven years, in cutting a swim for the waters through the mountains from the lake to the river Liris; when
every thing was prepared for letting off the waters, he exhibited several splendid nava.
games, shows, &c; but the work did not answer his expectations, and the canal, being
neglected, was soon choked up, and the lake recovered its ancient dimensions.—The
Sabine towns were Cures, whence the name Quirites is by some derived (cf. § 53); Reate, near which Vespasian was born; Antemum, the birthplace of Sallust; Campi-
tumerium, and Fidenae. Mons Sacer, whither the plebeians of Rome retired in their
contest with the patricians, was in the territory of the Sabines. In these countries were
the first enemies of the Romans, but about the time of Camillus the several small states
in this part of Italy were subjugated.

§ 40. Latium, the most important division of Italy, lay on the coast of the Tuscan
sea, between the river Tiber and Liris; it was called Latium, from lateo, to lie hid,
because Saturn is said to have concealed himself there, when dethroned by Jupiter.
The chief town was Rome (see § 51 ss). Above Rome on the Tiber, stood Tibur (Tivoli),
built by an Argive colony, a favorite summer residence of the Roman
nobility, near which was Horace's favorite country seat (P. III. § 326); south of Rome,
Tusculum (Frescati), remarkable both in ancient and modern times, for the salubrity
of the air and beauty of the surrounding scenery; it is said to have been built by Tele-
gonus, the son of Ulysses; near it was Cicero's celebrated Tusculan villa; east of
Tusculum, Fraseste (Palestrina), a place of great strength both by nature and art,
where the younger Marius perished in a subterranean passage, while attempting to
escape, when the town was besieged by Sulla: south of Tusculum, Longa Alba, the
parent of Rome, and near it the small town of Albiddle, Pedum, and Gabii, betrayed to
the Romans by the well-known artifice of the younger Tarquin.—On the coast, at the
mouth of the Tiber, stood Ostia, the port of ancient Rome, built by Ancus Marius;
south of this were Laurentum, Lavinium (built by Æneas and called after his wife La-
vinia), and Ardea, the capital of the Rutuli, where Camillus resided during his exile.
South of these were the territories of the Volsci, early opponents of the Romans; their
chief cities were Antium, where there was a celebrated temple of Fortune; Sessa
Pometia, the capital of the Volsci, totally destroyed by the Romans; and Coriol,
from the capture of which Caius Marius was named Coriolanus.

South of the Volsci, were the town and promontory of Circeii, the fabled residence of
Circe; Aenxur (Terracina), on the Appian Way; the town and promontory Caieta,
deriving its name from the nurse of Æneas, who was there interred; Formia, near which
Cicero was assassinated by command of Antony; and, at the mouth of the
Liris, Minturnæ, near which are the Pontine or Pomptine Marshes, in which the elder
Marius endeavored to conceal himself when pursued by his enemies. The Pontine
Marshes extended through a great part of Latium, and several ineffectual efforts have
been made to drain them. The exhalations from the stagnant water have always made
the surrounding country very unhealthy.—On the confines of Campania were Apriuauum,
the birthplace of Marius and Cicero, the rude soldier and the polished statesman
Agriuam, the birthplace of Juvenal; and Sinauua, celebrated for its mineral waters,
originally called Sinope.

§ 41. The principal rivers of Latium were the Anio (Teverone); the Allia, on the
banks of which the Gauls defeated the Romans with dreadful slaughter; and the
Cremera, where the family of the Fabii, to the number of three hundred, were de-
stroyed by an ambuscade, while carrying on war at their own expense against the
Yeientes; these three rivers fall into the Tiber; the Liris (Garigliano), which divided
Latium from Campania, falls into the Tuscan sea.—The principal lakes were named
Lacus Albulus (Solfataras), remarkable for its sulphurous exhalations, and the adjoin-
ing grove and oracle of Faunus; Lacus Regillus, near which Posthumius defeated
the Latins, by the assistance of Castor and Pollux as the Romans believed; and La-
cus Albus, near which was Mount Albanus where the solemn sacrifices called
Feriae Latine were celebrated.

The capital of Latium, in the reign of King Latinus, was Laurentum; in the reign of Æneas,
Lavinium; in the reign of Ascarius, Longa Alba; but all these were eclipsed by the superior
grandeur of Rome. The several independent states were subdued by the Romans in the earlier
ages of the republic.

§ 42. (2) Geography of the Southern portion of Italia. The southern part of Italy
was named Magna Gracia, from the number of Greek colonies that at different periods
settled there. It was divided into Campania, Samnium, Apulia, Calabria, Lucania,
and Bruttium.

Campania, the richest and most fertile of the divisions of Italy, extended along
the shores of the Tuscan sea, from the river Liris to the river Silurus, which divided
it from Lucania.

The chief city was Capua, so named from its founder Capys, celebrated for its riches
and luxury, by which the veteran soldiers of Hannibal were enervated and corrupted.
North of it were Tarentum, celebrated for the mineral waters in its vicinity, and Ven-
afra, famous for olives.—South of Capua was Casilinum, where a garrison of Pre-
nestines, after having made a most gallant resistance, and protracted the siege till
they had endured the utmost extremity of famine, were at last compelled to surrender
next to this was *Liternum*, at the mouth of the little river Clanian, where Scipio Africanus for a long time lived in voluntary exile. Further south was *Cumae*, founded by a colony from Chalcis in Euboea, the residence of the celebrated Cumean Sibyl, and near it the town and promontory *Misenum*, so named from Misenus, the trumpeter of *Aeneas*, who was buried there. Below the cape were *Baia*, famous for its mineral waters; *Puteoli* (Puzzoli), near which were the Phlegræan-campi, where Jupiter is said to have vanquished the giants; *Cimmerium*, whose early inhabitants are said, by Homer, to have lived in caves. After these we come to *Parthenope* or *Neapolis* (Naples).

This beautiful city was founded by a colony from Cumae, and for a long time retained the traces of a Greek original; it was called Parthenope from one of the Sirens said to have been buried there. Close to the town is the mountain *Pausilypus* (Pausilippo), through which a subterranean passage has been cut, half a mile in length and twenty-two feet wide; neither the time of making nor the maker is known; a tomb, said to be that of Virgil, is shown on the hill Pausilippo; here also are ruins called the *villa of Lucullus*. At the southern extremity of the *Sinus Puteolanus* (bay of Naples), were *Stabiae*, remarkable for its mineral waters, and *Surrentum*, celebrated for its wines; near the latter was the *Promontorium Surrentinum* or *Athenaum* (Capo della Minerva); east of Naples was *Nola*, where Hannibal was first defeated, and where Augustus died. In the south of Campania was *Salernum* (Salerno), the capital of the Picentini. Between Naples and Mount Vesuvius were *Herculaneum* and *Pompeii*, destroyed by a tremendous eruption of that volcano, A. D. 79.

The remains of these towns were accidentally discovered in the beginning of the last century, and the numerous and valuable remains of antiquity give us a greater insight into the domestic habits of the Romans than could previously be obtained. "Above thirty streets of Pompeii are now (1646) restored to light. The walls which formed its ancient enclosures have been recognized; a magnificent theatre, a forum, the temple of Isis, that of Venus, and a number of other buildings, have been cleared." Houses, shops, cellars, with all their various furniture, are found just as they were when buried under the volcanic mass—see the works on *Herculaneum and Pompeii* cited P. IV. § 243. 2.—Cf. P. III. § 320.

§ 43. The principal Campanian rivers were the *Vulturnus* (Vulturno); *Sebuthus* (Sebeto), now an incomcredible stream, its springs being dried up by the eruptions of Mount Vesuvius; and the *Sarnus* (Sarno).—The principal lakes were the *Lucrinus*, which by a violent earthquake, A. D. 1538, was changed into a muddy marsh, with a volcanic mountain, *Monte Nuovo de Cinere*, in the centre; and the *Avernus*, near which is a cave represented by Virgil as the entrance of the infernal regions. It was said that no birds could pass over this lake on account of the poisonous exhalations; whence its name, from a (not) and *ὄπως* (a bird).

Upon the invasion of the northern nations, Campania became the alternate prey of different barbarous tribes; at length it was seized by the Saracens in the tenth century. These were expelled by the Normans, under Taurec, who founded the kingdom of the Two Sicilies.

§ 44. East of Latium and Campania was *Samnium*, including the country of the Hirpini.—The chief towns were *Summis*, the capital; *Beneventum* (Benevento), at first called Maleventum, from the severity of the winds, but when the Romans sent a colony here they changed the name, from moives of superstition; near this town Pyrrhus, king of Epirus, who had come to the assistance of the Samnites, was totally defeated by the Roman army, commanded by Curius Dentatus; *Caudium*, near which are the cave of *Ercule* (Ercchia d'Arpia), a narrow and dangerous defile, in which the Roman army, being blocked up by the Samnite general, Pontius, were obliged to surrender on disgraceful conditions; and *Altenae*, remarkable for its manufacture of earthenware. Among the Hirpini, were *Equeuticum*, whose unpoetical name is celebrated by Horace; *Trixium* and *Herdonia* (Ordonia), on the borders of Apulia. Near Herdonia was the celebrated valley of *Amsacitus*, surrounded by hills, and remarkable for its sulphurous exhalations and mineral springs; on a neighboring hill stood the temple of Mephistis, the goddess who presided over noxious vapors, whence the valley is now called *Moffeta*.

§ 45. The principal rivers of Samnium were the *Sabatus* (Sabato), and *Color* (Calore), both tributary to the *Vulturnus*.

The Samnites were descended from the same parent stock as the Sabines, and for many years contended with the Romans for the empire of Italy; at length, after a war of more than seventy years, during which the Romans were frequently reduced to great extremities, the fortune of Rome prevailed, and the Samnites were almost totally exterminated. B. C. 322.

§ 46. *Apulia*, called also *Dalmia* and *Japygia*, but now *La Puglia*, occupied the greater part of the east of Italy, extending from the river *Frento* to the Bay of Tarantum.

Its chief towns: *Teanum*, named Apulum to distinguish it from a town of the same name in Campania; *Arpi* said to have been built by Diomed, after his return from the Trojan war; north of Arpi is Mount *Garganus* (Saint Angelo), in the spur of the boot to which Italy is commonly compared; east of Arpi were *Uria*, which gave the ancient name to the *Sinus Uris*, and *Sipontum* (Manfredonia, which gave to the *Sinus Uris* its modern name, Gulf of Manfredonia); on the borders of Samnium stood *Luceria*, celebrated for its wool; *Salapia* (Salpe); and *Asculum*, called Apulum, to distinguish it from a town of the same name in Picenum.—Near the river *Aulius*
stood the village of *Cannes*, where Hannibal almost annihilated the power of Rome; through the fields of *Cannes* runs the small stream *Vergellus*, which is said to have been so choked with the carcasses of the Romans, that the dead bodies served as a bridge to Hannibal and his soldiers; *Conusium*, a Greek colony, where the remains of the Roman army were received after their defeat.—*Venustia* (Venesa), near Mount Vultur, the birthplace of Horace; *Barrium* (Bari), where excellent fish were caught in great abundance; and *Egnatia*, on the Matinian shore, famous for bad water and good honey.

The principal Apulian rivers were *Cerbalus* (Cerbera) and *Auydus* (Ofanto), remarkable for the rapidity of its waters; both falling into the Adriatic.

§ 47. *Calabria*, called also Messapia, lay to the south of Apulia, forming what is called the heel of the boot.—Its chief towns on the eastern or Adriatic side, were *Brundusium* (Brindisi), once remarkable for its excellent harbor, which was destroyed in the fire of 175 A.D.; from this the Italians who wished to pass into Greece generally sailed; *Hydruntum* (Otranto), where Italy makes the nearest approach to Greece; *Castrum Minervae* (Castro), near which is the celebrated Japygian cape, now called *Capo Santa Maria de Luca*. On the west side of Calabria were *Tarentum* (Tarento), built by the Spartan Phalanthus, which gives name to the Tarentine bay; *Rudiae*, the birthplace of the poet Ennius; and *Callipolis* (Callipoli), built on an island and joined to the continent by a splendid causeway.

The principal river of Calabria was the *Galesus* (Galeso), which falls into the bay of Tarentum.

§ 48. *Lucania* lay south of Campania, extending from the Tuscan sea to the bay of Tarentum; in the middle ages the northern part was named Basilicata, from the emperor Basil; and the southern part was called *Calabria-citra* by the Greek emperors, to perpetuate the memory of ancient Calabria, which they had lost.

The principal towns on the *Mare Tyrrenenum* (Tuscan sea), were, *Laurus*, on the river of the same name flowing into the *Sinus Laurus* (Gulf of Policastro); *Bucentum*, called by the Greeks Pyxus, on the Lausine bay; *Velia* or *Elea*, the birthplace of Zeno, the inventor of Logic; *Corisium*, founded by a division of the Asiatic colony, that built Marseille (cf. § 17); in the vicinity of Elea, near Mount *Alburnus* (Pomigliano, or Alburno), *Postum*, called by the Greeks Posidonia, celebrated in ancient times for its roses, in modern for its beautiful ruins.

In the interior of Lucania, were *Atium*, on the Tenagrus; *Aternum*, on the Silurus; *Grumentum*, on the Aciris; and *Lagaria*, said to have been founded by Epeus, the framer of the Trojan horse.—On the shore of the *Sinus Tarentinus* (Tarentine bay), were *Metapontum*, the residence of Pythagoras during the latter part of his life, and the head-quarters of Hannibal for several winters; *Heraclea*, where the congress of the Italo-Grecian states used to assemble; *Sybaris*, on a small peninsula, infamous for its luxury; and *Thurium*, at a little distance, whither the Sybarites retired when their own city was destroyed by the people of Crotona. The plains where these once flourishing cities stood are now desolate; the rivers constantly overflow their banks, and leave behind them muddy pools and unwholesome swamps, while the few architectural remains contribute to the melancholy of the scene, by recalling to memory the days of former greatness.

The principal rivers of Lucania were the *Tanaurus* (Negri), which, after sinking in the earth, breaks forth near the beautiful valley of *Alburnus*, and uniting with the *Silurus* falls into the *Sinus Pastorum* (Gulf of Salerno); *Melpus* (Melfa), which empties itself into the *Sinus Laurus* (Gulf of Policastro, so called from the number of ruins on its shores); the *Bradanus*, dividing Lucania from Calabria, and falling into the Tarentine bay; the *Aciris* (Agri), and the *Sybaris* (Coscole), small streams on the Tarentine coast.

§ 49. The south-west of Italy, below the Sybaris, was named Bruttia-tellus or *Bruttium*, but is now called *Calabria-ultra*.—The principal cities of the Bruttii, on the Tuscan sea, were *Pandosia*, where Alexander, king of Epirus, who waged war in Italy while his relative and namesake was subduing Asia, died; *Consentia* (Cosenza), the capital of the Bruttii; *Terina*, on the *Sinus Terinaeus* (Gulf of St. Euphemia); and *Vibo*, or *Hippar*, called by the Romans *Valentia* (Monte Leone).—On the Sicilian *Sarat*—the town and promontory Scylla (Scylla), whose dangerous rocks gave rise to the fable of the sea-monster Scylla (cf. P. H. § 117); opposite to the celebrated whirlpool Charybdis on the coast of Sicily: *Rhegium* (Reggio), so named by the Greeks, because they believed that, at some very remote period, Sicily was joined to Italy, and broken off here by some violent natural conssession; it was founded by a colony from Chalcis, in the island of Euboea, and the surrounding country was celebrated for its fertility; not far from Rhegium were the village and cape *Leucopetra*, so named from the whiteness of its rocks, now Capo dell' Arnia.

On the Tarentine bay were *Petilia*, the city of Philoctetes; *Crotona*, founded by some Achaeans on their return from the Trojan war, where Pythagoras established his
PLAN OF ANCIENT ATHENS.
(According to that given in Barthelmy's Anacharsis.)

PLAN OF ANCIENT ROME.
('As published by the Society for the Diffusion of Useful Knowledge.)
celebrated school of philosophy; the people were so famous for their skill in athletic exercises, that it was commonly said "the last of the Crotoniates is the first of the Greeks"; south of this was the Promontorium Lacinium, where a very celebrated temple of Juno stood, whence she is frequently called the Lacinian goddess; from the remains of this temple, the promontory is now called Capo della Calone; Sicyaeum (Squilace), founded by an Athenian colony on a bay to which it gives name; Caulon (Costel Vetere), an Achaean colony, almost destroyed in the wars with Pyrrhus; south of it, Nerys (Gerace), near the Promontorium Zephyrium (Burranghi), the capital of the Ionians, which at a very early period settled in this part of Italy.—The cape at the southern extremity of Italy was named Promontorium Herculis, now Spartivento.

The principal rivers of the Bruttii were the Crathes (Crati), and Neathes (Neti), which received its name from the Achaean women having burned their husbands' ships to prevent their proceeding further in search of a settlement.

§ 50. A great proportion of the Greeks who colonized the south of Italy, were generals, who on their return from the Trojan wars, found that they had been forgotten by their subjects and that their thrones were occupied by others. The intestine wars that almost continually devastated Greece, increased the number of exiles, who at different times, and under various leaders, sought to obtain, in a foreign country, that tranquility and liberty that had been denied them at home.—These different states were internally regulated by their own laws; but an annual congress similar to the Amphictyonic council of Greece, assembled at Heracles, and united the several communities in one great confederacy.

Sybaris seems to have been, at first, the leading state, but after a bloody war, it was destroyed by the people of the people of the Sybarites; the Sybarites did not yield to despair; five times they rebuilt their city, but at length it was leveled to the ground, and its wretched inhabitants, forced to relinquish their native place, built a new town at Thurium.—The Crotoniates did not long preserve their supremacy, for the vices of the Sybarites were introduced into their city, and they consequently declined.—They then entered into an alliance with the kings of Syracuse, who by this means obtained considerable influence in the south of Italy, until the attempt of the elder Dionysius to secure to himself a part of the country by building a wall from the Termean gulf to the Ionian sea, and still more the ingratitude of the younger Dionysius, gave them a distaste for the connexion. After this, breaking off their alliance with the Sicilians, the Locrians united themselves to the Romans; during the war with Pyrrhus, they adhered to the fortunes of Rome with the most unshaken fidelity; but afterwards becoming justly alarmed at the restless ambition of their allies, they readily joined Hannibal.—It is remarkable, that in all the other Italo-Grecian states the people embraced the Carthaginian side, while the nobles sided with the Romans, but among the Locrians the division of parties was directly the contrary.

The Tarentines ruled the shores of the Tarentine bay, but being enervated by riches and luxury, they were obliged to put themselves under the protection of Pyrrhus, king of Epirus, to secure their city from the Romans. After the disgraceful termination of Pyrrhus' Italian campaign, the monarch returned home, leaving a garrison in Tarentum, under the command of Milo, who betrayed the city to the Romans.

After the termination of the second Punic war, these states, though acknowledging the superiority of Rome, retained their own laws and private jurisdiction, even to the latest periods of the Roman empire.

§ 51. (3) The Topography of Rome. This city was originally, it is stated, nearly in the form of a square, and its whole perimeter was scarcely one mile. In the time of Pliny the walls were said to have been nearly 20 miles in circuit. The wall built by Belisarius to resist the Goths, but remaining, is about 14 miles in circumference.—The Gates of Rome were originally four; in the time of the elder Pliny, there were thirty-seven; in the reign of Justinian only fourteen. The following were the most noted: Porta Carmentalis, Collina, Tiburtina, Calimontana, Latina, Capena, Flaminia, Ostiensis.

For a plan of ancient Rome, see our Plate 1, from which the reader may learn the position of many of the important objects about to be noticed.

§ 52. Thirty-one great Roads centered in Rome. Some of the principal were Via Sacra, Appia, Emilia, Valeria, Flaminia. These public roads "issuing from the Forum traversed Italy, pervaded the provinces, and were terminated only by the frontiers of the empire." Augustus erected a gill pillar in the middle of the forum, called Millarium aureum (Tac. Hist. i. 27), from which distances on the various roads were reckoned. "This curious monument was discovered in 1523." Butler's Geogr. Class. p. 39.

"They usually were raised some height above the ground which they traversed, and proceeded in as straight a line as possible, running over hill and valley with a sovereign contempt for all the principles of engineering. They consisted of three distinct layers of materials; the lowest, stones, mixed with cement, statumen; the middle, gravel or small stones, rudere, to prepare a level and unfailing surface to receive the upper and most important structure, which consisted of large masses accurately fitted together. These roads were kept in circulation, particularly in the country districts, by argines, regularly protected by curb-stones, which defined the extent of the central part, agger, for carriages. The latter was barreled, that no water might lie upon it."—The public roads were accurately divided by mile-stones. They united the subjects of the most distant provinces by an easy intercourse; but their primary object had been to facilitate the movements of the legions. The advantage of receiving the earliest intelligence, and of conveying their orders with celerity, induced the emperors to establish, throughout their extensive dominions, the regular institution of posts. Houses were everywhere erected only at the distance of five or six miles; each of them was constantly provided with forty horses, and by the help of these relays, it was easy to travel a hundred miles in a day along the Roman
roads. The use of the posts was allowed to those who claimed it by an imperial mandate; but though originally intended for the public service, it was sometimes indulged to the business or convenience of private citizens."—Dr. Robinson's noticed three Roman milestone on his route (in 1828) from Tyre to Beirut in Syria; one of them, "a large column with a Latin inscription containing the names of Septimius Severus and Pertinax." Traces still exist of a Roman road leading from Damascus to Petra, and thence even to Allah. The most ancient and celebrated of all the Roman Viae was the Appian Way, called Regina Vae (The Road of the Queen), as reputed by the censor, Appius Claudius, in the year of the city 441, and extended from Rome to Capua. Afterwards it was continued to Brundusium, 360 miles. At Sinnessa it threw off a branch called the Dominian way, which ran along the coast to Baiae, Neapolis, Herculaneum, and Pompeii.


§ 53. There were eight principal bridges over the Tiber, which flowed through the city from the north: Fossi Milieus; Aelius, still standing; Fabricius; Cestius; Palatinus or Senatorius, some arches of it still remaining; Subticius or Emilius; Janiculianus, still existing; Triumphalis or Vaticanus.

Rome was called Septicollis, from having been built on seven mountains or hills. These were Mons Palatinus, Capotilinus, Esquilinus, Celius, Aventinus, Quirinalis, Viminalis.

The foundation or commencement of the city was made, according to the common accounts, on the Mons Palatinus or Palatium. Here Romulus had his residence. Here the emperors usually abode, and hence the term Palatium, palace, applied to designate a royal or princely dwelling. The hill first added was probably the Quirinalis, on which it has been supposed was a Sabine settlement called Quirium; this addition being made when the union was formed between the Romans and Sabines, before the death of Romulus, and the Romans took the name of Quirites. The double Janus on the earliest coins is by some supposed to refer to this union. Next was added the hill Celius, on which a Tuscan settlement is supposed to have been planted. The other four hills were successively added, at least before the close of the reign of Servius Tullius; and though the name of Rome is still north of the Tiber, the Tiber was on the north of the city. The Janiculum was fortified by Ancus Martius, fourth king of Rome, as a sort of out-post, and joined to the city by a bridge. The other, the Vaticanus, so called perhaps from the predictions uttered there by soothsayers, rates, was added at a later period; it was rather disliked by the ancients, but is now the principal place in Rome, being the seat of the Pope's palace, St. Peter's church, and the celebrated Vatican library. A tenth hill, Caelus Hortulanus, called also Pincus, was taken into the city by Aurelian.

On the side of the Capitoline hill towards the Tiber was the Tarpeian Rock. Johnson says, (in his Philos. of Travel. cited P. IV § 180), "of all that tremendous precipice, painted in such terrific colors by Seneca, immensus altitudo spectat, only thirty fee of its summit now overlook the consolidated dust of ancient temples and the accumulated filth of modern bouches."—The spot was visited in 1822 by two American gentlemen, eminent scholars, one of whom writes, "after very cautious estimates we both judged the original height to have been about 80 feet, of which about twenty may be filled up, leaving about 60 for its present altitude."

§ 54. Rome was originally divided into four districts. From the time of Augustus there were fourteen. The last division is followed by most topographers, and affords the most convenient order for mentioning the objects worthy of notice in the city. The names of the districts were as follows: 1. Porta Capena; 2. Culminantium; 3. Isis and Serapis or Moneta; 4. Templum Pacis or Via Sacra; 5. Esquilina cum turris et colle Viminalis; 6. Alta Semita; 7. Via Latina; 8. Forum Romanum; 9. Circus Flamininus; 10. Palatium; 11. Campus Martius; 12. Piscina Palatina; 13. Aventinum; 14. Tras Tiberis. To describe the most remarkable objects in each region or district would trespass on our designated limits, and we must be content with merely naming some of them.


§ 55. There were large open places in the city, designed for assemblies of the people, and for martial exercises, and also for games, termed Campi. Of the nineteen which are mentioned, the Campus Martius was the largest and most famous. It was near the Tiber; thence called Tiberinus, but usually Martius, as consecrated to Mars. It was originally the property of Tarquin the Proud, and confiscated after his expulsion. In the later ages it was surrounded by several magnificent structures; and porticos were erected, under which the citizens could exercise in rainy weather. It was also adorned with statues and arches. Comitia were held here; and the equestrian statue of Septimius Severus, erected by the senate and People (P. III. § 259), constructed for the purpose.

§ 56. The main streets of the city were termed Viae. On each side were connected decks of houses and buildings; these being separated by intervening streets and by
lanes or alleys, would form separate divisions, or a sort of squares; the portions occupied by buildings and thus separated were called Vicini; of these there were, it is said, 424. They had particular names; e.g. Vicus albus, jugarius, lanarius, Tibertinus, Junonis, Minervae, &c.

§ 57. The name of Fora was given to places where the people assembled for the transaction of business. Although at first business of every sort was probably transacted in the same place, yet with the increase of wealth, it became convenient to make a separation; and the Fora were divided into two sorts, Civilia and Venalia. The Roman Fora were not like the ayōdā of the Greeks, nearly square, but oblong; the breadth not more than two-thirds of the length; the difference between the length and breadth of the chief Forum discovered at Pompeii is greater.

Until the time of Julius Caesar there was but one Forum of the first mentioned class; that generally called Forum Romanum, or Forum simply, by way of eminence. This gave name to the 8th region (§ 54), and was between the Capitoline and Palatine hills; it was 800 feet wide, built by Romulus, and adorned on all sides, by Tarquinius Priscus, with porticoes, shops, and other buildings. On the public buildings around the Forum great sums were expended in the architecture and ornaments, so that it presented a very splendid and imposing spectacle: here were the Basilicae, Curiae, and Tabulariae; temples, prisons, and public granaries; here too were placed numerous statues (cf. P. IV. § 182. 2), with other monuments. In the centre of the Forum was the place called the Curtian Lake, where Curtius is said to have plunged into a mysterious gulph or chasm, and to have thus caused it to be closed up. On one side were the elevated seats (or suggestus, a sort of pulpits), from which magistrates and orators addressed the people; usually called the Rostra, because adorned with the beaks of ships, taken in a sea-fight from the inhabitants of Antium. Near by was the part of the Forum called the Comitium, where some of the legislative assemblies were held, particularly the Comitia Curiaeta. In or near the Comitium was the Puteal Attiti; a puteal was a little space surrounded by a wall in the form of a square, and roofed over; such a structure was usually erected on a spot which had been struck with lightning. Not far from the Puteal Attiti was the Praetor's Tribunal, for holding courts. There was in the Forum, near the Fabian arch, another structure marking a place struck with lightning, the Puteal Libonis, near which usurers and banklers were accustomed to meet (Hor. Sat. ii. vi. 35). The millarium in the Forum has already been mentioned (§ 52).

Besides this ancient Forum, there were four others built by different emperors, and designed for civil purposes; the Forum Julianum, built by Julius Caesar, with spoils taken in the Gallic war; the Forum Augusti, by Augustus, adorned with the statues of the kings of Latium on one side and the kings of Rome on the other; the Forum Nervae, begun by Domitian and finished by Nerva, having statues of all the emperors; and the Forum Trajanii, by Trajan, the most splendid of all.

The Fora Venalia were fourteen in number; among them the Forum Boarium, ox and cow market, adorned with a brazen bull; Piscarium, fish market; Olitorium, vegetable market; Sumarium, swine market, &c.

§ 58. In speaking of the temples of Rome, the first place belongs to the Capitolium. The Capitol was one of the oldest, largest, and most grand edifices in the city. It was first founded by Tarquinius Priscus, and afterwards from time to time enlarged and embellished. Its gates were brass, and it was adorned with costly gilding; hence the epithets aurcae and fulgens, applied to it. It was on the Capitoline hill, in the highest part of the city, and was sometimes called arx. The ascent from the forum to it was by 100 steps. It was in the form of a square, extending about 200 feet on each side. Its front was decorated with three rows of pillars, the other sides with two.—Three temples were included in this structure; that of Jupiter Capitolinus in the centre, one sacred to Minerva on the right, and one to Juno on the left. The Capitol also comprehended some minor temples or chapels, and the Casa Romuli, or cottage of Romulus, covered with straw. Near the ascent to the Capitol was also the asylum, or place of refuge.

This celebrated structure was destroyed, or nearly so, by fire, three times; first, in the Marian war, B. C. 83, but rebuilt by Sylla; secondly, in the Vitellian war, A. D. 70, and rebuilt by Vespasian; thirdly, about the time of Vespasian's death, after which it was rebuilt by Domitian with greater magnificence than ever. A few vestiges only now remain; respecting which there has been much discussion.

See Smith's Dict. of Antiquities, art. Capitolium, and works there cited.

§ 59. The temple next in rank was the Pantheon, built by Marcus Agrippa, son-in-law of Augustus, and consecrated to Jupiter Ulter, or, as its name imports, to all the gods (πάντων θεῶν). It is circular in form, and said to be 150 feet high, and of about the same breadth within the walls, which are 18 feet thick. The walls on the inside are either solid marble or incrusted. The front on the outside was covered with brazen plates gilt, and the top with silver plates; but now it is covered with lead. The gate was of brass, of extraordinary size and work. It has no windows, but only an opening in the top, of about 25 feet in diameter, to admit the light. The roof is curiously vaulted, void spaces being left here and there for the greater strength.
"The vestibule is supported by sixteen Corinthian columns, fourteen feet in circumference, and thirty-nine feet in height, each shaft being an entire block of red oriental granite, having bases and capitals of white marble." The Pantheon is one of the most perfect of the ancient edifices remaining at Rome. It is now called the Rotunda, having been consecrated by Pope Boniface 4th, A. D. 607, to the Virgin Mary and all the Saints.

Dr. Adam, in his account of the Pantheon, says, "they used to ascend to it by 12 steps, but now they go down as many." On this point the gentleman mentioned in § 55, writes, "the statement that it was originally entered by seven steps is doubtless correct. At present one ascends two steps to enter it. The statement of twelve steps of descent can only have been true four centuries ago, before the place anterior to the Pantheon was cleansed. This took place under Pope Eugene IV., who was elected in 1431."—For a view of the Pantheon, see Plate III.

§ 60. There were many other temples in ancient Rome (cf. P. III. § 203), which cannot here be described. The temple of Saturn was famous particularly as serving for the public treasury; perhaps thus used because one of the strongest places in the city; although some ascribed it to the tradition, that in the golden age, under Saturn, fraud was unknown. In this temple were also kept the public registers and records, among them the Libri Eiephantini, or ivory tablets containing lists of the tribes.

The temple of Janus was built, or finished at least, by Numa; a square edifice, with two gates of brass, one on each side; which were to be kept open in time of war, and shut in time of peace.

So continually was the city engaged in wars, that the gates of Janus were seldom shut: first, in the reign of Numa; secondly, at the close of the first Punic war, B. C. 241; three times in the reign of Augustus; the last time near the epoch of Christ's birth; and three times afterwards, once under Nero, once under Vespasian, and lastly, under Constantius, about A. D. 330. The gates were opened with formal ceremony (Purg. Eff. vii. 707).—For a view of the temple of Janus, see Plate VII.


The temple of Apollo on the Palatine hill was celebrated on account of its library, (P. IV. § 126).—The temple of Vesta yet exists in a small circular church, on the side of the Palatine hill towards the Tiber.—Besides these, we may name the temple of Concord; of the goddess of Peace (Pacis aeterna); of Castor and Pollux; of Valor, built by Marcellus.

The Romans were accustomed, like other ancient nations, to consecrate groves and woods to the gods. As many as 230 sacred groves (loci) are enumerated, chiefly within the city of Rome.

§ 61. The Curia were public edifices, or parts of public edifices, and appropriated, some of them for assemblies of the senate and civil councils, others for meetings of the priests and religious orders for the regulation of religious rites. To the former class the Senaculum seem to have belonged. The following were among the Curia; viz. Curia Romana, Vetus, Hostilia, Valtensis, Pompeii, &c.

The term Curia, as designating an edifice or apartment, seems to have been originally applied to the halls or places where the citizens of the respective Curia (cf. P. III. § 212 a) assembled for religious or other purposes; each of the thirty had its common hall or place of meeting.

The Basilica were buildings of great splendour, devoted to meetings of the senate, and to judicial purposes. Here counsellors received their clients, and here bankers also had rooms for transacting their business. There were fourteen (according to some, twenty or twenty-one) of these buildings; among them, Basilica Vetus, Constantiniана, Sixitiana, Julia, &c.—Both the Basilicas and the Curiae were chiefly around the Forum.

It should be remarked that the term Basilica was applied to many of the ancient Christian churches, because they so much resembled the Basilica just described. The earliest churches bearing this name were erected under Constantine. He gave his own palace on the Caelian hill to construct on its site a church, which is recognized as the most ancient Christian Basilica. Next was that of St. Peter on the Vatican hill, erected A. D. 324, on the site and with the ruins of the temples of Apollo and Mars; it stood about twelve centuries, and was then pulled down by Pope Julius 24, and on its site has arisen the modern church of the same name.

—On the structure of the early Christian churches, see L. Coleman, Antiquities of the Christian Church. And. 1841. 8. chap. ix.

§ 62. The Curci were structures appropriated to public spectacles, to races, and to fighting with wild beasts. They were generally oblong, having one end at right angles with the sides, and the other curved, and so forming nearly the shape of an ox-bow. A wall extended quite round, with ranges of seats for the spectators. There were eight of these buildings, besides the Circus Maximus, described in another place, situated in the vicinity of the Forum. For an account of these, see P. III. § 232.

The Stadia were structures of a similar form, designed for contests in racing, but less in size and cost (cf. P. IV. § 236).—Hippodromi were of the same character, and seem to have been sometimes built for private use.

§ 63. Ancient Rome had also a number of large edifices constructed for the purpose of dramatic exhibitions, and for gladiatorial shows. Those for the former use were termed theatra (cf. P. III. § 235). The first, permanent, was that erected by Pompey, of hewn stone, capable of accommodating 40,000 persons; near this, in the vicinity of the river, were two others, that of Marcellus and that of Balbus. Hence ne
The structures designed for the gladiatorial shows were termed Amphitheatra (P. III. § 239), of which the most remarkable was the Coliseum, still remaining, a most stupendous ruin. —The Odea were buildings circular in form, and ornamented with numerous seats, pillars, and statues, where trials of musical skill were held, and poetical and other literary compositions were exhibited, after the manner of the Greeks (P. IV. § 65). Those established by Domitian and Trajan were the most celebrated.

§ 64. The buildings constructed for the purpose of bathing (balnea) were very numerous; such as were of a more public character were called thermae. In the time of the republic, the baths were usually cold. Macerius is said to have been the first to erect warm and hot ones for public use. They were then called thermae, and placed under the direction of the ediles. Agrippa, while he was edile, increased the number of thermae to 170, and in the course of two centuries there were no less than 800 in imperial Rome. The thermae Diocletiani were especially distinguished for their extent and magnificence (cf. P. IV. § 241. b). Those of Nero, Titus, Domitian, and especially Caracalla, were also of celebrated splendor.

§ 65. The name of Ludi or schools was given to those structures in which the various athletic exercises were taught and practised; those most frequently mentioned are the Ludus Magnus, Satatinus, Dacicus, and Emilianus. There were also several structures for exhibiting naval engagements, called Naumachiae; as Naumachia Augusti, Domitiani. (Cf. P. III. § 233.)

Finally, there were large edifices sacred to the nymphs, and called Nymphae; one particularly noted, which contained artificial fountains and water-falls, and was adorned with numerous statues of these imaginary beings. Cf. P. II. § 101.

§ 66. The Porticos or Piazzas (porticus) were very numerous. These were covered colonnades, adorned with statues, and designed as places for meeting and walking for pleasure. They were sometimes separate structures; sometimes connected with other large buildings, such as basilicas, theatres, and the like. The most splendid was that of Apollo's temple, on Mount Palatine; and the largest, the one called Milliaria or Milliarenis (i. e. of the 1000 columns). Courts were sometimes held in porticos; and goods also of some kind were exposed for sale in them. Cf. P. IV. § 237.

The city was adorned with Triumphant arches (arcus triumphales), to the number of 36, having statues and various ornaments in bas-relief (P. IV. § 185). Some of them were very magnificent; as e. g. those of Nero, Titus, Trajan, Septimius Severus, and Constantine. These were of the finest marble, and of a square figure, with a large arched gate in the middle, and a small one at the sides.

§ 67. There were single pillars or columns, columnae, also erected to commemorate particular victories, e. g. those of Duillius, Trajan, and Antoninus. Ruins of the first, as has been supposed, were discovered in 1560 (cf. P. IV. § 133. 1). The last two are still standing and are reckoned among the most precious remains of antiquity (cf. P. IV. § 188. 2). —With great labor, obelisks were removed from Egypt, of which those still existing, having been conveyed there by Augustus, Caligula, and Constantinius the second, are the most remarkable.

Innumerable also were the statues, which were found not only in the temples, but also in many public places, in and upon large edifices. More than eighty of a colossal size are mentioned.

There were likewise erected at Rome a few trophies, trophae. These were trunks of marble, sometimes of wood, on which were hung the spoils taken from the enemy, especially the weapons of war. There were two trunks of marble decorated like trophies still remaining at Rome, and supposed to have been erected by Marius for his victories over Jugurtha, and over the Cimbri.

§ 68. Among the memorable things of Rome, the Aqueducts, aqueductus, should be mentioned. Their design was to furnish the city with a constant supply of water, and great expense was laid out in constructing and adorning them. There were 14 of the latter, besides others of less importance; the Aqua Appia, Marcia, Virgo, Claudia, Septimia, and Alcisina, are the most known. The smaller reservoirs (lacus) were commonly ornamented with statues and carver's work.

Some of the aqueducts brought water more than 60 miles, through rocks and mountains, and over valleys, supported on arches, sometimes above 100 feet high. The care of these originally belonged to the ediles; under the emperors, particular officers were appointed for it, called curatores aquarum.


The Cloaca were also works of great cost and of very durable structure. They were a sort of sewers or drains, some of them very large, passing under the whole city, and discharging its various impurities into the Tiber. Many private houses stood directly upon the cloaca. They were under the charge of officers styled curatores cloacarum. The principal was the Cloaca Maxima, built by Tarquinius Priscus, cleansed and repaired by M. Agrippa; it was 16 feet broad and 30 feet high, formed of blocks of hewn stone. The Pantheon (§ 59) was over it.


§ 69. Splendid tombs and monuments to the dead were sometimes erected (cf. P. III.}
§ 341. We may name here particularly the Mausoleum of Augustus, of a pyramidal form, 385 feet high, with two obelisks standing near it; the Moles Hadriani; and the Tomb or Prytaneion of Cestius (cf. P. IV. § 226, P. III. § 187. 4). 

§ 70. The number of private buildings amounted, in the reign of Theodosius, to 48,352, including the domus and the insula, the former of which classes comprised, according to Gibbon, the "great houses," and the latter the "plebeian habitations" (cf. P. III. § 325). Among these buildings were some of great splendor, partly of marble, and adorned with statues and colonnades.

1. The more celebrated were the palaces of Julian Cæsar, Mamurra, Julius Verus, Cicero, and Augustus, the golden house of Nero, the palace of Licinius Crassus, Aquilus, Catulus, Zedilus Scaurus, Trajan, Hadrian, &c.—"The Imperial palace (Palaestra) was the most distinguished. It was built by Augustus upon the Palatine hill, and gave name to the tenth region of the city. The front was on the Via Sacra, and before it were planted oaks. Within the palace lay the temple of Venus, and also that of Apollo, which Augustus endeavored to make the chief temple in Rome. The succeeding emperors extended and beautified this palace. Nero burnt it, but rebuilt it so far as that it not only embraced all the Palatine hill, but also the plains between that and the Cæsian and Esquiline, and even a part of these hills, in its limits. He ornamented it so richly with precious stones, gold, silver, statues, paintings, and treasures of every description, that it received the name of domus aurea. The following emperors stripped it of its ornaments; Vespasian and Titus caused some parts of it to be pulled down. Domitian afterwards destroyed the main building. In the reign of Commodus, a great part of it was burnt; but it was restored by him and his successors. In the time of Theoderic it needed still further repairs; but this huge edifice subsequently became a ruin, and on its site now stand the Sénese palace and gardens, and the Villa Spada." 

2. Before the configuration of the city under Nero, the streets were narrow and irregular, and the private houses were incommodeous, and some even dangerous from their imperfect architecture and the height of three lofty stories. In the time of Nero, more than two-thirds of the city was burnt. Of the fourteen districts, only four remained entire. The city was rebuilt with more regularity, with streets broader and less crooked (cf. Tac. Ann. xv. 43); the areas for houses were measured out, and the height restricted to seventy feet.

§ 71. The suburbs of ancient Rome were so extensive that its neighborhood was almost one immense village; but at present, the vicinity of Rome called Campagna di Roma, is a complete desert. Modern Rome is built chiefly on the ancient Campus Martius. The accumulation of ruins has raised very sensibly the soil of the city, as is evident from what has been said respecting the entrance of the Pantheon (§ 59), and the height of the Tarpeian rock (§ 53).

For notices of Modern Rome, see Piranesi, Vedute di Roma, 2 vols. fol. (Cf. P. IV. § 245. 2)—Rom in the Nineteenth Century. —IV. Fish, as cited P. IV. § 156. 6.—Encyclop. Americana, under Mod. Rome, and under Travel in Italy; and the works there cited

THRACIA.

§ 72. We proceed now to what remains to be described in the south of Europe (cf. § 87); and we might include the whole under the term Græcia, taken in a very comprehensive sense, in which it has sometimes been used. For it has been made to cover not only the Peloponnesus and Greece Proper, but also Epirus, Thessalia, Macedonia, and even Thracia. The victories of Philip having procured him a vote in the Amphictyonic council, his Thessalian and Macedonian dominions were consequently ranked among the Grecian states. The valor and policy of the Ptolemeic kings procured the same honor for Epirus not long after; and finally, Thrace was raised to the same dignity, when it became the habitation of the Roman emperors. But Græcia is rarely used in so large a sense; and we shall first consider ancient Thrace separately, and include the other countries under Græcia.

Thrace was bounded on the north by the chain of mount Iæmus, which separated it from Mesia; on the east by the Euxine sea, Thracian Bosphorus, and Hellespont, which divided it from Asia; on the south by the Ægeæan sea; and on the west by the river Strymon, dividing it from Macedon. In consequence of the conquests of Philip, the river Nessus became the mutual boundary of Thrace and Macedon, the intermediate district being annexed to the latter country. The peninsula contained between the Bay of Melas and the Hellespont was called Thracia Chersonesus; celebrated in the wars between Philip and the Athenians.

§ 73. The capital of Thrace, and at one time of the civilized world, was Byzantium, or Constantinopolis, built on the north-eastern extremity of the Chersonese, called from its beauty Chrysoceras, or the golden horn. By whom this city was founded is a matter of dispute; but it was greatly enlarged and beautified by Constantine the Great, who, in the fourth century of the Christian era, transferred the seat of government hither from Rome. On the division of the Roman empire, this city became the capital of the Greek or eastern part; it retained this distinction for many years, until from the vices of the inhabitants, and the imbecility of their rulers, it was captured by the Turks on the 29th of May, A. D. 1453.


The other principal towns were, Salmynelles (Midijeh), celebrated for shipwrecks; Thynia, a town and promontory, whence came the Thyni, who colonized Bithynia in Asia Minor; Apolloonia, called afterwards Sizopolis (Sizeboli), and Mesembria, built by
a colony of Megarensians; all on the Euxine sea.—Selymbria (Selibria), and Perinthus, or Heraclea (Ereklei), on the Propontis.—Callipolis (Callipoli), at the junction of the Propontis and Hellespont; the small towns Madytos and Cissa, near where the little river Ægos Potamos joins the Hellespont, the scene of the battle in which Lysander destroyed the naval power of the Athenians; and Sestos (Zenunie), where Xerxes built his bridge of boats across the Hellespont.—Sestos and Abydos on the Asiatic side are also celebrated for the loves of Hero and Leander.

The possibility of swimming across the Hellespont was for a long time doubted, but it was performed by the late Lord Byron.—

On the doubts here alluded to, see De la Rauce, and Maiden, as cited P. V. § 49. 4.

On the bay of Melas, so named from the river Melas, that empties itself into it, were Cardia, destroyed by Lysimachus, to procure inhabitants for a new town; Lysimachia, that he had built a little farther south; and Eion, which was burned by his governor, Boges.—In the interior were Trajanopolis, built by Trajan; and Adrianopolis, its successful rival, built by Adrian, and now the second city of the Turkish empire.—At the east mouth of the Hebrus, stood Ænos, said to have been founded by Æneas, near the territory of the Cicones; on the west side, Doricus, where Xerxes reviewed his immense armament after passing the Hellespont, and it is said that his army were so numerous as completely to drain the neighboring river Lessus. At the mouth of the Nessus was Abdera, the birthplace of the philosopher Democritus, near which were the stables of Diomed, who is said to have fed his horses on human flesh.

§ 74. The principal rivers of Thrace were the Hebrus (Maritza), celebrated for the clearness and rapidity of its waters; Nessus (Nissar), and Strymon (Jamboli).—The principal mountains were Mount Haemus, extending from the Euxine sea in a western direction between Mesia and Thrace; Rhodope, extending from the Euxine sea to the sources of the Nessus; and Pangaesus, extending thence to the north of Macedon. It was on the Pangaesus that the wonders ascribed to the lyre of Orpheus were said to have been performed (P. V. § 45). Two precipices of this mountain, now called Castagnas, approach to the sea nearly opposite to the island Thasus, and form very narrow passages, which were defended by walls.—The principal seas and bays adjoining this extensive maritime country were, Pontus Euxinus, Bosporus Thracicus, Propontis, Hellepontus, Melanis Sinus (Gulf of Saros), and Strymonicus Sinus (Gulf of Connessa).

§ 75. Thrace was anciently possessed by several independent tribes; one of these, the Dolonoi, being hard pressed by the Abessini, their neighbors, sent to Delphi to consult the oracle about the event of the war. The ambassadors were directed to choose as leader the person who should first invite them to his house. While passing through Athens they were hospitably entertained by Mitilades, the son of Cypselus; they immediately requested him to accompany them to the Chersonesus, and Mitilades, having consulted the oracle at Delphi, accepted the invitation. On his arrival he was immediately created king, and the Abessinians were soon after defeated. He fortified the Chersonesus by building the long walls across the Isthmus, and after a prosperous reign bequeathed the crown to his nephew Stesagoras.—Stesagoras dying after a short reign, his brother Mitilades was sent from Athens by the Pisistratides as his successor. He had not reigned long, when Darius, king of Persia, sent a fleet of Phoenicians against the Chersonese, and Mitilades, unable to make any effective resistance, retired to Athens.—The Chersonese, after the defeat of the Persians, was principally possessed by the Athenians, who colonized all the coast. The interior of Thrace remained subject to the native princes, until the whole country was united to Macedonia by Philip and Alexander.

Græcia.

76. What remains to be described in Europe we shall include, as already remarked (§ 73), under Græcia, using this name in what is commonly considered its most comprehensive sense (cf. P. III. § 2). The extensive region thus included in Græcia presents four general divisions, which are obviously suggested by the natural face of the country. The 1st is that part which lies north of the chain of mountains called Cambunii, which are connected by the Stymphai Montes with the Acro Ceraunii; the 2d is the part between the Cambunii on the north, and another line of highlands and mountains on the south, which may be traced from the Sinus Malacus on the east, to the Sinus Ambracius on the west; in its eastern extremity it forms the pass of Thermopylae, and the chain is in this portion of it called Æla; as it stretches back in a northerly and then westerly direction, it is called Pindus; this sends down a spur from the sources of the river Achelous to the Sinus Ambracius, where it forms another pass corresponding to that of Thermopylae on the east; the 3d is the part between the mountains just traced and the gulls on each side of the isthmus of Corinth, Sinus Corinthiacus and Sinus Saronicus; and the 4th is the peninsula connected to the main by that isthmus. The first is Macedonia; the second, Epirus and Thessalia; the third, Hellas; the fourth, Peloponnesus.

§ 77. (1) Macedonia, considered as including the first of the natural divisions above described, was bounded W. by the Mare Hadraticum; N. by Illyricum and Macedonia; E. by Thracia, from which it was separated by Mt. Rhodope and the river Nestus flowing from Rhodope; S. by the Ægean Mare, the Cambunii Montes and the other mountains forming the chain already mentioned, which terminates in the Acro Ceraunii on the western extremity.
In noticing the physical features of Macedonia, it will be observed that Mt. Hæmus and Mt. Rhodope, meeting on its N. E. corner, stretch along its north in a single chain; this was called Orbæus Mons; a spur from Orbæus will be noticed running down south through Macedonia, and forming a connection with the Symphai, or Mons Sympha, already named. between the Cambunni and Acer Cerasuni. The waters east of this spur flow to the Ægean; those west of it, to the Hadriatic.

§ 78. The principal river of the west was the Drilo (Drino), which runs through Lake Lychnus, and empties into a bay of the Hadriatic, north of the point called Nymphæum Promontorium. —One of the most important places in this western portion was Apollonia, on the Hadriatic coast, celebrated in the Roman age of Greek literature (P. V. § 9) for its cultivation, and said to be the place where Augustus acquired his knowledge of Greek, and finished his education. Another place is worthy of notice, Epidamus, further north, called Dyrrachium by the Romans, the place where travelers from Italy to Greece generally landed. This portion, west of the spur, was taken from Illyricum by Philip (Rollin, B. 14. § 1).

§ 79. The country east of the spur is principally a plain. We notice three most considerable rivers; the Haliacmon (Platemone), in the southern part, flowing east to the Sinus Thermaicus (Gulf of Thessalonica, or Salonichi); the Axius (Vardari), rising in the heights between Macedonia and Moesia, and running S, to the head of the same gulf, receiving on its way many tributaries, and uniting with the Erigon on the west before its discharge; the Strymon, rising in Mt. Rhodope, and flowing to the Sinus Strymonicus (Gulf of Contessa). —Between the two gulfs or bays just named, was the peninsula sometimes called Chalcidice, and presenting peculiar features, having a cluster of mountains on its neck, and being split into three smaller peninsulas by two bays, the Toronaius (G. of Cassandra), and the Singeticus (G. of Monte Sancto). The western of these smaller peninsulas was Pallene or Phlegre, the fabled scene of the battle between Jupiter and the Giants (Ov. x. 151); the eastern was marked by Mt. Athos, extending several leagues upon and projecting into the sea, and was celebrated for a canal said to be cut across its neck by Xerxes to avoid the passage around Mt. Athos, that passage having proved so fatal to the fleet of Darius.

§ 80. This portion of Macedonia had numerous subdivisions, many of which are not important, even if they could be accurately traced. Peonia was in the northern part. The part between the Strymon and Nestus was called Edonis. The southern part on the west of the Sinus Thermaicus was Pieria. Emathia was north of Pieria, and of the same nature.

Emathia was the most important province. In this was situated Edessa, the original capital of the country, on the Erigon; also Pella, on the Lydias, subsequently made the capital by Amyntas, the father of Philip. Further east, on the Sinus Thermaicus, was Therma, afterwards called Thessalonica, the place of Cicero’s banishment and the capital of the country as a Roman province.

At Thessalonica there still remains an ancient structure which is supposed by some to have been a Cabiriæ temple (cf. F. II. § 139. 9); a view of it is given in our Plate V.

On the peninsula which has been described (§ 79) were Potidea, or Cassandra, on the neck of Pallene, celebrated for its splendor under king Cassander; Olynthus, memorable for its siege by Philip, who after much labor captured it by treachery; Chalcis, which gave name to the region; Stagira (Stagros), on the eastern coast, the birthplace of Aristotle. —In Pieria, one of the most memorable places was Pydna (Kitra), where Olympias was murdered by Cassander, and where the Roman general Paulus Æmilius made a prisoner of Perseus the last king of Macedonia, B. C. 168. North of this, on the coast, was Methone, at the seige of which Philip lost his first eye. —In Edonis were two important towns; Amphipolis, originally on an island in the river Strymon, an Athenian colony; Philippi, further east, near Mona Pangæus, a branch from Rhodope.

The latter was built by Philip, for the purpose for which the Athenians built Amphipolis; to secure the valuable gold and silver mines found in this region. It is celebrated for the battle in which Brutus and Cassius were defeated by Augustus and Antony, B. C. 42; and memorable as the place where Paul and Silas, having been “thrust into the inner prison, with their feet fast in the stocks,” (Acts xvi. 25) at midnight sang praises unto God.”

The site of Philippi is still marked by ruins (Miss. Herald, Sept. 1856, p. 334).—Like most of the Greek cities, it was at the foot of a hill or mount on which was its Acropolis. A view of the Acropolis and of the plain below is given in our Plate IV. A traveler on horseback is advancing on the road from Neapolis to Philippi; he is just passing a modern Turkish barying-ground on his right hand under a near hill; the Acropolis, with its ruins, appears on the eminence beyond at the right; at the base of this eminence, was the lower city, on the south and south-west; farther to the south is an open plain; the mountain on the left is the southern extremity of Pangæus.

§ 81. The kingdom of Macedonia was said to be founded by Caranus, a descendant of Hercules, B. C. 814; but it did not acquire consequence until the reign of Philip, who ascended the throne B. C. 359. It has been stated, that 130 different nations or tribes were finally included within its limits.

§ 82 (2) Epirus and Thessalia, embraced in the second natural division pointed ut (§ 76), are next to be noticed.

Thessalia is described by Herodotus as a very extensive plain, embosomed in
mountains. The Camabnii and Olympus were on the north; Pelion and Osoda on the east; Pindus on the west; and Oela on the south: so that only the small portion of coast between the Sinus Pelasagicus and the Sinus Malaciuc is without the guard of mountains; and even this has a guard a little in the interior, by Mt. Orthys, which strikes across from Pindus to Pelion.

The extensive plains of Thessaly were peculiarly favorable to the breeding of horses; and the Thessalians were the first who introduced the use of cavalry, horses having been, at first, only used for draught. Hence, perhaps, arose the fable of the Centaurs, a people of Thessaly, who were supposed to have been half man and half horse. The Thessalian cavalry maintained their superiority to a very late period, and to them Philip was indebted for many of his victories.

§ 83. The northern part of Thessaly was called Pelasgiotis, from the Pelasgi, an Asiatic wandering tribe, who are supposed to have been the first inhabitants of Greece (P. lV. § 23). The principal cities in Pelasgiotis were Larissa, the capital of the province; Gomphi, destroyed by Caesar; Gnonus and Gyretone, near the entrance of the vale of Tempe, so celebrated for its natural beauties; Scotussa, near which are some hills, called, from their shape, Cynos Cephalce, where Philip was defeated by Quintus Flaminius; and Pharsalus, near which, in a plain called Pharsalia, Pompey was overthrown by Caesar.—The eastern part of Thessaly was named Magnesia; the most remarkable places were Sepias, a small village on a promontory of the same name, where the fleet of Xerxes received an omen of their final overthrow, being shattered in a storm; Demetrias (Vloo), built by Demetrius Poliorcetes, and which, from the commercial advantages of its situation, almost depopulated the neighboring towns; Meliboea, the city of Philoctetes; Ialos, the residence of Jason and Medea; Pagasa, where the ship Argo was built, from which the Sinus Pelasagicus is sometimes called Pagasus: Apheta (Fetio), whence the Argonautic expedition sailed; Phera, the residence of the tyrant Alexander; and Thessalae, near the river Amphrysus, where Apollo led the herds of King Admetus.—In the southern parts of Thessaly was Aetolia, which gives name to the Malic bay; Larissa, called Creusaete from its situation, where was founded the kingdom of Achilles, Atex, at the foot of mount Orthys, near which the combat between the Centaurs and Lapithae took place; Phycos on the sea coast, the residence of Protesilas; Doryon, where the musical contest between Thamyris and the Muses took place; Hypota, famous for the magical arts of its women (Hor. Ep. 5); Lamia, where Antipater was fruitlessly besieged by the Athenians; and Trachis (Zeiton), celebrated for its desperate resistance when besieged by the Romans.

§ 84. The mountains have been mentioned above (§ 82). The most remarkable river was the Peneus, which flows through the vale of Tempe into the Ægean sea. This river is said to have overflowed Thessaly, until Hercules opened a passage for the waters between mount Olympus and Ossa. The principal inlets of the Ægean sea, on the Thessalian coast, were Sinus Pelasagicus or Pagasicus (Gulf of Volo), and Sinus Malacicus (Gulf of Zeiton).

§ 85. The inundation of Thessaly, during the reign of Deucalion, is one of the first events recorded in prose history: all the inhabitants, except Deucalion, and his wife Pyrrha, are said to have been drowned. Perplexed to discover by what means the human race might be restored they consulted the oracle of Theenis, and were ordered to throw stones behind them; those thrown by Deucalion became men and those by Pyrrha women. In this fable the history of some partial inundation seems to be confounded with the tradition of the universal deluge, occurring immediately after the Argonautic expedition. When Jason, aided by the bravest heroes of Greece, in the ship Argo (P. li. 127.—Achilles was the most renowned Thessalian prince after Jason; he was the son of Pelcus and the sea-nymph Thetis; an oracle had foretold that he would perish if he accompanied the Greeks to Troy; to prevent this, his mother concealed him at the court of Lycomedes, king of Scyros, by one of whose daughters he begat Pyrrhus, or Neoptolemus, afterwards king of Epirus. Achilles was at last discovered by Ulysses and brought to Troy, where he was slain by Paris, one of the sons of Priam.

During the supremacy of Athens and Sparta, Thessaly seems to have been of little importance. The greater part of it was annexed to Macedon by Philip and his successors. It was cruelly devastated in the wars between the Romans and the Macedonian and Syrian kings; it also suffered very severely in the civil wars between Cesar and Pompey.

§ 86. Under Epirus a greater extent than we have assigned to it is often included. We have suggested as its natural boundaries on the north the mountains Cambunii and Acro Ceraunii, and on the south, the Sinus Ambraecius; but the region called Orcestis between the Acro Ceraunii and the river Aous is commonly termed a province of Epirus; and Acroania, within the proper limits of Hellas, is also often considered as another province. In all descriptions, it is separated from Thessaly by Mt. Pindus; while the Mare Ionium bounds it on the west. Within the compass here given, it included the provinces Chaonia, Thestopria, and Molossia.

§ 87. Chaonia was the portion under the Acro Ceraunii on the south, said to be named from Chaon, the brother of Helenus son of Priam. These mountains were so called from their summits (bksa) being often struck with lightning (epaphwbg); they were remarkable for attracting storms, and were dreaded by mariners; the rocks at the western extremity of their southern branch, Acro-Ceraunia, were called infamous (infames).

The principal towns were Oricum in the extreme north, on the coast between the
branches of the mountains just mentioned; and Ancheamus also on the coast and in the extreme south of the province.

Thesprotia extended on the coast from Chaoma to the Sinus Ambraecius (Gulf of Arta). Its principal places were, Buthrotum on the river Xanthus, near which Æneas is said to have landed on his flight from Troy to Italy; and Ephra^1, on the river Acheron, flowing to the harbor called Glygeus Limen (Γλυγευς λίμνη). The river Acheron is joined at its mouth by the Coecytus.—These two streams were ranked in the ancient mythology among the flumina inferorum, or infernal rivers; three others had the same rank; the Styx, in Arcadia; the Lethe, in Bœotia probably; and the Phlegethon, the location of which, as an actual river, is unknown, although it is represented sometimes as uniting with the Acheron.

2 Ephra was subsequently called Cibyra; the ruins of its walls are said to be still visible.—Hughes, Travels in Greece and Albania. Lond. 1820. 2 vols. 4.

Molossia was east of Thesprotia, and north of the Sinus Ambraecius. The Molossian dogs were highly esteemed by the ancients. Among the principal towns were Ambraecia, the residence of the Epipote kings, on the river Arachtos or Arcebon; and Passaros, where the kings of Ephra took the coronation oath.

Dodona, famous for its oracle and temple of Jupiter (cf. P. III. § 71), at the foot of Mount Tomaros, is placed by some in Molossia; by others in Thesprotia; it was in the Hellenia, not far from the river Thamis, which rises in Mt. Styme and flows through Thesprotia to the Mare Ionium.

The French traveler Pouqueville found in Hellenia, in the modern district of Janina, near the village Garidiki, westery of the lake of Janina, some ruins of Cyclopean character, which he judged to be the ruins of Dodona; including remains of the temple of the Dodonian Jupiter and the sacred enclosure of the Selli.—Cf. Pouqueville, Voyage de la Grèce. Par. 1826. 6 vols. 8. vol. I. p. 125-137.—Hughes, above cited, vol. I. p. 611.

§ 88. We meet but casual mention of the Epipotes in history until the Macedonian Empire was divided after Alexander’s death. It was then that this people, who had hitherto been looked on as barbarians, and held in subjection by the Macedonians, began to take a lead in the affairs of Greece.—The folly of Pyrrhus, who hoped by his victories in the west, to rival the conquests of Alexander in the east, weakened their forces and diminished their authority.—On the invasion of the Romans, the Epipotes adhered to the cause of Greek liberty with a desperate fidelity, worthy of better success. When the conquest of their country had been achieved by Pyrrhus Emilius, enraged at their resistance, he ordered seventy of their cities to be destroyed, and 150,000 of the inhabitants to be sold as slaves; an instance of atrocious revenge scarcely to be paralleled in history.

When the empire of Constantinople fell before the victorious arms of the Mahometans, the remnant of the Christian forces retreated to the fastness of the mountains of Sulii and the town of Parga in this territory.—The Suliotes, after performing feats of valor only to be paralleled in the brighter days of Greek freedom, were duped by Ali Pacha and treacherously massacred; and Parga, after many vicissitudes, fell under the power of Turkey.—For an account of Parga, cf. Lond. Quart. Rev. xxiii. p. 111.

§ 89. (3) Our third division of Greece includes the portion between Mt. Céta and the large gulfs, Sinus Corinthiacus and Sinus Saronicus. It is what is properly termed Hellas, and is also called Grecia Propria.

This division is washed on every side but the north by the sea. On the east are first the waters of the Sinus Malacius, then of the Sinus Opuntius and those between the mainland and Euoba, which are called in the narrowest place Euripus. Leaving these and drawing near the southern point of the country, you enter the Myrtoum Mare, and having passed that point, Saniun Promontorium, with the splendid temple of Minerva in sight, you proceed up the Sinus Saronicus (Gulf of Egin); at the end of which you must take a land carriage, but of 5 miles only, over the isthmus of Corinth (Hexa-Mili), when you reach the Sinus Corinthiacus (Gulf of Lepanto).—This opens into Hellas several bays, one at its extreme called Halyconium Mare, and another central and opening to the north called Sinus Crissaen (Bay of Salona).—Continuing the survey of the coast of Hellas, you pass out of the Sinus Corinthiacus through the strait called Dordanelles of Lepanto between Rhium on the Pelopennesus, where is the tomb of Hesiod, and Antirrhum on the opposite side. Issuing from this strait you enter and continue in the Mare Ionium, till having gone through the artificial channel separating Leucas from the Rhium, you turn round the Promontorium Actium and enter the Sinus Ambraecius, which ends the tour, and the eastern extremity of which is not more than 70 miles distant, across the mountains, from the Sinus Malacius, where the imaginary tour began.

§ 90. If an observer could take an elevated station in the air, and thence look down upon Hellas, his eye would rest upon an almost countless number of hills and mountains, with rich vales, and small pure streams. At first its summits might seem to rise up over the country in disorder and confusion, but soon he would trace some obvious lines of connection. He would perceive one line of summits stretching from Mt. Céta at Thermopylæ down parallel to the eastern coast and to the island Euoba as far as to the strait Euripus.—He would observe another of more lofty and attractive summits proceeding from Pindus (in about the centre between the Sinus Malacius and Sinus Ambraecius) running quite southerly a short distance, and then sending off on its right a line of minor summits down to the western extremity of the Sinus Corinthiacus, but itself bending to the south-east, and at length verging along the shore of that gulf to
its eastern extremity, and there connecting with the Gerani Moutes and Mons Oacius on the isthmus, and with Mous Citharon, which proceeds directly east to the sea south of the straits of Euripus. — The part of this line joining Pindus includes probably the mountains in which the ancient Dryopes dwelt. ’The first part of the branch which it sends off to the west, is the Coras chain, and the termination of this branch at the gulf is in the summits called Taphias and Chalcis. — In the main line bending to the south-east occur first Parnassus, which although of barren soil was celebrated for its green valleys and shady groves suited for meditation; then Helicon, with its fountain Hippocrene, which started into existence (according to fable) from the stamping of Pe-gasus (cf. P. II. § 117. f.). — After this, as you turn eastward, appears Citharon, which has a summit in the eastern part, called Parnes. — In the territory south of these, were several summits, particularly Pentelicus, famous for its marble, north-east from Athens; Hyamus, celebrated for its honey, east and south-east of Athens; Laurus, containing the silver mines, in the southern extreme of Attica. — Arceuthus was a chain in Aetolia.

§ 91. Hellas contained eight small, but independent provinces or districts. These were, beginning on the west, Acarnania, Eetolia, Doris, Locris, Phocis, Baotia, Megaris, Attica.

The two western districts Acarnania and Eetolia were very inferior to the rest in fame, although nature presented herself in a grander and sublimier aspect than in some other districts.

§ 92. Acarnania was marked for its woods and forests, and its inhabitants were noted for their attachment to sensual pleasures. We have alluded (§ 76) to the natural boundaries between this district and Epirus, viz., the Sinus Ambraecus and the spur of mountains running from Pindus down to that bay. This line of highlands is now called Makrinoros, which name is also given to the narrow pass under their abrupt and steep termination near the bay, a pass similar to that of Thermopyle. The boundary between Acarnania and the next district of Hellas, Eetolia, is the river Acheous, rising among the valleys of Mt. Pindus and flowing to the Mare Ionium.

Of the places in Acarnania, we mention Argos Amphiloctius, on the river Inachus emptying at the eastern extremity of the Sinus Ambraecus; Anactorium, on a peninsula forming the north-western corner of the district; Acetium, a little further to the east, on the Promontory of the same name; Actio, a little further to the east, on the Promontory of the same name. At this place Augustus gained his great naval victory over Antony and Cleopatra, and to commemorate it, built a town called Nicola-polis, and instituted games celebrated every third year, called Actia. — Leucus was on the northern point of the island Leucadia, which was a peninsula before the Peloponnesian war, but after that separated by an artificial channel. On the south part was a temple of Apollo on the Promontory Leucate, from which the desiring Sappho is said to have thrown herself (cf. P. V. § 54). — Stratus, once its metropolis, was on the Acheus which is now called Aspro-potamo.

§ 93. Eetolia was east of Acarnania, separated by the river Acheous; it is now called Vlahia, from a tribe of barbarians to whom the Greek emperors gave this province. Its other chief river was the Evenus (Fideri), falling into the Corinthian bay, this and the Acheus are the largest rivers of Hellas.

The following are the chief places; Calydon on the Evenus, under Mt. Chalcis, associated with the story of the Caledonian boar (destroyed by the son of the king of Eetolia), whose tusks were said to have been preserved in Greece until Augustus carried them to Rome as curiosities; Thermus, the ancient capital, in the interior, or between the Evenus and Lake Trichonis. — Naupactus, on the Sinus Corinthicus, under Mt. Taphias, was not included in the proper limits of Eetolia, but was given to this province by Philip of Macedon; it was said to have its name from ναύς and παπασις, because the Heraclids built here their first ship to invade Peloponnesus.

§ 94. Doris, a very small district, lay under Mt. Pindus, between Eetia on the east and the mountains of the Dryopes on the west, having Parnassus on the south-west and being separated from Phocis by elevated hills on the south-east; thus wholly surrounded by mountains. It was called Doris from Dorus, son of Deucalion, ancient monarch of Thessaly. It was a rocky, mountainous region. Its towns were situated on the river Pindus, a branch of the Cephissus, which also rises in the hills of Doris. From its four towns Pindus, Erineum, Bouin, and Cutilium, it was called Tetropolis; and sometimes Heropolis, the two places Lileum and Carphia being added.

§ 95. Locris consisted of two parts separated from each other. — The larger part was on the Sinus Corinthicus, having Eetolia on the west, and Phocis on the east (partly separated from it by the Sinus Crissaus). The inhabitants of this part were called Western Locri, or Locri Hesperi and Locri Oszola. Of the origin of the latter name, different accounts are given; the people are said to have disliked the name exceedingly. — One of their principal places was Ampissa, in the interior, where was a temple to Minerva. — Naupactus (§ 93) originally belonged to them.

§ 96. The other and smaller part of Locris was on the opposite coast of Hellas, on the waters separating it from Euboea. It was north-east of Phocis and Boiotia, divided from them by a chain of mountains, and extending from Mount Eeta on the north to
the Platæans, a small river flowing to the channel of Euboea, and separating Locris from Boeotia, on the south.—This part was inhabited by two tribes.—The Opuntii were in the southern region, so called from their principal city Opus, which gave name also to the bay adjacent, Sinus Opuntius, containing a small island, Alatanta. The port of Opus, called Cynos, was north of it, on the bay.—The other tribe or people were the Epimenidii, so named from Mount Cnemiis. On this there was a small town of the same name; other places of note were Naryx, the city of Aegus, son of Oileus; Thronium; and Anthela, where the Amphictyonic council assembled annually in a temple of Ceres or Thesmophora (the lawgiver) as she was here called, in allusion to the council.

Close to Anthela were the ever-memorable straits of Thermopylae, deriving their name from some hot springs and fortified gates that were there. This celebrated pass, usually awakened the key of Greece, is about sixty paces wide, and is situated between the ridge of Mount Æta and the Malian gulf, at the junction of the three countries, Locris, Phocis, and Thessaly. Here Leonidas, with a handful of men, bravely resisted the countless myriads of Persia, and died rather than violate the Spartan law, which forbade flight to the citizens. In the same place Antiochus, king of Syria, was defeated by the consul Acilius.

During the struggles of the modern Greek revolution (cf. P. IV. § 55. 2), two signal triumphs were obtained by the Greeks over their Turkish oppressors on the same inspiring spot.—A plan of the pass, illustrating the contest between Leonidas and the Persians, is given in Bartholdy's Anacharsis, cited P. V. § 153. 6.

§ 97. Phocis extended between the two parts of Locris, from the Corinthian gulf to the borders of Thessaly.

The capital was Elatea, on the river Cephissus, the capture of which by Philip first awakened the attention of the Greeks to the dangerous ambition of the Macedonian monarch. West of Elatea was Delphi, on mount Parnassus, celebrated for the oracle of Apollo (P. III. § 72), and for the annual meetings of the Amphictyonic council (P. III. § 105) held in the temple. It is now a mean village called Castri. Parnassus (Halicoros) had two summits, one sacred to Apollo, and one to Bacchus; the town stood at the foot of the mountain, and the temple was built on a neighboring eminence, close to the fountain Castalia. Near the town, the Pythian games were celebrated, in memory of Apollo's victory over the serpent Python.—Cirrha, on the small river Plistus, falling into the Corinthian gulf, was esteemed the port of Delphi; near this was Crissa, from which an inlet of the Corinthian gulf, and sometimes the whole gulf, was called Crissæus, and Anticyra, celebrated for the production of heliobore.—The principal river of Phocis was the Cephissus, which is sometimes confounded with a river of the same name in Attica.

A view of Delphi and the heights of Parnassus is presented in the Frontispiece of this Manual, as given by Boege, in Bartholdy's Anacharsis. A plan of Delphi, with explanations, is found in Diceware's Pindar, vol. ii. p. 628, as cited P. V. § 60. 4.

§ 98. At the time of the Persian invasion, the Phocians strenuously exerted themselves for the common liberties of Greece; in revenge, Xerxes despatched a large army to lay waste the country and plunder the temple of Delphi. The greater part of the men were destroyed by earthquakes and lightnings; the inhabitants, encouraged by these appearances of a divine assistance, rose en masse, and completely destroyed the remainder. —About 220 B. C., a large body of Greeks, under the command of Brennus, invaded their country, and were defeated under circumstances similar to the defeat of Xerxes.

§ 99. Boeotia occupied the north-east of Greece Propria, on the shores of the Eurus, a narrow strait between the island of Euboea and the continent.

The capital was Thebes, built by Cadmus, the Phoenician, who first introduced letters into Greece (cf. P. IV. § 45). The city stood on the river Isthmus, and was ornamented with seven gates, whence it is called Heptapylos. It was the birthplace of the demi-gods Hercules and Bacchus, of the poet Pindar, and of those illustrious warriors and statesmen, Pelopidas and Epaminondas. The citadel was, from its founder, called Cadmea.—South of this was Platea, where the Persian army were totally destroyed by the united valor of the Athenians, Spartans, and Peloponnesians: it was afterwards destroyed by the Spartans in the Peloponnesian war. We mention also Leuctra, near lake Copais, where the Spartans were defeated by Epaminondas; Coronea, near mount Helicon; Charonea, where Philip, having defeated the Athenians and Thebans, became absolute master of Greece; Lebadea, remarkable for the temple of Trophonius; and Orchemenus, near which was the Acidalian fountain, sacred to Apollo; the temple of Corinna was Theopis, sacred to the Muses, having a port named Creusa; and Acrocorinthus, the birthplace of the poet Hesiod.—On the Eurus were Avlis, the rendezvous of the Grecian fleet in the Trojan expedition, and the scene of Iphigenia's sacrifice; Tynagra, where the celebrated poetess Corinna was born; and Delium, a village which derived its name from the temple of Apollo, built in imitation of that at Delos, and was the place where Socrates, in the Peloponnesian war, saved the life of his pupil Alcibiades.

§ 100. The chief mountains of Boeotia were Helikon, with the fountains Aganine and Hippocrene, sacred to the Muses; Pimpe, on the borders of Phocis, dedicated
to the same divinities; Dirce, near Thebes; and Citharon, on the borders of Megar, sacred to Bacchus.

The people of Boeotia were usually described as naturally stupid, but with apparently little justice; for it gave birth to many men of superior talents, and the barbarous custom of exposing children, common in the rest of Greece, was here totally prohibited. They have been accused of nourishing a deadly hatred for trifling causes. In the heroic ages, Thebes seems to have been one of the Persian states that were selected by the Grecians, to show them. The discovery of the truth is very difficult. It certainly declined in after times; probably the misfortunes and civil discords of the posterity of Cadmus had weakened the power and destroyed the spirit of the people.

§ 101. Megar is a small territory, said not to be more than eight miles square, south of mount Citharon, near the isthmus of Corinth. Its chief city was Megara, situated midway between Corinth and Athens, built on two cliffs not far from the Sinus Saronicus; its port was Nisa, taken and destroyed by Pericles. The only other place of note was Crommyon, near the Scirsonian rocks; these were said to be very dangerous, and to have derived their name from Sciron, a notorious pirate and robber.

§ 102. The remaining province of Hellas was Attica, east of Megar, and south of Citharon. The district so named was of a triangular shape, not 30 miles wide at its base on the north, and tapering until it terminates in the point called Sunium, projecting into the Myrtoun Mare, east of the Sinus Saronicus (gulf of Engia). It was also called Acte (ακτη), from its maritime situation. The capital was Athens, a more full description of which we shall give below.

About ten miles north of Athens is Marathon, where the first Persian invaders, under the command of Datis and Artaphernes, were completely routed by the Athenians, commanded by Miltiades. North of this was the village Rhamnus, where a statue, formed of the marble that the Persians had brought to raise a trophy of their anticipated victory, was erected to the goddess Nemesis: a little to the east was Phyle, a strong fort, which was occupied by Thrasybulus, in his expedition against the thirty tyrants. On the Euripus was Delphinium, and Orus, where there was a celebrated temple of Amphizarus. Nearer to Athens, on the north side, was Acharna, where the Lacedemonians encamped when they invaded Attica; and Deceleia, which they fortified by the advice of Alcibiades.—East of Athens was Brauron, where the statue of Diana, brought from Taurus by Oresteus, was preserved until taken away by Xerxes; and Sunium, a town and promontory at the south-eastern extremity of Attica, celebrated for a splendid temple of Minerva (from the ruins of which it is now called Cape Colonna), and is in modern times remarkable as the scene of the shipwreck beautifully described by Falconer.—West of Athens was Eleusis, where the Eleusinian mysteries in honor of Ceres were celebrated. There are two remarkable temples at Eleusis; that of Ceres and that of Triptolemus.

§ 104. Topography of Athens. The city of Athens was founded by Cecrops, an Egyptian, who led thither a colony from the banks of the Nile. At first it was called Cecropia, from the name of its founder; and afterwards A'ad'nu, Athens, in honor of the goddess Minerva (whom the Greeks called 'A'θηνα), because she was the protectress of the city. In its most flourishing state, it was one of the largest and most beautiful cities of Greece, and is said by Aristides to have been a day's journey in going around it; according to other and more exact computations, it was about one hundred and seventy-eight stadia, or rather more than twenty-two Roman miles; and Dion Chrysostom reckons it to have been two hundred stadia, about twenty-five Roman miles in circumference.—Col. Leake considers the ancient city to have been much larger than the modern, and estimates the circumference as not less than 19 miles at least, reckoning the sinuosities of the coasts and walls.—The number of gates is not known; thirteen are named by Robinson; the largest was called Διτριπλος, and was near the Ceramicus; the Ιππα was that leading to Eleusis.

For a plan of Athens, see our Plate I., by which the reader may learn the situation of the principal parts and buildings.—The description here given, is drawn chiefly from Robinson's Archologia Graec.

§ 105. Athens lies in a valley, extending from mount Pentelicus on the east to the Sinus Saronicus on the west, between mount Parnes on the north, and Ilymattus on the south. In the plain of this beautiful valley thus surrounded by natural ramparts, we behold the very singular geological feature of six insular mountain rocks standing in regular succession, and gradually diminishing as you descend from Pentelicus westward to the Bocotian: the one nearest the sea is called the hill of Museus. On the next is the Acropolis of Athens. The one next to this on the east is Mt. Areopagus, on the summit of which was a temple and statue in honor of Jupiter; from this eminence an observer could survey the whole of Athens and its environs.—Two streams furnished their waters to the city. One was the Ilissus, which flowed to the east and south of the city, and which is supposed, from the appearance of its channel and from the allusions of the poets, to have been anciently much larger than it has been seen in modern times. The other, Cephissus, was still smaller and ran on the other side.—Athens may be described in two parts; the Cecropia, built by Cecrops on the summit of the
hill termed Acropolis (Ἀκρόπολις), and called the upper city, ἡ Ἀκρόπολις; and the part built afterward, ἡ κάτω πόλις, or the lower city.

The hill or Acropolis, as distinguished from the lower part, is distinctly seen in the View of Athens given in our Plate IX a, on page 681; which is taken from J. C. ribbiena's Journey through Albania and other provinces of Turkey. Καπ. Lond. 1813.

2 vol. 4—The Grecian method of thus connecting an Acropolis with their towns, is also illustrated by our Plate IV. cf. § 80.

§ 106. The citadel, or upper city, was sixty stadia in circumference, and was fenced with wooden pales, or, as some say, was surrounded with olive-trees. It was fortified on the south side by a strong wall, which was built by Cimon, the son of Miltiades, from the spoils taken in the Persian war, and which was called Ἐριθεῖον. The north wall was built many ages before by Agrolas, or according to some, by Euryalus and Hyperbius, two brothers, who first taught the Athenians the art of building houses. This wall was denominated Πελαγικῶν or Πελαγικῶν, from the Pelasgi, the name of its founders. This wall was beautified with nine gates, from which it is sometimes called Ἐριθεῖον; but though there were several lesser gates, there was one grand entrance into the citadel, the Πελαγικῶν, to which the Athenians ascended by steps covered with white marble, and which was built by Pericles at great expense. Over this entrance is one of those enormous slabs of marble called "marble beams" by Wheeler, and to which Pausanias particularly alluded when, in describing the Propylea, he says that, even in his time, nothing surpassing the beauty of the workmanship or the magnitude of the stones used in the building had ever been seen.

The inside of the citadel was ornamented with innumerable edifices, statues, and monuments, on which the ancient stories were fully described. The noble statues of Pericles, Phormio, Iphocrates, Timotheus, and other Athenian generals, were here intermingled with those of the gods.

Here was also the temple of Minerva, called Νίκη or Βιοτορία, constructed of white marble, and placed on the right of the entrance into the citadel.

§ 107. About the middle of the citadel was the stately temple of Minerva, called Παρθενών, because that goddess preserved her virginity inviolate, or because it was dedicated by the daughters of Erichthonus, who were particularly called παρθένοι, virgins. It was also denominated Εὐρυτήριον, because it was one hundred feet square. It was burnt by the Persians, but restored by Pericles, who enlarged it fifty feet on each side. It was of the Doric order, and built of that beautiful white marble found in the quarries of Pentelicus, a mountain of Attica. Within this temple was the statue of Minerva, so celebrated for its size, the richness of its materials, and the exquisite beauty of the workmanship. The figure, the work of Phidias, was twenty-six cubits high. This temple still remains a noble monument of antiquity, being 229 feet in length, 101 in breadth, and 69 in height.


Here also was the temple of Neptunus, surnamed Erichthonus. This was a double building, and, besides other curiosities, contained the salt spring called Ἑρυθρίτης, which was feigned to have sprung out of the earth from a stroke of Neptune's trident, when he contended with Minerva for the possession of the country. This part of the temple was consecrated to Neptune. The other part belonged to Minerva, surnamed Πολίας, the protectress of the city, and Πανάρις, from one of the daughters of Ceprops of that name. Here, so late as the second century of the Christian era, was the sacred olive-tree, which was said to have been produced by Minerva, and to have been as old as the foundation of the citadel. Here also was the image of the goddess, which was said to have fallen from heaven in the reign of Erichthonius, and which was guarded by dragons, called δίσωσς, or had a lamp always burning with oil, and an owl before it. The whole structure was called Ἐρυθρίτης. Both these buildings still remain. The smaller edifice, which is an entrance to the other, is 29 feet in length, and 21 feet 3 inches in breadth. The larger is 634 feet in length, and 36 feet in breadth. The roof is supported by channeled Ionic pillars. See Plate IV a.

Behind the temple of Minerva stood the public treasury, which from its situation was called Ὀπιτεῖδιον, and in which, besides other public money, a thousand talents were deposited for any very exigency of the state.

In the citadel were also several other edifices, as the chapel of Jupiter Σωσθις, and of Minerva Σωτηρία; the temple of Agraulus, the daughter of Ceprops, or rather of Minerva, who was worshipped under the name, in the front and steep side of the rock; and the temple of Venus, Ιππολήθεια, consecrated by Phædra, when in love with Hippolytus.

§ 108. The lower city, which contained all the buildings that surrounded the citadel, was called Μυλανθίων, Πλατεία, and Πήρας, was compassed with walls of unequal strength, built at different times, and by different persons. The principal parts of the walls were the Μακρά τεῖχη, which joined the harbor of Piræus to the city, and which being about five miles in length, were sometimes called Μακρά πελάγη, long legs, and krachia longa, long arms. They consisted of two sides. The wall on the north side was built by Pericles at great expense, and continued forty stadia. That on the south
Ruins at Athens.
side was called Νότιον τέχων, or παρθενίων τέχων, to distinguish it from the south wall of the citadel, and sometimes τέχων φαληρικών, because it included the port of Phalerum. It was built by Themistocles, of huge square stones, not cemented together with mortar, but fastened on the outside by iron and leaden cramps. The height of it was forty cubits, but Themistocles wished to raise it to eighty cubits. Its length was thirty-five stadia. Upon both of the walls was erected a great number of turrets, which, after the Athenians became so numerous that the city could not contain them, were converted into dwelling-houses. The Μοναξίου or wall that encompassed the Munychia, and joined it to the Piraeus, contained sixty stadia; and the exterior wall on the other side was forty-three stadia in length; and hence it appears, as has been before observed, that the whole circumference of Athens was 178 stadia, or rather more than 22 Roman miles.

§ 109. Of the buildings of the lower city, the principal and most remarkable were the following.—Παιανείον was a stately edifice, in which were kept the sacred utensils used at festivals, and in which were prepared all things necessary for solemn processions.—The temple of Vulcan, or of Vulcan and Minerva, situated not far from the Ceramicus within the city, was a public prison.—Near to this building was the temple of the Heavenly Venus; for the Athenians had two deities of the name of Venus, of which one was designated Οὐρανία, and the other Πάρθενος: the former presided over chaste and pure love; the latter was the patroness of lust and debauchery.—Ἀνδρόνειον was a temple of Castor and Pollux, who were called ἰδιαίς. In this place slaves were exposed to sale.

The temple of Theseus was erected by Cimon in the middle of the city, near the place where the youths employed themselves in wrestling and other bodily exercises. This temple was a sanctuary for slaves, and for all persons of low condition that fled from the persecution of men in power, in commemoration of Theseus, who, when alive, was the guardian and protector of the distressed.

Speaking of the temple of Theseus, Dr. Clarke observes, that this beautiful Doric temple more resembling, in the style of its architecture, the temples of Ptoleum than of Minerva in the Acropolis, and the most entire of any of the remaining structures of ancient Greece, was 311 feet in circumference; and it can be seen that the damage which the sculptures have sustained, may be considered as still perfect. The entire edifice is of Pentelic marble; it stands east and west, the principal front facing the east; and it has a portico of six columns in each front, and on each side a range of eleven columns, exclusive of the columns on the angles.

A view of this temple is given in Plate XXI. fig. 3.

§ 110. Ὅλυμπων, or Ὅλυμπεῖον, was a temple of Ionic architecture, erected in honor of Jupiter the Olympian, and was the most magnificent structure in Athens. The area, or peribolus, within which it stood, was four stadia in circumference. It was constructed with double rows of columns, 10 feet in front, and 21 in flank, amounting in all to 124; the extent of the front being 171 feet, and the length of the flank more than 400. These pillars are the majestic ruin of this sumptuous and stately temple. The foundation of this edifice was laid by Pisistratus, whose sons continued the work; but it was not completely finished till the time of Adrian, 700 years after the structure had been commenced.

The temple of Apollo and Pan stood on the north side at the bottom of the citadel, in a cave or grotto, which was called Μουραία πέτρα, or Κερασία πέτρα.—The temple of Diana, surnamed Ἄνδρονώς, because in it women, after the birth of their first child, dedicated their girdles to that goddess.

Παναξίον was a temple consecrated to all the gods, who, as they were united in one edifice, were honored with one common festival, which was called Θεομάζια. This was also a very magnificent structure, and was supported by 120 pillars of marble. On the outside were curiously engraved the deeds and story of all the gods; and on one great gate two horses were carved by Praxiteles.

The temple of the Eight Winds was a tower of eight squares, of marble, on every side of which was carved the figure of a wind, according to the quarter whence it blew.

The model of this building was furnished by Andronicus Cyrrhates, who placed upon the top of the tower a small pyramid of marble, upon the summit of which he erected a brazen triton, holding in his right hand a switch or wand. The triton was so placed that he turned round with the wind, and pointed with the wind to which he blew.—A view of this structure is given in our Plate XXII. fig. 2.

§ 111. Στυν, poriccas, were very numerous at Athens; but the most remarkable was that called Πεισισκύλιον, and afterwards Ποικίλη, from its containing a variety of curious pictures, drawn by those great masters, Polygnotus, Mycon, and Panæus, the brother of Phidias. At the gate of the Ποικίλη was the statue of Solon.—To the north of the Acropolis, not far from the temple of Theseus, are the ruins of a structure once evidently very splendid, supposed by Stuart to be the ruins of this celebrated Σταυροθησίον or Porch. Some travelers have mistaken them for the remains of the temple of Jupiter Olympus already described, which was in the southern part of the city, near the fountain Calirrhoe.

Μουσεῖον was a fort near the citadel, which received its name from the poet Museus.
the scholar of Orpheus, who used to repeat his verses in this place, where he was also buried.—*Οἶκος* was a music theatre, built by Pericles. The inside of this building was filled with seats and ranges of pillars; and the outside roof or covering was gradually bent downwards. The roof, which was constructed of the mastoi and yards of the vessels taken from the Persians, and in its form resembled the tent of Xerxes, was supported by columns of stone or marble. It was burnt by Sylla at the siege of Athens, but afterwards rebuilt. This Odeum was situated on the south-east angle of the citadel. The Odeum of Herodes Atticus has sometimes been confounded with that of Pericles, but the Odeum of Herodes was situated at the south-west angle of the citadel. This last was built by Herodes in memory of his wife, and was considered as far surpassing, in magnitude and in the costliness of its materials, every other edifice of the kind in all Greece. The roof of this building was of cedar.

The Ceramicus (Κεραμεῖκος) received its denomination from Ceramus, the son of Bacchus and Ariadne; or more properly ἀπὸ τῆς κεραμεῖκης τέχνης, from the potter's art, which was invented here by Cercus. This extensive space was divided into two parts, one of which was situated within the city, and contained a great number of temples, theatres, porticos, &c.; the other was in the suburbs, was a public burying-place, and contained the Academy, and several other buildings.—The Lyceum and the Cynosarges were also in the suburbs on the north-east.

Respecting the Academy and other Gymnasia at Athens, see P. IV. §§ 64, 74.

§ 112. Ἀγοραί, forums, were very numerous; but the most remarkable were the old and the new forum. The new forum was in a place called Ἑρασία, which it is probable was near to the portico of Zeno. The old forum was situated in the Ceramicus within the city, and was called Ἀρχαία ἀγορά. It was extremely spacious, and was decorated with buildings dedicated to the worship of the gods, or to the service of the state; with others which sometimes afforded an asylum to the wretched, but which were often a shelter for the wicked; and with statues decreed to kings and individuals, who had merited well of the republic. In it were held the public assemblies of the people; but every trade had a different place assigned as a market, and the forum was divided into different parts, according to the wares exposed for sale. Thus Κέκλις denotes the place where slaves were sold; Ἀλφιστόλως ἀγορά, the bakers' market; Ιεύππυρος ἀγορά, the fish-monger's market; Τυναικία ἀγορά, the market for women's apparel. The time when goods were exposed to sale was called ἕλευσις ἔγορα, full market, from the great number of persons assembled; and different hours of the day seem to have been appointed for the sale of different commodities. To this place the inhabitants resorted every day. The Scythians, kept in pay by the republic to maintain order, were encamped in the middle of the forum. Collectors also attended to receive the duties imposed on every thing that was sold, and magistrates to superintend what passed.

Βουλήθρια were public halls, in which each company of tradesmen met, and deliberated on matters relating to their trades. At Athens trade was very much encouraged; and if any one reproached another, even the lowest citizen, with living by the profit of his traffic, he was liable to an action of slander.

§ 113. Aqueducts were not common at Athens before the time of the Romans; although one is said to have been built by Pisistratus. The want of them was supplied by wells (φράετα), some of which were dug by private persons, and others at the public expense; but as good water at Athens was extremely scarce, frequent quarrels arose among the citizens. Adrian laid the foundation of a stately aqueduct, which was finished by his successor Antoninus, and which was supported by Ionic pillars.

The stadium was an oblong area, semicircular at one end, designed originally for the foot-race, but used for other games and exercises; and for the accommodation of spectators, who resorted thither in great numbers, it was built with steps above each other, in order that the higher ranks might look over the heads of those placed below them. The most remarkable at Athens, and indeed in all Greece, was the stadium (Στάδιον Πιναχθαῖκον), erected near the river Ilissus by Lycurgus, and afterwards enlarged by Herodes Atticus, one of the richest of the Athenians. It was built of Pentelic marble, with such magnificence that Pausanias did not expect to be credited, even in his brief description of this work, and says that it was a wonder to be taken for a mountain of white marble upon the banks of the Ilissus. It was about 125 geometrical paces in length, and 36 or 27 in breadth, and was therefore called a stadium, a measure in ordinary use among the Greeks, being the eighth part of a Roman mile.

§ 114. The Areopagus was a small eminence a little to the north-west of the Acropolis. On this, the court or senate of the Areopagus usually held its meetings. (Cf. P. III. § 108). A space was leveled for the purpose on the summit of the rock; and the steps which conducted to it, were cut out of the natural solid stone. There was originally neither enclosure nor roof; but merely an altar to Minerva, and two stone seats for the accuser and defendant. The court was occasionally protected by temporary erection.—The Ρυγίς, Πηλίς, was another eminence, opposite the Areopagus, not far from the citadel, celebrated as the place where the Athenians led their assemblies. Almost the whole of the structure, as appears from a
recent removal of the earth in this place, was an excavation of the rock. The βῆμα, on which the orators stood to address the people, was carved from the stone, and yet remains. Before this was a semicircular area, of which the part most distant from the orator's stone consists of masonry. In the perpendicular surface of the rock, facing this area, are niches for votive tablets. North-east from the Acropolis, on the street of the tripos (§ 115), where the Herastasion, where there was a public hall, and where the laws of Solon were deposited. Near it was the Bounfio or senate-house.

§ 115. Athens had theatres besides those termed Odea. One of the most celebrated was the theatre of Bacchus, capable of accommodating 30,000 spectators. (Cf. P. IV. § 235.) This contained statues of many of the tragic and comic writers, and was the place where the dramatic contests were decided: it was near the Acropolis, at its south-east angle. Nothing of it is now seen except the circular sweep scooped in the rock for the seats. Above it, in the rock of the Acropolis, still appears a cavern or grotto, formerly termed the Cave of Bacchus, but now converted into a sort of chapel.—Close by this cavern stands a building, called the Choragic monument of Thrasylus; having on its front three inscriptions recording dramatic victories obtained in the theatre. Over this building, and higher up the rock, are the two Columns of the tripos, or Choragic pillars. There were several other edifices in Athens, erected for the same purpose; one, exquisitely wrought, is near the eastern end of the Acropolis, commonly called the Lantern of Demosthenes, but proved by its inscription to be a choragic monument erected by Lysicrates. This edifice stood in the street of the tripos, so called from the circumstance that in it were erected (on choragic monuments or pillars, or otherwise located) numerous tripods, which had been obtained as prizes in the musical or theatrical contests.

Respecting the dramatic and musical contests above alluded to, see P. IV. § 65.—A view of the Monument of Thrasyllus is given in Plate XLIX. fig. C.; and of that of Lysicrates, in the same Plate, fig. A; the designation Lantern of Demosthenes is said to have been applied by the modern Greeks, under the groundless supposition that it was the study of that illustrious orator.

§ 116. Athens had three harbors for ships:—1. Πειραιας, Πύραυσ, which belonged to the tribe of Hippothoontis, and was about 35 or 40 stadia distant from the city, before the building of the μακρὰ τεῖχος or long walls. After that time, the Athenians, by the direction of Themistocles, rendered this their principal harbor. It contained three ὄρματα or docks. In this harbor were five porticoes, which being joined together formed a very large one, called on that account Μακρὰ πτολ. The Piræus also contained two forums. Here the productions of all countries were accumulated; and this was the market not of Athens only, but of all Greece. In this harbor three hundred gallies have sometimes been collected at once; and it was sufficiently capacious to contain four hundred. The advantages of this place were first observed by the Themistocles when he devised the plan of giving a navy to Athens. Markets and magazines were presently erected, and an arsenal capable of furnishing every thing necessary for the equipment of a great number of vessels.—2. Μυρυχια, Μυρυκυθα, which was a promontory not far distant from Piræus, and extended not unlike a peninsula, and was well fortified both by nature and art. It received its name from a person called Mynychus, who dedicated in this place a temple to Diana, surnamed Μυρυκυθα. —3. Φιλαρίδα, Φθαλερον, which belonged to the tribe Antiochos, and was distant from the city 35 stadia, or as some say, only 20 stadia. This was the most ancient of the three harbors; and from it Theseus is said to have sailed for Crete, and Mænesthus for Troy.

For further details respecting the interesting objects in this renowned city, we refer to the works cited P. IV. § 124. 1.; P. V § 7 (b).—We may add Waddington's Visit to Greece.—Hughes, Travels in Greece, &c. Lond. 1832. 2 vols. 4°.—Kraus, Hellas, oder Darstellung des alten Griechenlandes, &c. Leips. 1825. 3 vols. 8. In this work may be found an account of Lord Lytton's proceedings (cf. P. IV. § 190) 4; of the various modern works illustrating the remains of Greek art in general.—Cf. Stuart's Dict. of Archit. under Athenian Architecture; cf. also Chatalbourn's Travels, in Introduction.—E. D. Clarke, Travels in various countries, &c. Part II. sect. 2.—Barthelmy's Anacharsis, ch. xii., a beautiful description.—W. M. Leake, Topography of Athens. Lond. 1821, with an Atl. fol. Cf. Transactions of the Royal Society of Literature of the United Kingdom, vol. iii. p. 183.—Horton's Travels of Attic and Arcadian.—Riemäcker, Topographie von Athen (in German translation of Leake). Halle, 1838. 8°.—nnee Son of the Müller, Das Monumenten Athenarum, &c. Göt. 1837. 4. with plates.—L. Bergmann, Die Alterthümer von Athen, nach Stuart und Revett, &c. Weimar, 1838. 80 plates.—Hirt's Plan des Athen.—Echke & Gruber, Encyclopädie, under Αἰτία (written by Müller).—There is a glance at some of the most interesting objects, in W. Colton, Visit to Constantiopolis and Athens. N. York, 1838. 12. ch. 18, 19.

§ 117. (4.) The Peloponnesus, the fourth division of Græcia (§ 76), remains to be noticed. In looking at the physical features of this peninsula, we perceive in the interior a circular chain of mountains, almost surrounding an included tract of country which was called Arcadia. From this circle of elevated summits, various branches are sent off towards the sea; and we find a line running out to each of the principal promontories; to Rhium Prom. at the entrance of the Sinus Corinthiacus; to Cheloniæ Prom. on the western side of the peninsula; to Acroûs Prom. west of the Sinus Messeniæ; to Teuwarum, to Malea, and to Scyllaun, the other points, which occur in passing round the peninsula to the east.—Between these several mountains were fruitful valleys, watered by numerous streams descending from the mountains in every direction.
§ 118. This country was originally called Argia and Pelasgia, but after the conquests of Pelops was called the island of Peloös, Ἱλίασσας νῆσος; it was also called Aopia. Its present name, Morea, is said to be drawn from its resemblance to a mulberry-leaf in shape, or from the number of mulberry trees that it produces.—It may be considered in six divisions: Achaea, Argolis, Elis, Arcadia, Messenia, and Laconia. Sicyonia and Corinthia are sometimes added to these; but they may be included under Achaea.

§ 119. Achaia, in the extent we have just given to it, includes the whole north coast of Peloponnese, and the isthmus of Corinth, by which it is joined to Hellas. Exclusive of Sicyonia and Corinthia, it comprised twelve towns, each independent, and possessed of its own little territory, which were from a very early time united in a sort of confederacy called the Achaean league; they were Dyne, Olenus, Phare, Triæa, Patras (now Patras), Rhyge, Ἐγίνα the place where the deputies of the league were met, Helice, Bura, Αἰγία, Αἰγίνα, and Pellene. In the resistance to the Romans made by the Achaean league in the later ages, the cities of Sicyon and especially Corinth took part.

It was from the opposition made in Achaia, that the Romans, when Mummius reduced Greece to a subject province by the capture of Corinth, B. C. 146, applied the name Achæa to the whole country. Cf. § 213. I. 6.

§ 120. Sicyon was the most ancient city of Greece, said to have been founded B. C. 2059.—But Corinth has obtained greater notoriety: it was on the isthmus, at nearly an equal distance from the Saronic and Corinthian gulf. It was once called Ephrya. Its citadel was on a hill called Acro-Corinthus. It had two ports; Lecænium, on the Sinus Corinthiacus, and Cenchreae, on the Sinus Saronicus. Although destroyed by Mummius, it afterwards recovered its splendor, being rebuilt by Julius Caesar, and became more famous than before for its luxury and licentiousness.

The isthmus of Corinth was an important pass. Several attempts have been made, at different periods, to join these two seas by a canal, and from the failure of them all, "to cut through the Corinthian isthmus" has become a proverbial expression for aiming at impossibilities. Here the Isthmian games, in honor of Neptune, were triennially celebrated: and here a stand has frequently been made against foreign invaders, the narrowness of the isthmus easily admitting of regular fortification.

§ 121. Argolis occupied the north-eastern extremity of the Peloponnese. Its chief town was Argos, on the river Inachus, more celebrated in the heroic than the historic ages of Greece. When Perseus had accidentally slain his grandfather Acrisius, he transferred the seat of government to Mycenæ; this latter city retained its power to the end of the Trojan war; but after the death of Agamemnon, the Argives, through motives of jealousy, besieged, captured, and leveled it with the ground.—North of Argos was Nemea, where Hercules slew the Nemean lion, and instituted the Nemean games in memory of his victory; and Tirynthus, a favorite residence of Hercules, whence he is frequently called the Tirynthian hero.—On the Sinus Argo- lenus (Gulf di Napoli) were, Nauplia (Napoli di Roma), anciently the port for the Italian provinces; Epidauros, remarkable for a celebrated temple of Æsculapius (P. II. § 84); and Træsæne, whether the aged inhabitants of Athens retired when their city was burned by Xerxes.

§ 122. Elis was a small province south of Achaia, on the coast of the Ionian sea. Its chief town was Elis, the residence of king Salmones, who is said to have provoked the indignation of Jupiter, by his attempts to imitate thunder and lightning: it was on the Penæus (Belvidere or Igliaco), a principal river of the province. Pisa, destroyed at a very remote period, was on the Alpheus (Rouphia or Rufes), a larger river flowing from Arcadia. Not far from Pisa was Olympia, the place near which the Olympic games were celebrated.

Olympia was the name not of a city, but of the sacred site near which the games were performed. Here was the grove Ætitis, with splendid monuments scattered in it; the temple of Olympian Jupiter, with its celebrated statue (cf. P. II. § 24); the Cronius or Hill of Saturn; also a famous hippodrome and stadium.


§ 123. Arcadia occupied the centre of the Peloponnese; and being entirely devoted to agriculture was said to be sacred to Pan.—Its principal towns were Tegea, the capital; Òrchemus, near the lake Stymphalus, where the Harpies were destroyed by Perseus; on the right bank Órocris, which through Arcadia and joins the Alpheus in the eastern part of the province; Montinea, where Epaminondas fell, near the ruins of which is Tripolita, the metropolis of the Morea; Megalopolis, near the Helissus, a tributary to the Alpheus, built by Epaminondas to repress the incursions of the Lacedaemonians.—From the ruins of Phigalia (Paulitza), in the territory of the Parrhasii, were taken the bas-reliefs called the Phigalian Marbles (cf. P. IV. § 179, § 183. 4).

The mountains of Arcadia were greatly celebrated by the poets; the principal were Cylene, the birthplace of Mercury; Òrymanthus, where Hercules slew an enormous
boat; *Menalus*, sacred to the Muses; *Parthenius*, where Atalanta resided; *Parha-
sius* and *Lyceus*, sacred to Jupiter and Pan. From the hill *Nonacris* flowed the cel-
brated river *Styg*; its waters were said to be poisonous.

§ 124. The south-western division of the Peloponnese was *Messenia*, of which
*Messen*, a strongly fortified town, was the capital; the citadel was called *Itione*, and
was supposed to be impregnable; these were in the interior, west from the *Pamisus,*
which is the principal river of the province, and flows from the mountains between
Messenia and Arcadia into the *Sinus Messeniacus.*—The other principal towns were
*Pylos*, the city of Nestor, now called *Navarin*; *Methone*, where Philip defeated the
Athenians; and *Echallia* or *Erytopolis*, conquered by Hercules.

The Messenians, after a desperate resistance, were subdued by the Lacedaemonians, and
the greater part compelled to leave the country. Subsequently their city lay long in ruins; but
when Ephorspondas had destroyed the supremacy of Sparta, he recalled the descendants of the
exiles and rebuilt Messene. After his death, the Spartans again became masters of the country,
but did not expel the Messenians from their restored possessions.

§ 125. The south-eastern and most important division of the Peloponnese was
*Lac6a*. Its capital was *Sparta*, which we shall describe in the following sections.

The other towns of note were, *Amycla*, on the Eurotas, the residence of Leda; *Therapne,*
on the same river, the birthplace of Castor and Pollux; *Gytheum*, the principal
port of *Laconia*; *Helos*, whose inhabitants were enslaved by the Spartans; and
*Sellasia*, where the Achaeans, by the defeat of Cleomenes, liberated the Peloponnes-
us from the power of Lacedemon.

The *Sinus Laconicus* (Gulf of Colochina) was bounded by the capes *Malea* (St.
Angelo) and *Taenarum* (Matapan). Near *Taenarum* was a cave represented by the
poets as the entrance into the infernal regions; through this Hercules is said to have
dragged up *Cerberus*.

The Peloponnesian states were first subjected by Pelope; but about eighty years after the
* Trojan war*, the *Herculide*, or descendants of *Hercules*, returned to the Peloponnese, and
became masters of the different kingdoms. This event, which forms a remarkable epoch in
Grecian history, took place 1104 B. C.

§ 126. *Topography of Sparta*. The city of Lacedaemon, which was anciently called
Sparta, is said to have been built by king Lacedaemon, who gave it the latter denomi-
nation from his wife Sparta, though he designated the country and the inhabitants
from his own name; but some think that this city received the appellation of Sparta
from the Sparti, who came with Cadmus into *Laconia*. It was situated at the foot
of mount *Taigetus*, on the west side of the river *Eurotas*, which runs into the Laconic
gulf. It was of a circular form, and forty-eight stadia or six miles in circumference,
and was surrounded to a great extent with vineyards, olive or plane trees, gardens,
and summer-houses.

Anciently the city was not surrounded with walls; and its only defence was the
valor of its inhabitants. Even in the reign of Agesilaus, and for the space of eight
hundred years, this city was without any fortifications; but after it fell into the hands
of tyrants, it was surrounded with walls, which were rendered very strong. It had,
however, some eminences upon which soldiers might be posted in case of an attack.
The highest of these eminences served as a citadel; its summit was a spacious plain,
or a great plain in which several sacred edifices. Around this hill were ranged five
towns, which were separated from each other by intervals of different extent, and
each of which was occupied by one of the tribes of Sparta.

§ 127. The great square or forum, *'Ay One*, in which several streets terminated, was
embellished with temples and statues. It also contained the edifices in which the
senate, the ephors, and other bodies of magistrates assembled. Of these public edifi-
ces the most remarkable was the *Portico of the Persians*, which the Lacedaemonians
erected after the battle of Platea, at the expense of the vanquished, whose spoils
they shared. The roof of this building was supported by colossal statues of the prin-
cipal officers in the army of Xerxes, who had been taken or killed in that battle, and
who were habited in flowing robes.—The *Seias* was a building not far from the forum,
in which assemblies of the people were commonly held. The *Chorus* was a part of
the forum, where dances were performed in honor of Apollo in the Gymnopedian
games.

Upon the highest of the eminences stood a temple of *Minerva*, which had the privi-
lege of asylum, as had also the grove that surrounded it, and a small house apper-
taining to it, in which king Pausanias was left to expire with hunger. The temple
was built with brass (Χαλκίτοιοι). Within the building were engraven, in bas-relief,
the labors of *Hercules*, and various groups of figures. To the right of this edifice was
a statue of *Jupiter*, supposed to be the most ancient statue of brass in existence; of
the same date with the re-establishment of the Olympic games.

The most ornamented place in Sparta, however, was the *Pacite*, which, instead of
being confined to a single gallery like that at Athens, occupied a very considerable
extent. The Romans afterwards took away the superb paintings in fresco which had
been employed to decorate the walk.—Farther advanced in the city appeared differ-
ent ranges of Porticos, intended only for the display of different kinds of merchandise.

§ 128. Columns and statues were erected for Spartans who had been crowned at the Olympic games; but never for the conquerors of the enemies of their country. Statues might be decreed to wrestlers; but the esteem of the people was the only reward of the soldiers. It was not till forty years after the battle of Thermopylae, that the bones of Leonidas were conveyed to Sparta and deposited in a tomb near the theatre; and at the same time also the names of the three hundred Spartans who had fallen with him were first inscribed on a column.—The theatre was in the vicinity of the forum, and was constructed of beautiful white marble. Not far from the tomb of Leonidas were those of Brasidas and Pausanias. Funeral orations and games were annually given near these monuments.

Of the edifices and monuments of Sparta it may be remarked in general, that they were not distinguished for architectural beauty; and the city had nothing imposing or splendid in its appearance.

§ 129. On the south side of the city was the Ἰπποδόμος, or course for foot and horse races, some vestiges of which are still visible; and a little distance from it was the Platanistas, or place of exercise for youth, shaded by beautiful plane-trees, and enclosed by the Eurotas on one side, by a small river which fell into it on the other, and by a canal which opened a communication with both on the third. The Platanistas was entered by two bridges, on one of which was the statue of Hercules, all-subduing force, and on the other that of Lycurgus, all-regulating law. The place which served Sparta for a port or harbor, was Gytheium, Γήθεων, situated west from the mouth of the Eurotas, and distant from Sparta 240 stadia, according to Strabo, and 30 [300?] according to Polybius. It was early surrounded by strong walls, and had an excellent harbor, in which the fleets of Sparta rode in security, and where they found every requisite for their maintenance and security.

The ruins of Sparta are found, under the name Palaëchori or old town, about two miles distant from the modern town Misitra, near a spot called Magoula. "The whole site," says Chateaubrion, "is uncultivated; when I beheld this desert, not a plant adorned the ruins, not a bird, not an insect, not a creature enlivened them, save millions of lizards, which crawled without noise up and down the sides of the scorching walls. A dozen half-wild horses were feeding here and there upon the withered grass; a shepherd was cultivating a few water-melons in a corner of the theatre; and at Magoula, which gives its dismal name to Lacedæmon, I observed a small grove of cypresses."


IV. ISLANDS BELONGING TO EUROPE.

§ 130. It was mentioned (§ 8), that having considered the MAINLAND of Europe under three divisions, northern, middle, and southern, we might notice the ISLANDS together under a fourth. The European islands known to the ancients were in the Atlantic or Mediterranean; of those in the Baltic they knew but little. We will speak first of those in the Atlantic.

§ 131. Of these, Britannia was the most important. It was scarcely known to exist before the days of Julius Cæsar. Being peopled by successive migrations from Gaul, the Britons naturally aided the mother country when invaded, and thus provoked the vengeance of Rome. The south-western shores are said to have been visited by the Phœnicians at a much earlier period; and that enterprising people have been described as carrying on an extensive trade for tin with Cornwall and the Scilly isles, which, from their abounding in that metal, were called the Cassiterides Insulae or Tin islands.

§ 132. The enumeration of the several tribes and villages being a matter rather of curiosity than utility, we shall only notice a few of the more remarkable. —The Cantii occupied the south of the island; in their territory were Rutupia (Richborough), celebrated for its oysters by Juvenal; and Portus Lemanis (Lymne), where Cæsar landed, B. C. 55. —The Trinobantes possessed the country north of the Cantii; their chief town was Londinium (London), the most flourishing Roman colony in Britain. —The Situare possessed South Wales, and appear to have been a very flourishing and warlike tribe. Caractacus, one of their kings, is celebrated for having bravely defended the liberties of his country; and for a long time baffled the utmost efforts of the Romans: he was at length subdued by Ostorius Scapula, A. D. 51, and sent in chains to Rome.—On the eastern coast were the Iceni, whose queen Boadicea, having been cruelly abused by the Roman deputies, took up arms to avenge her own and her country's wrongs; at first she obtained several victories over her oppressors, but was finally defeated by Suetonius Paulinus, A. D. 61. —The north of England was possessed by the Brigantes, the most powerful and ancient of the British nations; their principal towns were Eboracum (York), and Isurium (supposed to be Aldborough, the capital of their tribe).

§ 133. Scotland was still less known than England; five nations on the borders, known by the general name of Metæ, were subdued by Agricola, and became nominally subject to the dominion of Rome.

When Britain became a Roman province, it was divided into the five following
1. The Rotunda of Salonica, the ancient Thessalonica. It is supposed to have been a Cabirian Temple. By the Christians it was converted into a church of Paul and Peter. The Turks have turned it into a mosque; and erected the minaret, which appears attached to it, and in the gallery of which is seen a Muezzin, whose office is to announce from the gallery the hour of prayer.

2. A fountain for the Mussulman ablution before prayers.
provinces: Britannia prima, comprising the eastern and southern division of the country; Flavia Caesariensis, containing the western tribes; Britannia secunda, which included all Wales; Maxima Casariensis, which contained the country between the former divisions and the river Tweed; and Valentia, occupied by the Meats.

§ 134. To repel the incursions of the Picts and Scots, who frequently laid waste the Roman settlements, several walls were built across the island. The first was erected by the celebrated Agricola, who completed the conquest of Britain. But this being found insufficient to restrain the incursions of the barbarians, the emperor Adrian erected a rampart of great strength and dimensions.—The wall of Adrian extended from Eustherium Iunae (Solvay Frith), on the western coast, to Seckedanum (Cousins's House), a village north of Port Elii (Newcastle-upon-Tyne), on the eastern coast, a distance of about 70 miles. It consisted of a double rampart and ditch, and was strengthened by forts erected at short intervals.—Twenty years after this, the emperor Antoninus rebuilt the wall of Agricola, which was nearly parallel to that of Adrian, and had been neglected after that was built, whence this is usually called the rampart of Antoninus.

The greatest and strongest of these structures was the wall erected by the emperor Severus, A. D. 200.—It was situated a few yards north of the wall of Adrian, and was one of the strongest fortifications of antiquity. The wall was twelve feet wide and eight feet high, built of stone and cement; it was strengthened by eighteen stations or garrisons, thirty-one castles, and three hundred and twenty-four towers: the whole body of forces employed to garrison this immense range of fortification were ten thousand men, besides six hundred mariners, appointed to guard the points where the ramparts communicated with the shore.

§ 136. The islands adjoining Britain were the Oreades (Orkneys), Hebrides (Western Isles), Mons Teciti (Angleseas), Mona Casaris (Eian), Vettis (Isle of Wight), and Cassioyris (Scilly Isles).—Ireland was known to the ancients only by name, and was called Erne Juveroa, or Hibernia.

The Irish say that they are descended from a Scythian nation, and that at an early period, part of the country was colonized by the Phoenicians; in proof of the latter, it has been urged that the specimens of the Punic language preserved by Ptolemy, are almost pure Irish; and that antique swords, found in the bogs of Ireland, have on analysis been proved to consist of materials precisely similar to those of the Punic swords dug up by Sir W. Hamilton in the field of Cane.—Cf. P. V. § 422. 2.

An island called Thule is frequently mentioned in the classical authors as the most distant known, but its situation has not been described, and therefore we cannot be certain what particular island was meant. Iceland, some of the Shetland isles, and Greenland, have been named by different modern writers (cf. § 3).

§ 137. In speaking of the islands in the Mediterranean, we begin in the western part. The Balearice, deriving their name from the skill of the inhabitants in slinging and archery, are on the coast of Spain. Their names were Balearis major (Majorca); Balearis minor (Minorca), and Ebusus (Ivica).

Between Spain and Italy are Corsica and Sardinia, separated by the Fretum Fossae (Strait of Bonifacio). Corsica, called by the Greeks Cynos, was of little note in ancient times, but is celebrated for having given birth to Napoleon Bonaparte. It contained two Roman colonies, Mariana planted by Marius, and Alaria by Sylla. North of Mariana was Matinorum Oppidum (Bastia), the present capital of the island. Sardina derived its name from Sardus, an African prince, said to be a son of Hercules, who at a very early period led a colony hither; it was called by the Greeks Icussus, from its resemblance to the human foot. Neither serpents nor wolves were found in this island, and (as we are told) only one poisonous herb, which caused those who eat of it to expire in a fit of laughter, and hence the expression, a Sardinic grin.

The chief town was Calaris (now Cagliari). Both islands were long tributary to the Carthaginians, who were expelled by the Romans in the first Punic war.

There were several small islands of no great importance on the coast of Italy; the chief were Ilua (Elba), which is of some interest, as the spot of Napoleon's temporary banishment; Proclyta; and Cuprea (Capri), infamous as the scene of the unnatural debaucheries of Tiberius.

§ 138. Sicilia, the largest and most fertile of the Mediterranean islands, lies to the south of Italy, from which it is separated by the Fretum Siculum (Strait of Messina).—It was called Triquetera, or Trinacria, from its triangular shape, terminating in three promontories; Pelorus (Faro), on the north; Pachynus (Passaro), on the south; and Lilybaenum (Boco), on the west.

Syracuse (Siracusa) was the ancient capital of Sicily, and one of the most remarkable cities of antiquity. It was founded by a Corinthian colony led by Archias, and arrived at such a pitch of greatness that the circuit of its walls exceeded twenty miles.—It was divided into five parts, which were so large as to be esteemed separate towns; viz. Ortygia, a small island, on which the Greeks originally settled; Acragina facing the sea; Tyche, between that and the following division; Neapolis, which stood on the great port; and Epipolae.—Syracuse had two ports, the lesser formed by the island Ortygia, and the greater at the mouth of the river Anapus, which here flows into a large bay, having the island at its northern end, and the fort of Plemmyrium at its southern extremity. The celebrated pirate called Jack Tar was erected on the celebrant Dionysius; in this was a cavern shaped like the human ear, so contrived as to transmit all sounds from below to a small apartment where the tyrant used to conceal himself
in order to overhear the conversation of his victims; it is now a very handsome
subterranean garden.

This city is remarkable for the defeat of the Athenians, in their fatal Sicilian expedition, and
the formidable resistance made by the inhabitants when the town was besieged by Marcellus.
This siege was protected principally by the mechanical contrivances of Archimedes.

§ 139. Some of the other considerable towns in Sicily were Messana; Leontium; Agrigentum,
where the tyrant Phalaris resided; Litybon, Drepanum, Panormos (Pal-
ernum). Himera; Nauobocas, where the oxen of the sun were supposed to be kept;
Tircol, where Trypho and Athenis established the head quarters of a republic of
slaves, and held out against the Roman power for several years; Selinus, known for its
vigorous but unavailing resistance to the Carthaginians.

Interesting Greek ruins have been found at Selinus, Agrigentum, &c. On these ruins, see R. Hoare, Classical Tour, vol. ii. p. 78. ss.

—Cf. P. IV. § 178. 3.—F. G contempl. Architect. Monum. of Sicily, as cited P. IV. § 243. 1.—See also the citations, P. IV. § 234. 3.

The principal Sicilian rivers are the Simaets (Giaretta), celebrated for the production
of amber; Asinarius, where the Athenian generals Nicias and Demosthenes were
taken prisoners by the Syracuseans, and Helorus on the eastern coast; on the south
side were Comicus and Crimius, with some smaller streams; and on the north, the
river Himera.—Mount Etina, so celebrated for its volcano, occupies a great part of
Sicily; the poets feigned that the giants, when defeated by Jupiter, were buried under
this heap, and that the eruptions were caused by their efforts to relieve themselves.

The first inhabitants of Sicily were the Cyclopes and Lastrigons, a barbarous race of people,
almost extinguished by the different Greek colonies, whom the commercial advantages of Sicily's
situation induced to settle in this island.

§ 140. Near the western angle or corner of Sicily are three small islands called
Egates, opposite one of which, Egusa, Lutatius Catulus defeated the Carthaginians
in a great naval engagement, and thus put an end to the first Punic war.—North of
Sicily were the Isulae (Lipari islands), sacred to Vulcan; the largest is Lipara,
which was once a place of great consequence; the next in size is Stromboli,
where Eolus is said to have imprisoned the winds, and where there is a celebrated
volcano.—South-east of Sicily is Milet (Malta), remarkable in ancient times for its
cotton manufactories. Here St. Paul was shipwrecked in his voyage from Jerusalem
to Rome. It was first peopled by the Phcenicians, who found this island a convenient
station for commerce on account of its excellent harbor.—Near Malta is the small island
of Gaulos (Gozo).

§ 141. We notice next the Ionian Islands, on the western coast of Greece. Corcyra
(Corfu) stood opposite that division of Epirus called Thesprotia, from which it was
separated by a narrow strait, named Corecyran.—It is called by Homer Scheria, or
Phaeacia, and he describes (in the Odyssey) the inhabitants as luxurious and indolent.—
The principal town was Corecyra, near which were the celebrated gardens of Alcinos
and Cassiope. Near the promontory of Phalacerum was a remarkable rock, said to
have been the ship which Ulysses received from Alcinos, to convey him to his native
country, and which Neptune changed into a rock, as a punishment to the Phaeacians
for aiding Ulysses.

Leucadia (Santa Maura) was originally a peninsula, and the isthmus was cut through
by the Carthaginians to facilitate navigation. The chief town was Leucas, in earlier
called Nerium, and the neighboring country Neritis; it was founded by a Co-
rinthian colony, and was joined to the continent by a bridge, as the strait was here very
narrow.—At the south-western extremity of Leucadia was a high mountain, named
Leucate, and a remarkable rock, called from its color Leucopetra, from which unfortun-
ate lovers precipitated themselves into the sea. On the top of this rock was a temple
of Apollo, where the victims offered sacrifices previously to taking the fatal leap.

The Echinades (Curzolari) were a small cluster of islands at the mouth of the river
Acheleus, of which the most celebrated was Dulichium, part of the empire of Ulysses.
—Near Dulichium was Ithaca (Thaki), the birthplace of Ulysses; the capital was also
called Ithaca, and stood at the foot of Mount Neritus.

§ 142. Cephalenia (Cephalonia) is the largest of the Ionian islands.—Its chief
town was Same, from whence the island was frequently called by that name; there
were three towns of little consequence in the island; from which circumstance
it is called Tetrapolis. In this island are some ruins of Cyclopean structure.

South of this was Zacynthus (Zante), with a capital of the same name, celebrated
for its fertility and beautiful groves. Herodotus declares that there was such an abundance
of bitumen found here, that even the neighboring sea assumed prismatic hues from the
oily matter that floated on its surface.

West of the Peloponnesus were the Strophades (Strivoli), at first called Plata, the
residence of the Harpies; and south of them, the island of Sphacteria (Sphagia), taken
by Cleon, the Athenian, in the first Peloponnesian war.—South of the Peloponnesus
was Cythera, or Porphyre (Corigo), sacred to Venus. It contained two excellent towns
and harbors, Cythera and Scanda, which the Lacedaemonians fortified with great care,
but the Athenians destroyed both in the first Peloponnesian war.
§ 143. We may include among the Aegean Islands all that remain to be noticed.

The Thracian islands occupy the northern part of the Aegean, and were named Thasus, Samothrace, and Imbrus.—Thasus (T'asse), opposite the mouth of the Nessus, was in the earlier ages of Grecian history named Ætrea. It produced wine and marble, and the inhabitants were at one time so powerful as to dispute the mastery of the sea with the Athenians, but after a severe contest of two years they were compelled to surrender at discretion.—Samothrace (Sammandrachi) derived its name from Samos, by a colony from which it was first peopled. From this place Dardanus brought the worship of Cybele to Troy.—Imbrus (Embrow) lies to the south of Samothrace.

§ 144. Tenedos stands at the entrance of the Hellespont, opposite the Troad. It contained but one city, and a celebrated temple of Apollo, here called Smintheus, because he delivered the inhabitants from a plague of mice, called Sminthae in the Phrygian language.

South-west of this was Lemnos (Stallmene), dedicated to Vulcan, who, when thrown out of heaven by Jupiter, is said to have fallen on this island. It contained two cities, Hephasteia or Vulca, and Marina.—Farther west, on the Thessalian coast, was Halanousus (Droma), which is said to have been at one time defended by the valor of the women alone, when all the males were slain. South of these were Scintius (Scintia); Scopelos (Scopela); and Scyros (Skiro), where Achilles was concealed by his mother Thetis, to prevent his going to the Trojan war.

South of Tenedos, and opposite Ephesus, was Lesbos (Metelin), the birthplace of the philosopher Pittacus, the poets Arion and Alcaeus, and the poetess Sappho; its chief towns were Methymna, celebrated for wine, and Mitylene, from whence the island has derived its modern name.—South of this was Chios (Scio), celebrated for its wine. The slaughter of the inhabitants of this island by the Turks, in 1822, excited great public sympathy.

§ 145. The largest island of the Aegean was Euboea (Negropont), opposite the coast of Boeotia, from which it was separated by a narrow strait called the Euripus. Into this strait Aristotle (P. V. § 115), according to the accounts of some, threw himself, in a fit of frenzy, because he was unable to explain the cause of its ebbing and flowing. The chief towns were Chalcis, joined to Aulis in Boeotia, by a bridge across the Euripus; Eretria, an Athenian colony, founded before the Trojan war; Orucus, on the Euripus; the town and promontory of Artemesium, in the northern part of the island, where the Greeks gained their first naval victory over the Persians; and Carystus, in the south, between the promontories Geranus and Caphareus, remarkable for the quarries of marble in the neighboring mountain Ochna. The history of Euboea is not very important, as the greater part was subjected to other Greek states.

In the Saronic gulf were Megara (Engia), anciently Ereine, strongly fortified by nature, and at one period the rival of Athens at sea; here were discovered the monuments called the Aeginaean sculptures or marbles (cf. P. IV. § 190. 3). The Aeginetans were the most distinguished of the Grecian allies at the battle of Salamis, and obtained the prize of valor.—Next to this is Salamis (Elimi), the island of Telemus, father of Ajax and Teucer. Near Salamis the Greek fleet, commanded by Euribides the Spartan, and Themistocles the Athenian, totally defeated the immense navy of Persia.—On the coast of the Peloponnesus was Callaoria (Foro), where Demosthenes poisoned himself that he might not fall into the hands of Antipater, the successor of Alexander the Great.

South-east of Euboea was the large cluster of islands called the Cyclades, from their nearly forming a circle round the east of Delos. This island, also called Ortygia, is celebrated by the poets as the birthplace of Apollo and Diana; on which, near Mount Cynthius, stood the celebrated temple of the Delian god, to which pilgrimages were made from all parts of Greece. A sacred gully, called Parallic (παραλληλος), was annually sent from Athens to Delos with a solemn sacrifice, and during its absence it was unlawful to punish any criminal in Athens capitally. The other remarkable islands in this group were Mykonos, Gyarus, and Seriphos, small islands whither the Roman emperors used to banish criminals; Andros and Tenos, south-east of Euboea; Ceos (Zea), and Hela, on the coast of Attica; Cynthus, Siphnus, and Melos (Milo), south of Ceos; Paros, celebrated for its white marble, the birthplace of the statues Phidias and Praxiteles; Naxos, sacred to Bacchus, where Ariadne was ungratefully deserted by Theseus; Ios, where Homer was said to have been buried; Thero, and Anaphi.

§ 147. The islands in the eastern part of the Aegean were called the Sporades, and more properly belonged to Asia, but they are enumerated here as they were possessed by the Greeks. The chief of these were Samos, sacred to Juno, the birthplace of Pythagoras; Icaria, which gave name to the Icarian sea; Patmos (Palmossa), where the Apostle John wrote the Revelations; Cos, the native country of Harpocrates; Carpathus (Sarpanto), which gave name to the Carpathian sea; and Rhodes (Rhodes).—This latter island contained three cities, Lindus, Camyrus, and Rhodus.

At the harbor of Rhodes stood the Colossus, an enormous statue, dedicated to the sun (P. II § 78). It held in one hand a lighthouse. This splendid statue (cf. P. IV. § 180. 1) was thrown
down by an earthquake about B. C. 225, and having long lain prostrate was broken up by the Saracens when they became masters of the island, in the seventh century.

§ 148. Crete (Crete or Candia), at the entrance of the Ægean, was the most celebrated island of ancient times: it is said to have contained a hundred cities, the principal of which were Gnosus, near Mount Ida, on the north side of the island; Gortynia, on the opposite side, where stood the celebrated Labyrinth, built by Daedalus; and Cydonia, by some esteemed the capital.

The first inhabitants of Crete were the Idri Dactyi, who lived near Mount Ida, and exercised mechanical arts; nearly contemporarily with these were the Curetes, who directed their attention to agriculture.—Minos, a descendant of Jupiter, was the legislator of Crete, and from his laws the institutions of Lycurgus are said to have been principally borrowed. The fabulous legends respecting this monarch, his wife Pasiphaë, and his daughter Ariadne, are mentioned in another place (cf. P. II. §§ 117. (a), and § 132).

The Cretan Labyrinth is generally represented to have been near Gnosus; but some suppose it to have been found in the remarkable excavations or caverns near Gortynia, consisting of several chambers and galleries. It is not improbable that some such cavern near Gnosus gave rise to the story of an artificial labyrinth.—See Heidel’s Creta.—Cockerell, on the Cretan Labyrinth, in Walpole’s Memoirs.—Smith, Dict. of Antiquit. art. Labyrinthus.

II. OF ASIA.

§ 149. Asia, the largest and most populous of the divisions of the globe, is celebrated as the birthplace of the human race; the quarter where the true God was worshipped when the rest of the world was sunk in superstitious barbarism; the scene of our Savior’s life and sufferings; and for the great monarchies, the Assyrian, Babylonian, and Persian, which possessed extensive sway (cf. § 211) before the commencement of authentic European history. —From Asia the first principles of the arts and sciences were imported into Europe, and there civilisation had attained a high degree of perfection, before the western countries had emerged from barbarism.

§ 150. The countries of Asia may naturally be considered in two divisions, the Eastern and Western; the boundary between them being the river Rha or Wolga, the Mare Caspium, and the mountains extending thence towards the Sinus Persicus.

The Eastern division includes Scythia, Sinarum Regio, India, Persia, Media, and Parthia, with the countries north of the mountains called Paropamisus.—The Western includes Sarmatia, with the countries between the Mare Caspium and Pontus Euxinus, Armenia, Asia Minor, Syria, Arabia, and Mesopotamia, with the countries in the valley of the Tigris.

I. THE COUNTRIES OF THE EASTERN DIVISION OF ASIA.

§ 151. Scythia was the name applied to all the northern and north-eastern part of Asia. Very little was known respecting it. It was divided into Scythia intra Imaum, and Scythia extrâ Imaum, separated by the mountains called Imaum, now Belur Tag, which unite with the modern Altai on the north, and Himalaish on the south. —Scythia extrâ Imaum included the Regio Casia (Kashgar in Tartary), and the Regio Serica (the north-west part of China); in the latter was the city Sera, the thoroughfare of ancient commerce between eastern and western Asia.


The Sinœ occupied the most eastern portion of Asia known to the ancients; supposed to be the country now named Cochin China. Their capital was Thynæ, on the Cotiaris, a branch of the Senum.

§ 152. India included the territory extending from the mountains called in their northern part Parueti, on the west of the river Indus, to the river Serus or Menan, which empties into Magnus Sinus (Gulf of Siam). It was divided by the ancients into India intra Gangem, and India extrâ Gangem; the boundary between them being the Ganges, which discharged into the Sinus Gangoticus (Bay of Bengal). This country was but little known before the expedition of Alexander. The southern part of India extrâ Gangem, or Hindostan, was called Promontorium Comaria (cape Comorin). Several places on the coast were known. North of the river Chabaria (Cavery), was the Regio Arcati, the modern Arcot.—In India extrâ Gangem was the Arcæa Chersonesas (the peninsula of Malaya), its southern point being called Magnus Promontorium (now cape Romania).

§ 153. Persia, in its more limited meaning, was the country lying east of the river Tigris, between Media on the north and the Persian gulf on the south. But the name
is sometimes, and is here, employed to comprehend the whole territory south of the Paropamisus chain of mountains, from the Zagros chain and the river Tigris on the west, to the Parwet and Arbii Montes separating it from India on the east. Thus it includes several provinces.

Susiana was the most western on the Tigris, containing the cities Elymais and Susa; the latter, called in the Bible Shushan, was the winter residence of the Persian kings; it was situated upon the river Choaspes, which flowed from the Orontes mountains into the Tigris.—Persis was directly east of Susiana, bordering upon the Sinus Persicus, and corresponding to Persia in its limited and proper sense. Its capital was Persepolis, represented as a city of great splendor; the royal palace was set on fire by order of Alexander, when inflamed with wine and instigated by his mistress Thais.

The ruins of Persepolis still excite admiration. It was situated on a beautiful plain six miles wide and 100 long from N. W. to S. E. which is now crowded with numerous villages.—Through this flowed the Araxes, now Bendemir or Ben Emir discharging into Lake Basktegian. The principal ruin is the palace called by the natives Chehel-Minar, Chil-Minar, or Shekel-Minar, or palace of forty columns.

See a description, with plates, in Rob. Ker Porter’s Travels.—G. Keppel, Journey from India to England, by Persia, &c. in 1824. Lond. 1827. 4. — J. E. Alexander, Travels from India to England, through Persia, Asia Minor, &c. in 1826. Lond. 1827. 4.—C.L. Herdz, The Univ. History, &c. cited § 211. VI.

Previously to the founding of Persepolis, the royal residence was at Pasargada, which was in Ctesis-Persia, on the river Cyres, flowing southerly into a small lake; here king Cyrus is said to have erected a tomb for himself, in a high narrow tower.

A monument still exists, which has been supposed to be the tomb of Cyrus: it is represented in our Plate XVIII. fig. 1.—C.L. P. III. § 187. 4.

The other provinces were Ca r m a n i a (Kerman), south-east of Persia, also bordering on the Sinus Persicus; G ed ro sia (now Mekran), lying on the Erythraean Mare and extending from Carmania to India; A r a ch o sia and D r a n g i a n a, which include the whole remaining territory on the north and east between Gedrosia on the south and the Paropamisus on the north.—This latter territory was watered by the Elymander, which, with tributaries from the mountains on the north, east, and south, flowed into the Aria Palus, a lake or sea on its western limits; the whole territory was often included under A r i a, which properly belongs to the contiguous country north of the Paropamisus.

§ 154 a. Media was situated south of the Mare Caspium; its northern limit was the river Araxes flowing to that sea from Armenia; on the south were Susiana and Persia. Its principal river was the Mardus or Avarus, rising in the south-western part, where the Orontes chain of mountains is connected with the Zagros chain, and flowing by a circuitous course into the Caspium Mare in the country of the Mardus. Media was separated from Armenia on the west by Mons Imbarus, a chain extending from Mt. Ararat on the north to the Zagros on the south. The capital was Ecbatana (now Hamadan), in the region south of the mountains termed Orontes.

Ecbatana was made the summer residence of the Persian monarchs, and afterwards of the Parthian. Two tombs, with inscriptions in the Hebrew character, are still shown to travelers as being those of Mordecai and Esther.—Rage, or Rages, mentioned in the apocryphal book of Tobit, was a place of some importance, north-east from Ecbatana.

See Renne1, Geog. of Herod. sect. v. 11, as cited P. V. § 241. 5.—Fliche, Vet. Med. et Foss. Monuments, cited P. IV. § 171.—Med cren, as cited § 241. VI.

§ 154 b. The northern portion of Media, lying on the river Araxes, was formed, after the death of Alexander, into an independent kingdom, by the satrap Atropates, and thence called A t r o p a t e n e; having as its capital Gaza (now Tebriz or Tabreez), and next perhaps in importance Atropatene or Atropatia on a stream flowing into the Mardus. In the western part of this province was the Locus Spasus or Marcianus (Lake of Oromiah), near which on its western side was Thebarma (Oromiah), said to be the native place of Zoroaster or Zenduhr.

This region, now a part of Azerbaijan, and belonging to Persia, has become intensely interesting, on account of the American mili

§ 155. Under Parthia we include the region lying at the south-eastern corner of the Caspian sea; between Media on the south and the river Oxus (Ghion), which flows to the north into the sea of Aral, although it was once supposed to flow into the Caspian, and is so delineated on some maps. It was originally but a part of Hyrcania, a province belonging to the Persian empire. By Araxes, after the time of Alexander, it was made the seat of a new state, which under his successors, called Arsacidæ, grew into a considerable empire, and opposed effectual resistance to the Romans (§ 211. vin.). One of its principal places was Nisaea (Nesae), on a northern branch of the river Ochus (Margab), which empties into the Caspian. Hyrcania (Cocum) was a considerable place, on the small river Socanda.—But the royal residence of the Arsacidæ was Hecatompylos,
This MAF gives the modern names of villages, etc., in the Pastou of the ancient THERARMA. The M xs, on the West, a part of the Zagros chain, are occupied by Kurds or Curds, the ancient Cardonchi (cf. 147). Supposed monuments of the ancient fire-worship exist in the valley; cf. J. Perkins, p. 5, as cited 144.
in the south-western part; although the later Parthian monarchs sometimes resided at Ctesiphon on the Tigris.

The remaining countries, between Parthia and Scythia, were Aria, Bactriana, and Sogdiana. — A r i a was east of Parthia and Media, and north of the Paropamisus, although the name was often extended, so as to include (§ 155) a large region south of that chain of mountains. The principal place was Artacoana (now Herat). — B a c t r i a n a was east of Aria and south of the river Oxus; its capital was Zarisasp or Bostra (Balk), on a tributary of the Oxus. — S o g d i a n a includes the territory between the Oxus and the Jaxartes or Sir; corresponding nearly to the modern country Al-Sogd. Its chief place was Maracanda (Samarcand), on the Polytimeus, a branch of the Oxus. — Cyropolis was a place founded by Cyrus on the Jaxartes. Various tribes occupied this region; in the north-eastern part were the Sacca.

II. THE COUNTRIES OF THE WESTERN DIVISION OF ASIA.

§ 156. Beginning on the northern limits we notice first S a r m a t i a, called Asiatica, to distinguish it from the country of the same name in Europe, from which it was separated by the river Tanais. Its boundary on the south was the Caucasus. It was inhabited by roving and uncivilized tribes; particularly the Alani, and the Cimmerii: from the latter, the strait connecting the Palus Moesius with the Euxine received its name of Bosporus Cimmericus. — South of Sarmatia, and between the Pontus Euxinus on the west, and the Mae Caspium or Hyrcanium on the east, were the three countries, Colchis, Iberia, and Albania.

Colchis was on the Euxine; one of its chief places was E r a t i a, on the river Phasis (the Reone). — I b e r i a was between Colchis and Albania, a high valley, watered by the Cyrus and its numerous tributaries. The other celebrated pass of the Caucasus led from this valley over into the declivity of the Euxine; it was the defile through which the river Aragus (Araku) flows into the Cyrus; it is now called D a r i l . — These passes, and others in the vicinity of the Caspian Sea, are sometimes termed P y l e C a s p i a ; but the pass properly so termed, is supposed to be the modern pass of Gurdock, about 90 miles from Teheran.


§ 157. A r m e n i a was immediately south of Colchis and Iberia, extending to mount M o s i a s and the Carduchi Montes on the south, and from Media on the east to the northern branch of the Euphrates, which separated it from Asia Minor. It presents three great valleys, extending nearly east and west; first, that on the north-east, watered by the A r a x e s, also called Phasis (now Aras), flowing to the Caspium; second, the central, separated from the first by the chain of mountains in which is the summit called Ararat, and watered by the southern branch of the Euphrates, which rises in its eastern part and flows westerly, containing also the lake called Arissasa Palus; third, the south-western, smaller, separated from the central by the Niphates Montes, and watered by the Tigris, which rises in its western part and flows through it in an easterly course. — Some of the principal places were Arpatasa, on the Araxes, the ancient capital: A r a z (Erze Remi), near the sources of the northern branch of the Euphrates; A m i a, on the Tigris near its source; and Tigranocerta, taken by Lucullus in the Mithridatic war, and plundered of vast riches.

The summit called Ararat is commonly supposed to be that on which Noah's ark rested; this is said to have been ascended, for the first time, by Fred. Parrot, in 1829. See Bibl. Rapport, No. xxii. p. 390.

§ 158. A s i a M i n o r is a term not used by classical authors, but invented in the middle ages. In general, the Roman writers confined the term Asia to the countries bordering on the Proponis and Egean, and divided it into A s i a i n t r a T a u r u m and A s i a e x t r a T a u r u m. The large peninsula which is known by the name of Asia Minor, included a great number of petty states, whose boundaries varied at different periods. — The northern provinces of Asia Minor, beginning at the Egean sea, were Phrygia Minor, Mysia, Bithynia, Paphlagonia, and Pontus. — The middle provinces were Lydia, Phrygia Major, Galatia, Lycaonia and Isauria, Cappadocia, and Armenia Minor. — The southern provinces were Caria, Lycia, Pisidia, and Pamphylia.

See Rev. coll. Geography of Western Asia. Lond. 1831. 2 vol. 8.

§ 159. Phrygia Minor, or T r o a s, is celebrated for the Trojan plains at the entrance of the Hellespont. The lapse of ages has produced such changes, that modern travelers are not agreed about the situation of the city of Troy, called also I l i u m.

Ilium was built at some distance from the sea, above the junction of the Scamander, or Xanthus, and Simois, two small streams, rising from mount Ida, and falling into the Hellespont; the citadel was called Pergamus, and was erected on a little hill included within the walls. The
plain between the city and the sea was intersected by the rivers Scamander and Simois, and there the battles mentioned in the Iliad were fought. At the eastern extremity of the plain was the mount Ida, the summit of which was called Gargarus; the west was bounded by the Hellespont, which here forms an extensive bay, between the promontory of Rhæteum on the north, and Sigeum on the south. Here lay the Greek fleet, and at a little distance on the shore was the camp. Ajax was buried on the Hellespont and Achilles on the Sigean promontory.

See P. II. § 192, and P. V. § 50.—Bennett, and others, on the Topography of Troy, as cited P. V. § 50. 7.

My sia, divided into Minor and Major, extended from the Hellespont to Bithynia. The principal towns of the former were, Abdylos (§ 73); and Lampseos, dedicated to Prapsus, celebrated for its wealth and luxury.—The principal city in Mysia Major was Cius, situated on an island of the same name in the Propontis, and joined by two bridges to the continent; celebrated for the gallant resistance it made when besieged by Mithridates; near this is the river Grænica, where Alexander defeated the army of Darius, and where Lucullus obtained an equally important victory over Mithridates.

§ 160. Bithynia, at first called Bebrycia, lay between the Thracic Bosporus and the river Parthenius. Its chief towns were, Apamea, at the mouth of the river Rhynæus; Nicomedia, on a gulf of the same name; Chalcedon (Kadi Keni, or Cadi's village), called the City of the Blind, because its founders neglected the more eligible site Byzantium, at the opposite side of the Bosporus; Chrysopolis (Scutari, directly opposite to Constantinople), where the Athenians stationed a fleet imposing tribute on all vessels from the Euxine; Libysa, where Hannibal was buried; Colpas and Hera-clea, on the Euxine; Nicæa (Nico), where the first-general council was assembled; and Prusa, at the foot of Mount Olymus, where Hannibal, for a short time found refuge with King Prusias.

Prus obtained great importance under the name of Byzas, when Obhman, founder of the Ottoman empire, made it his capital. It continued to be the chief residence of the Sultans until the capture of Constantinople in 1453. It still retains, in the modern Brous, an important rank among the cities of Asiatic Turkey. (See Piste, VI. b.)

Paphlagonia, lay between the rivers Parthenius and Halys. The chief towns were Sinope (Sinube), the birthplace of Diogenes, and capital of the kingdom of Mithridates; and Cardia (Karem), near a promontory of the same name, opposite the Cius-Metopon, a cape in the Tauric Chersonese.

Pontus, the kingdom of the celebrated Mithridates, extended from the river Halys to Colchis. The principal towns were Amisos, near the Halys; Eupatoria, on the confluence of the Iris and Lucus, named by Pompey Megalopolis; Amasia, the birthplace of the geographer Strabo; Ther梅西a, on the river Thermollon, where the Amazons are supposed to have resided; Cecussus, whence Lucullus brought the first cherry-trees that were seen in Europe; and Trapezus (Trebiuon), on the borders of Colchis, greatly celebrated by the romance-writers of the middle ages. Near the river Halys the Leleges and Chalybes, famous for their skill in iron-works, resided.

The Christian scholar will feel a peculiar interest respecting Pontus and Bithynia, from the circumstance that here occurred those bitter persecutions of the early converts to Christianity which are noticed in the letters of Pliny the younger, governor of these provinces under the Emperor Trajan. See P. V. § 441. 1.

§ 161. Lydia, called also Moenia, lay to the south of Phrygia Minor and Mysia, and to the east of the Ægean sea. The northern part of the coast was called Eolia, and the southern Ionia, from the number of Greek colonies which settled there.—Eolia was colonized by the Æolians, soon after the termination of the Trojan war; its chief towns were Adramyttium, founded by an Athenian colony; Pergamus (Bergamo), the capital of a small territory, greatly enlarged by the Romans after the defeat of Mithridates, and bequeathed to them by Attalus its last king; its port was called Ece; between Ece and Adramyttium was Lyrenses; south-west from Pergamus, Thyatira; and Conon, a town built on a promontory of the same name, near which are the Æginusian islands, where Conon, the Athenian admiral, completely defeated the Spartans.—Ionia contained several remarkable cities, of which the principal were Smyrna, on the river Meles, near which Homer is said to have been born: a cave here used to be shown to travelers as his birthplace, and another as the spot where he wrote his poems (cf. P. V. § 50); north and east of Smyrna was Mt. Sipylos, the residence of Niobe (cf. P. II. § 131); Chazomenae, on a peninsula of the same name, celebrated for its wealth; Erytræa, near mount Mimas, the residence of one of the Sybils; Corycus, near which the fleet of Antiochus was defeated by the Romans; Trachis, the birthplace of Anacreon.—South of the peninsula of Chazomenae, were Colophon, on the river Æles, celebrated for the grove of Claros, sacred to Apollo, Ephesus, on the river Cayster, the most splendid of the Ægean cities, now degenerated into a paltry village, remarkable for the splendid temple of Diana on Mount Íyme, opposite Samos, where the Persian fleet was totally destroyed by the Greeks; Priene, on the Moæander, a river noted for its winding course; and Miletus, the birthplace of Thales.—In the interior of Lydia was Sardis, the capital, situate at the foot of mount Tmolus, on the river Portus, a branch of which gained by Cyrus over Crassus. On
the Hermus was Magnesia, where Antiochus, king of Syria, was overthrown by the Romans.

Within the limits which we have given to Lydia, were six of the seven churches addressed in the Apocalypse; viz. in the order in which the apostle John introduces them—Ephesus, Smyrna, Pergamus, Thyatira, Sardis, and Philadelphia; the other, Laodicea, was in Phrygia Major.—See Miller, History of the Seven Churches. Lond. 1852. S.—Drwright, Visit to the Seven Churches of Asia. Lond. 1825. S.—On the ruins of Sardis, cf. Miss. Harrol, for 1839, p. 208.

§ 162. East of Lydia was Phrygia Major, extending from the river Lycaus on the south to the Sangarius on the north. Its chief towns were Pessinus, near the foot of Mount Dindymus, sacred to Cybele, the mother of the gods, whose image was conveyed thence to Rome at the end of the second Punic war (P. II. § 21); Gordium, celebrated for the Gordian knot cut through by Alexander; Apamea, on the river Marisias, where Apollo flayed alive his musical competitor Marisyas; Laodicea, celebrated in sacred history, on the river Lycaus; and Colossae.—Galatia, or Gallo-Greece, lay north of Phrygia, of which it originally formed a part. The chief towns were Ancrea (Angoura), where Bajazet was defeated and made prisoner by Tamerlane; Gangra, the residence of king Deiotarus, a great friend of Cicero; and Tavium, the capital of the Trocmi.—South-east of Phrygia were Isaria and Lycaonia. The principal towns of the former were Isaurae, the capital; Lydia and Derbe, mentioned in the Acts of the Apostles (xv. 6). The principal town of the latter was Iezium. Both of these provinces were intersected by the chain of Mount Taurus.

§ 163. Cappadocia lay between the Halys and the Euphrates. Its most remarkable towns were Comana, celebrated for a temple of Bellona, plundered by Antony; Tyana, the birthplace of the impostor Apollonius (cf. P. V. § 255 b); and Mocza, named by Tiberius, Casarea ad Argoen, to denote its situation at the foot of Mount Arcanus, from whose summit, as ancient writers assert, the Euxine and the Mediterrenean might both be seen.—The north-eastern part of Cappadocia was known by the name of Lesser Armenia, and contained Cabria or Sebaste, a well fortified city captured by Pompey; the strong fortress Novas, where Mithridates kept his treasure; and Nicopolis, built by Pompey, to commemorate his victory over Mithridates.

The Greeks described the Cappadocians as the worst of the three bad Kappars, or nations whose names began with that letter; the other two were the Cretans and Cilicians.

§ 164. The south-western province of Asia Minor was Caria. Its chief towns were Hierarcsines, the capital, celebrated for having given birth to the historians Dionysius and Herodotus, and for the Mausoleum, a splendid monument, one of the seven wonders of the world, erected by Artemisia, queen of Caria, to the memory of her husband Mausolus; Cnidus, in the peninsula of Doris, sacred to Venus; Alabanda, on the Maeander; and Stratonicea, on the southern coast.

Lycaia lay to the east of Caria. Its chief towns were Telsmessus, on a gulf of the same name, called also Sinus Glancus, from the river Glancus flowing into it; Xanthus, celebrated for its obstinate resistance to Brutus, the inhabitants having destroyed themselves by fire to avoid surrendering; and Patara, sacred to Apollo.—Near the gulf of Telsmessus ran the chain of Mount Cragus, sacred to Diana; in this chain was the volcano Chimara, fabled by the poets to have been a monster subdued by Bellerophon (cf. P. II. § 117). Some hills at the Promontorium Sacrum were usually esteemed the commencement of Mount Taurus, and a little beyond it is a part of the same range adjoining the sea, round which Alexander's army were compelled to march up to their middle in water.

See Falconer, Account of Discoveries in Lycia.—Cl. Amer. Eclectic, Jan. 1841.

§ 165. Next to Lycia were Pisidia and Pamphylia, two mountainous districts, whose boundaries are indeterminate. The chief towns of Pisidia were Antiochia; Termessus, the capital of the Solymi; a people mentioned by Homer; and Cremna, a Roman colony. The principal towns in Pamphylia were Perga, the capital; Aspendus on the river Eurymedon, near which Cimon defeated the Persian fleet; and Coracessium, where Pompey destroyed the nest of pirates who had so long infested these seas.

Cilicia lay to the east of Pamphylia, and south of Isauria, and was divided into two portions, the western called Trachitis or rough, and the other Campestes or level.—The chief towns of Trachitis were Seleinus, where the emperor Trajan died; Anamurium, opposite Cyprus; and Seleucia (Selekheh), on the river Cylcadianus.—In Cilicia Campesiris were Sali, a colony of the Athenians; Tarsus, said to have received its name from one of the wings of the horse Pegasus being dropped there; the birthplace of the Apostle Paul; Issus, where Alexander obtained his second triumph over the Persians; and Alexandria (Scanderoon), erected by the conqueror to perpetuate the memory of his victory.—On the confines of Syria was the mountain Amanus, between which and the sea were Pyle Syrie, a celebrated pass.—The river Cydnus is remarkable for the coldness of its waters, by which Alexander was almost killed, and for the splendid festivities celebrated on its banks when Antony visited Cleopatra.

§ 166. Syria was bounded on the north by Mount Amanus; on the east by the Haurdrates; on the south by Arabia; and on the west by the Mediterranean. It was
View of Bracco, the ancient Peru.
divided into five provinces, Comagene, Seleucis, Coelo-Syria, Phœnicia, and Judea, or Palestine.

The principal city of Comagene was Samosata, on the Euphrates, the birthplace of Lucian.—In Seleucis, or Syria Propria, were Hierapolis, the city of the Syrian goddess Astarte (cf. P. II. § 48), on the Euphrates; Berœa, previously Chalyben (now Aleppo), on the Chalics, flowing into a small lake; Antiochia, where Christians first received their name, on the river Orontes; near it Daphne, with its delightful grove sacred to Apollo; Apamea (Famieh), higher up the Orontes, which rising in the elevated regions on the eastern side of Libanus, flows by a north-west course to the Mediterranean; still further up, Emesa, the city of Heliogabalus, the worst of the Roman emperors; and “on the opposite side of the Orontes,” near the limits of this province, Heliopolis (Balbec), sacred to the Sun, whose magnificent ruins still attract admiration.

From the map of Syria accompanying Robinson’s Researches, Balbec appears to be on the Leontes.—Among the cities which are enumerated by Greek and oriental names in the geography of Syria, we may distinguish Emesa or Hems, and Heliopolis or Balbec. Under the last of the Cœasars, they were strong and populous; the forums glittered from afar; an ample space was covered with public and private buildings; and the citizens were illustrious by their spirit, or at least by their pride; by their riches, or at least by their luxury. In the days of paganism, both Emesa and Heliopolis were addicted to the worship of Baal, or the sun; but the decline of their superstition and splendor has been marked by a singular variety of fortune. Not a vestige remains of the temple of Emesa, which was equalled in poetic style to the summits of mount Libanus; while the ruins of Balbec, invisible to the writers of antiquity, excite the curiosity and wonder of the European traveler. The measure of the temple is two hundred feet in length, and one hundred in breadth; the front is adorned with a double portico of eight columns; fourteen may be counted on either side; and the columns are from twenty to twenty-five feet in height. Composed of three hundred and fifty blocks of marble, the remains of the Corinthian order express the architecture of the Greeks. —See the view given in Plate VII.—R. Wood, Ruins of Balbec. Lond. 1757. fol.—C. B. Elliott, Travels in Austria, Russia, and Turkey. Lond. 1838. 2 vols. 8.

Coelo-Syria was so named because it lay between the two parallel chains of mountains, Libanus and Anti-Libanus; and the name is sometimes applied so as to include the valley of the Orontes, and also the whole valley of the Leontes, which rises near the western sources of the Orontes, and flows by a south-western course to the Mediterranean. But it is limited, in our division, to the upper part of the latter valley, north of mount Hermon, the principal peak of Anti-Libanus; including also another valley on the east (now called Gouteh Demeek, or Orchard of Damascus), watered by the rivers Chyssorrhaps (Pharphar) and Ahaba, flowing into a large lake below Damascus, which was the chief town of the province.—The territory east and north-east of these valleys as far as the Euphrates, is mentioned in connection both with Seleucis and with Coelo-Syria; but more commonly under the general name of Syria; some places in it, on the Euphrates, should be mentioned; as Thapsacus (El-Der), the celebrated ford, passed by Cyrus in his expedition against Artaxerxes, by Darius after his defeat by Alexander at Issus, and by Alexander in pursuit of Darius; and Orouros (Gurur), fixed by Pompey as the boundary of the Roman empire when he reduced Syria to a province; but the chief place in this extensive region was Palmyra, or “Tadmor in the desert,” said to have been built by Salomon, the residence of Longinus (cf. P. V. § 124), and of Zeboina, who so bravely defied the emperor Aurelian; it is yet marked by celebrated architectural ruins.

On the ruins of Palmyra, see R. Wood, as cited P. IV, § 241. 3.—The Modern Traveller.—Iby and Mangius, Travels in Egypt, Syria, &c. Lond. 1822. 8.

Phœnicia contained the cities of Tyre (Tyrre) and Sidon, famous for their extensive commerce. The siege of Tyrre by Alexander is celebrated for the obstinate defence made by the besieged, and the unconquerable perseverance of the besiegers. Berytus (Beirut), north of Sidon, was the seat of a distinguished school for the study of law in the age of Justinian.

Beirut has been for several years a very interesting missionary station. In its vicinity, on mount Lebanon, dwell the Maronites and the Druzes. —See moss’s Researches.—Missionary Herald, from the year 1823, passim.—Bowd’s Memoir of Piny Fish.

§ 167. Judea, or Palæstina, is called in Scripture the land of Canaan, of Israel, and of Judah. It was at first divided among the twelve tribes; it was afterwards separated into the kingdoms of Israel and Judah; and finally the Romans divided it into four regions, Galilaia, Samaria, Judea Propria, and Peræa or Transfluviana, the country beyond Jordan.

Galilaia was again subdivided into Inferior, chiefly inhabited by Jews; and Superior, which, from its proximity to Coelo-Syria, was called Galilee of the Gentiles.—The chief towns of Upper Galilee were Cesarea Philippi, so called to distinguish it from another town of the same name in this province; its original name was Lash, afterwards changed to Paneas, and finally called Cesarea Philippi, by Herod’s son Philip; Gabara and Jotapata, bravely defended by the historian Josephus, when besieged by Vespasian. The principal cities in Lower Galilee were Ace or Titoaemos (Acre), memorable for its siege by Richard Cœur de Lion in the time of the Crusades; Caesarea; Sepphoris, afterwards called Dio Cesarea; Nazareth and Jezreel;—A large lake in Galilee was called the Sea of Tiberias or Gemosareth; at its northern extremity was Chorazim; at the western side were Capernaum, Tiberias, and Bethsaida; on the opposite side was Gadara.—The chief mountains of Galilee were Carmel and
IASIA. WESTERN DIVISION. JUDEA.

Tabyrus or Tabor, the scene of our Lord’s transfiguration.—Between Galilee and Samaria stood Bethsan, the chief of the ten confederate cities called Decapolis, which, GREX, rendering the power of the Jews, entered into a confederacy against the Asmonean princes, and then against the Romans, which...

§ 168 a. Samaria lay south of Galilee. Its chief towns were Samaria, the capital, destroyed by the Asmonean princes, but rebuilt by Herod, who called it Sebaste, in honor of Augustus; Casarea, first called Turris Stratianae, a celebrated seaport, the residence of the Roman governors; Joppa, a seaport south of Caesarea, where Androrneda was delivered from a sea-monster by Perseus (P. II. § 132); Sicem, in the interior, the ancient capital, between the mountains Ebal and Gerizim; it was in later times called Neapolis; Lydda, called by the Greeks Diospolis; and Arimathea. 

Judea was situated south of Samaria, between the Lake Asphalities, or Dead Sea, and the Mediterranean.—The capital was Hierosolyma (Jerusalem), which we shall notice particularly in the next section. North-west from Jerusalem was Emmaus or Nicopolis, where the Jews were defeated by Vespasian; directly north was Bethel; north-east was Jericho; south from Jerusalem was Bethlehem, the birthplace of Christ; further south, Hebron, where Abraham was buried; still further, somewhat to the west, Beer-sheba, often mentioned as the southern limit of the country of Israel; south-west, Eleutheropolis, a very flourishing city in the time of Eusebius.

§ 168 b. Hierosolyma, or Jerusalem, originally belonged to the Jebusites, from whom it was taken by David, who made it his residence. The Arabs now call it El-Kuds, the Holy.—It is situated on a broad elevation, having higher hills all around it; the Mount of Olives on the east; on the north the Mount of Olives and bending around to the west, at the distance of more than a mile: on the west, hills at a greater distance sloping gently down to an aín; on the south, the Hill of Evil Counsel rising directly on the further side of the Valley of Jinnon.

It is surrounded by walls presenting a stately appearance, of hewn stone, with towers and buttresses, of a height varying according to the inequalities in the ground, from twenty to fifty feet; in circumference about two and a half geographical miles. The ancient walls formed a larger circuit of about three and a half geographical miles according to Josephus; and Jerusalem is said to have been anciently fortified by three walls; but this statement must not be understood to mean that there were three walls around the whole city, one within another; since the two inner walls were met together in the line of the outer wall; the hill of Zion was first of all enclosed within a wall: then Moriah, with Ophel, was added, and afterwards Akra, and a second wall was extended from the old one so as to include these; subsequently Bezetha was annexed, and to protect this a third wall was constructed joining the others.

Of the eight former gates, only the four larger are now open: the Gate of the Pillar, the Damascus Gate, on the north; the Gate of the Pilgrims, or Bethlehem Gate, on the east; the Gate of David, or Zion Gate, on the south; and the Gate of the Tribes, or St. Stephen's Gate, on the west. The principal streets now run nearly at right angles to each other.

The surface of the ground is diversified by five hills; the largest is Zion, in the southern part, rising abruptly from the Valley of Hinnom; north of this and in the western part of the city is Akra, separated from Zion by the valley of the Tyrpoon; north-east from Akra and east of the Damascus Gate is Bezetha, in the north-western part of the city; south-east from this and in the eastern part of the city is Moriah, which, with Bezetha, rises from the Valley of Jehoshaphat; south-west from the northern boundary of the city is Ophel; Bezetha, Moriah, and Ophel may be considered as parts of one ridge which extends from the south beyond the city, which, in places, is a little nearer the sea. These hills are closely encompassed on three sides by narrow valleys; on the east the Valley of Jehoshaphat; on the west, the Valley of Gihon, which is continued into the Valley of Hinnom on the south; at some distance from the south-eastern corner of the city, the Valley of Jehoshaphat and the Wady of Hinnom are connected. The Brookes Kidron is by the bed of the river, which runs along the middle of the hill, along the confines of the town, and in places about fifty feet deep. The River Kidron is the modern Wady of Hinnom, which runs along the middle of the hill, along the confines of the town, and in places about fifty feet deep. The River Kidron is the modern Wady of Hinnom, which runs along the middle of the hill, along the confines of the town, and in places about fifty feet deep.

The hill Zion was the part first occupied by David, and hence called "the city of David." Only the northern part of it is now within the walls; much of the rest is literally "a ploughed field;" on the north-west part is the present citadel, the lower portions of the walls of which are probably the remains of the ancient Tower of Hippicus.—On the summit of Akra is the church of the Holy Sepulchre, on the spot designated by doubtful tradition as being the Gethseman and the Calvary of the Scriptures. Bezetha is mostly covered with low buildings or hovels, with no obvious traces of ancient ruins.—On Moriah, which at the first was apparently a mound of solid rock, the Temple of Solomon was built; the surface of the rock being leveled for the purpose; and then immense walls were erected from the base of the rock on the four sides, and the interval between filled in with earth or built up with vaults so as to make on the top a large area, which formed the Court of the Temple. To this the present area of the grand Mosque of Omar, or enclosure called "El-Haram-esh-Sherif," nearly if not wholly corresponds; being a plateau or terrace nearly in the form of a parallelogram, supported by and within massive walls built up on the ground; the outer ground; the lower portions of the walls are probably the very walls on which the ancient Temple rested; as seems to be shown by some remains of an immense arch which supported the Bridge that formerly extended from the Temple across the Tyrpoon to a celebrated Xystos or portico on Mount Zion. In the northern part of the present area of the mosque of Omar was the fortress called the Tower of Antonia, rendered memorable in the rage of Titus, who entered the city, and was afterward destroyed by fire. The mosque now on its site was built by Omar in the seventh century.

The ancient inhabitants depended for water, as do the modern, chiefly on cisterns; almost every house having now one or more excavated in the limestone rock on which the city stands. Immense cisterns also still exist within the space under the area of the Temple. Large oper
reservoirs or tanks, or pools, were likewise constructed in and around the city. The Upper Pool and the Lower Pool still exist; the former west of the city, in the Valley of Gihon; the latter, on the south-west, in the Valley of Hinnom. The Pool of Bathkatha, the Pool of Hezekiah, and the Pool of Bethesda, are names given to three reservoirs within the present walls; the latter is at the north-east corner of the Haram-esh-Sherif; but there is no evidence that it is the pool mentioned in the New Testament by the same name (John 5), having five porches. The only Fountains of Virging, which now exist beside the latter, are the Well of Helshah, probably the En-Roofid of the Old Testament (Josh. xv. 7, 8; xviii. 16), a deep well just below the junction of the Valley of Hinnom with that of Jehoshaphat; the Fountain and Pool of Siloam, which is in the valley of the Tyropoön, just above its junction with the Valleys of Hinnom and En-Rofid; and the Fountain of the Virgin, which is some distance from that point of junction, up the Valley of Jehoshaphat; the water of the latter is accessible only by descending sixteen steps down an excavation in the solid rock; and an artificial subterranean passage extends from it through Mount Ophel to the Fountain of Siloam, winding so as to make the distance 1750 feet, by which the waters of Siloam proceed from the Fountain of Mary the Virgin. A fountain is said to exist at the depth of seventy or eighty feet below the area of the great temple, beneath the present oval passage or trench.

An Aqueduct, supposed to be ancient, carries water across the Valley of Hinnom, around the sides of Mount Zion, and conveys it, as is supposed, to the Haram-esh-Sherif, or area of the mosque.

East of Moriah, on the rocky elevation just beyond the Brook Kidron, are the sepulchral monuments called the Tomb of Absalon or Absalon's Pillar (cf. P. Ill. § 157. 5), and Tomb of Zacharias.—South-east of these, on the south-western declivity of the Mount of Olives, are the excavated sepulchres called the Tombs of the Prophets.—Those called the Tombs of the Judges, are further up the Valley of Jehoshaphat, rather west of north from the city.—The remarkable excavations called the Tombs of the Kings, on the north side of the valley: they are probably the celebrated sepulchre of the mother of Constantine, the Empress Helena, who, having embraced Christianity, spent the latter part of her life at Jerusalem, and died there at the age of eighty, about A. D. 325.

The above outlines of the Topography of Jerusalem will be of service to the student in reading the Scriptures, and the intensely interesting story of the siege and destruction of the city by the Romans.—See Josephus (cf. P. V. § 245).—Milman, as cited § 211. ii—For fuller details as to the Topography, see F. G. Croom, Jerusalem, in Enck and Graeber's Encyclopædia.—E. Robinson, Biblical Researches, as cited § 171. In vol. iii. is a full list of works on Palestine.—For details respecting the Temple, with maps, &c., see H. Prideaux, Connexions, &c. N. York, 1840. 2 vols. 8. with engravings.—Calmat, Dict. of the Bible, Fragments 242—249, vol. iii. p. 346. C. Clarke, 1813. 4 vols. 4—For Plan of the Church of the Holy Sepulchre, &c., see also Calmat, vol. iii. p. 164.

§ 169 a. The southern district of Judaea was called Idumea, or the land of Edom; the chief towns were Gera, Zoar, and Bozra at the foot of Mount Seir. But this district, or the principal part of it, is included, perhaps more properly, under Arabia Petraea (§ 171).—The sea-coast was called Philistia, or the land of the Philistines, from whom the whole country is now called Palestine; its chief towns were Gaza, Ekron, Azotos or Ashdod, Ascalon, and Gaza.

§ 169 b. Perea is separated from the other provinces by the river Jordan. The chief towns were Ramoth-Gilead, in the land of the Gileadites; Gathara, on the torrent Hieromas, where the Christians were severely defeated by the Saracens; Gauzon, a fortress of remarkable strength; Gamara, near the Sea of Tiberias; and Rabballot. Arabia Petraea, which contains the Aravot, afterwards called Philadelphia. The Jordan rises in Mount Hermon, and passing through the Sea of Tiberias, falls into the lake Asphaltites, whence there is no exit for its waters.

This lake is supposed to occupy the situation of the cities of Sidon and Gomorrah. It has been formed from its extreme saltness or other properties, it is destitute of animal and vegetable life, and that neither fish nor weeds are found in its waters. Dr. F. Robinson, who visited the region in 1838, states that the water is intensely salt and bitter; that these trees and bushes grow by it; no pestiferous vapor was perceived, and many birds were singing among the trees, and some flying over the waters. Bibl. Repos. Apr. 1839, p. 419.

§ 170. Mesopotamia was south of Armenia, between the rivers Tigris and Euphrates, whence it derives its name. Its chief towns were Nisibus, on a branch of the Tigris, the great bulwark of the Romans against the Parthians; Edessa, near Syria; Seleucia, now Bagdad, on the confluence of the Tigris with a branch of the Euphrates; and Carrhae, called in Scripture Charran, for a time the residence of Abraham, and the scene of the miserable overthrow of Crassus. On the borders of Chaldea were the plains of Cumaæ, where Cyrus was slain by his brother Artaxerxes, and where the ten thousand Greeks commenced that retreat so memorable in history.

Babylonia and Chaldea were districts separate from Mesopotamia, lying below it to the south-east. Their chief town was Babylon, the most ancient and remarkable city of antiquity.

Babel, its founder, commenced his building near the tower of Iavel, which by profane writers is called after his name; but to Semiramis, the widow of his descendant Ninsus, the grandeur of Babylon is attributable. She enclosed the city with a wall of brick cemented by bitumen, of almost incredible dimensions, and ornamented it with one hundred brazen gates. The circuit of the city was said to have been more than sixty miles; and so great was its length, that the whole of it was watered by some of the rivers, of which the chief event until the following morning. The river Euphrates flowed through the city, and Cyrus having diverted the river into another channel, led his troops through the vacant bed, and surprised the Babylonians, who, with their monarch Belshazzar, were at that moment celebrating a festa in honor of their gods, and consequently made but a feeble resistance.—The Chaldeans
were celebrated astronomers, but they debased the science by the admixture of judicial astrology, for which perversion of intellect they were greatly celebrated.

On the topography and ruins of Babylon and Nineveh, see J. M. Kinner, Geographical Memoir on Persia.—Remnul, Remarks on the Topography of Babylon. Lond. 1815.—Rich, Memoir on Babylon, &c. Lond.1818.—Bibl. Repos. No. xxiii. 353; No. xxiii. 158, 249; No. xvi. 139.

East of the Tigris lay Assyria, now called Kurdistan from the Carduchi, a tribe that inhabited the northern part of the country; they are mentioned by Xenophon as having opposed the retreat of the ten thousand; they are supposed still to exist in the modern Koords, various tribes of whom occupy the mountains of this country, and who are generally of a savage character.—Its chief towns, Ninus or Nineveh, frequently mentioned in Scripture; the ruins of this celebrated city lie opposite the modern Mosul; and Arbela, near which is the village Gaugamela, where Alexander overturned the Persian empire, by the defeat of Darius.

§ 171. The only country of Asia remaining to be noticed is Arabia, which was the large peninsula between the Sinus Persicus (Persian Gulf), and the Sinus Arabicus (Red Sea). It was divided into three parts; Deserta (desert), Petraea (siony), and Felix (happy).

Arabia Deserta lay between Syria and Chaldaea, and extended along the Sinus Persicus.—Arabia Felix, celebrated for its fertility, was in the southern part bordering on the Sinus Arabicus and the ocean. The most remarkable among its inhabitants were the Sabæi, who cultivated frankincense. Macaraba was the name by which the Greeks knew Mecca, which is illustrous in the Mohammedan history; here is the famous building called Koba or Kaaba, with the fabulous black stone of Gabriel.—Arabia Petraea was a smaller portion lying south of Judea and at the head of the Sinus Arabicus or Red Sea, which is here divided into two bays, the eastern called Elanites Sinus, and the western Heroopolites Sinus. Between these bays or arms were the mountains Horeb and Sinai. On the eastern was the seaport Berenice or Asiongabar, the Ezion-Geber of Scripture. The most remarkable place was Petra (called Sela by the Hebrews), embosomed in rocky mountains just south of Judea, in the district called Idumea.

The ruins of Petra have been discovered recently, and have excited great interest from their striking peculiarities (being entirely excavations from the solid rock), and from the evidence they furnish of the fulfilment of prophecy.


The observations and inquiries of Robinson seem to have settled the question as to the mountain on which the Ten Commandments were given by God to Moses; showing satisfactorily that it was not the summit pointed out by tradition under the name of Sinai or Jebel-Musa, but another summit a little north-west from it, belonging to what is called Horeb.—See the very interesting account, vol. i. p. 87-212.

The celebrated Samaritan Inscriptions, which have attracted the attention of travelers, in an unknown and peculiar alphabet, have lately been deciphered by Barc, of Leipzig.—See Robinson, vol. i. p. 188, 552.—Grey, in the Transact. of the Royal Soc. of Literature, vol. iii. Lond. 1832.

§ 172. The Asiatic Islands were not very important, except those in the Mare Aegaeum already named (§ 147). The principal other in the Mediterranean was Cyprus, sacred to Venus; the chief towns of which were Paphos, where stood the celebrated temple of Venus, infamous for the debauchery and prostitution it sanctioned; Citium, the birthplace of Zeno, the Stoic, on the west coast; Salamis (I'magausta), built by Teucer, on the east; Lopethus, Arsimoë, and Soli, in the north; and Tannosus, celebrated for its copper-mines, in the interior.—The other islands were Proconnesus (Marmora), in the Propontis; Taphrobae (Ceylon), and Jabudi (Sumatra), in the Indian ocean.

III. OF AFRICA.

§ 173. The name Africa was applied strictly and properly by ancient geographers, at least until the time of Ptolemy, to a small part of that vast peninsula of the eastern continent which it now designates; and by them Egypt was reckoned among the Asiatic kingdoms. But we here use the term as including all that was known to the ancients of that whole country. We shall consider it under the following divisions; Egyptus, or Egypt, Ethiopia, Libya, Africa Propria, Numidia, Mauritania, and Africa Interior.

§ 174. The general boundaries of Egyptus were the Mediterranean on the north, Syria and the Sinus Arabicus on the east, Ethiopia on the south, and Lybia on the west. The limit between it and Syria was the Torrens Egypti, or river of Egypt as called in the Bible, which flowed into the arm of the sea called Palus Sirbonis. The
limit between Egypt and Lybia on the west was the great declivity and narrow pass termed Catabathmos (καταβαθμός). Its southern limit was the smaller cataract of the Nile.

One of the most striking features of Egypt was its river, Nile. This has two principal sources; the eastern rising in the mountains of the country now called Abyssinia, and the western in the Luna Montes, or Mountains of the Moon. Having passed through the ancient Ethiopia, it flows through the whole length of Egypt to the Mediterranean; not receiving a single tributary for the last 1000 miles of its course, and at last dividing into two great arms and forming the triangular island called Delta from its shape. It had seven mouths; the most western was the Ostium Canopicum; the others in their order proceeding towards the east, were the Balbytinum, Sebenniti-cum, Phatnicum, Mendesium, Taniticum, and Pelusiacum.—Its annual inundations were the great cause of fertility, and reservoirs and canals were formed in great numbers to convey the water over the whole country; where the land was too high to allow canals to convey it, pumps were used for raising the water; almost every village, it is said, had its canal, although there were in the narrow valley of Egypt many thousand cities and villages.

§ 175. There were three principal divisions of Egypt; the northern part on the Mediterranean was called Ægyptus Inferior; the southern part on the confines of Ethiopia was Ægyptus Superior or Thebais; and the portion between these, Heptanomis.—The capital of Lower Egypt was Alexandria, the great mart of Indian merchandise; during the middle ages, caravans continually passed from thence to Arsinoë (Suez), on the Red Sea, whence goods were conveyed by sea to India. In front of the harbor was an island named Pharos, on which a celebrated lighthouse was built; south of the city was the lake Mareotis, in the vicinity of which the best Egyptian wine was made. In Alexandria was the celebrated library, said to have been burned by the Saracens. (Cf. P. IV. § 76).—In the interior of the Delta was Sais, the ancient capital, remarkable for its numerous temples. Between the Delta and Sinus Arabicus were Hieropolis, the city of the shepherd kings; and Onion, founded by a colony of Jews, who fled hither under their high-priest Onias, from the cruelties of Antiochus, and, by the permission of Ptolemy, built a city and temple.

In Lower Egypt, east of the Delta, was the land of Gath, according to the views of the best modern authors.—Cf. E. P.انون, on the Exodus of the Israelites, sc. Bibl. Repov. vol. ii. 744. Also, Researches, vol. i.

§ 176. In the middle portion or Heptanomis, one of the chief places was Memphis, near the spot where Grand Cairo now stands; it was the ancient metropolis of all Egypt; in its vicinity are the stupendous pyramids. Arsinoë south-west of Memphis was an important place; near this was the famous lake Marius, said to have been excavated by an Egyptian king as a reservoir to contain the waters of the Nile conveyed into it by a great canal, now the lake Birket-el-Kurun, and believed to have been wholly or chiefly the work of nature; at the southern end of this lake was the still more celebrated Labyrinth.—Oxyrynchus was a considerable place, said to have derived its name from a sharp-nosed fish (ὄξυρυγχος) worshiped by the inhabitants.—In Upper Egypt, the most important place was Thebes, which gave the name of Thebais to this division; called also by the Greeks Diospolis, and Hecatompylos; although destroyed by Cambyses 500 years before Christ, its ruins still excite admiration, occupying a space of 27 miles in circumference, including the modern Karnak, Luxor, and other villages; near it was the famous statue of Memnon.—Tentyra (Denderah), was north of Thebes, and also presents interesting ruins; especially the large temple of Isis, from the ceiling of which was taken the famous Zodiac transported to France and made the subject of much speculation (cf. Amer. Quart. Rev. vol. iv.).—Between Thebes and Tentyra, nearer the former and on the eastern side of the Nile, was Coptos; from this place a road was constructed by Ptolemy Philadelphus across the desert to Berenice on the Sinus Arabicus. Considerably to the south of Thebes was Ombi made notorious by Juvenal (Sat. xv.) for its quarrels with Tentyra respecting the warship of the crocodile. Syene was the extreme town on the borders of Ethiopia; the place of Juval’s exile; where also was the well sunk to mark the summer solstice, its bottom being then illuminated by the vertical rays of the sun directly perpendicular over it. Not far from Syene was the island on which Elephanta stood, of which interesting ruins still remain. Near Syene was also the Mous Basanites, mountains of touchscreen, from which the Egyptians used to make ornamental vases.—South of Syene were the Cataracts of the Nile; mighty terraces of red granite (Syenite) cross the bed of the river, and throw its waters into an impetuous and foaming torrent. In this region were the quarries whence the vast obelisks and colossal statues and blocks of the Egyptian temples were taken. There were three places on the Sinus Arabicus, which should be mentioned; Berenice, in the southern extremity of Egypt; Arsinoë (now Suez), at the head of the Sinus Hieropolites, the western arm of the Red Sea; and Mousborum, called also Porus Veneris, midway between them; they were commercial places, goods being transported from them to the Nile. A canal, called Fossa Traianj, connected Arsinoë with that river.
In the vast deserts on the western or Lybian side of Egypt were the cultivated and inhabited spots called Oasis Magna, and Oasis Parva, the Great and the Little Oasis. The latter was in the division termed Heptanomis, south of lake Moæris. The Great Oasis is in the part that was called Thebas. It was a place of banishment in the time of the later Roman empire; yet said to have been a delightful residence, and sometimes called by the Greeks, the isle of the blessed.

§ 177. The ruins and antiques of Egypt have ever awakened the deepest interest in the traveler and the scholar. Besides the various temples and other edifices, of which splendid remains are found in various places, the following rank high among the objects of curiosity. 1. Obelisks and Pillars; several of these were removed to Rome; of the remaining, the most noted are the Pillar of On at Heliopolis, the two obelisks called Cleopatra's Needles at Alexandria, and Pompey's Pillar, also at Alexandria. An obelisk, nearly 70 feet in length, was brought to Paris in the year 1326, to be erected in that city, by Louis Philippe.—2. The Pyramids, ranked by the Greeks among the seven wonders. They are numerous at Djiça, or Gize, near Cairo and the ancient Memphis, and at Sacchara, 18 miles south of Gize. Those at Gize are the most celebrated. One of them has been open from the earliest times of which we have account. Several others have been opened in recent times. They all contain chambers evidently used for sepulchral purposes. (Cf. P. IV. § 231. P. II. § 96. 3.—3. Catacombs. These are subterranean burying places. They are found in several places; but the most remarkable are near Thebes, at a place now called Gournou, a tract of rocks at the foot of the mountains west of the Nile. The tombs are excavated in the rocks, and extend, it is said, over the space of two miles. From these, many mummies have been taken.—The labyrinth, which Herodotus considered more wonderful than the pyramids, included numerous subterranean chambers designed as repositories for the dead; over these was an immense pile of splendid buildings. Some ruins of this structure near lake Moæris (q 176) have been discovered.—4. Colossal images and statues. One of the most remarkable of the colossal images of the sphinx (cf. P. II. § 117) is near the great pyramids. A very celebrated colossus is that commonly called the statue of Memnon (cf. P. IV. § 5.—5. The Egyptian monuments are covered with inscriptions in Hieroglyphics (cf. P. IV. § 16). Much research has been employed in modern times upon Egyptian Antiquities and Remains. A new degree of interest was awakened in the whole subject by the celebrated expedition of Bonaparte in 1798. In this invasion of Egypt, he took with him a detachment of no less than one hundred men who had cultivated the arts and sciences (savants) selected for the purpose. "This body, the first of the kind which ever accompanied an invading army, was liberally supplied with books, philosophical instruments, and all the means of prosecuting the several departments of knowledge."—The splendid work, published under the emperor's patronage, and styled Description de l'Egypte, was the result of their labors (cf. P. IV. § 169).

Many other valuable works illustrating the history and monuments of Egypt have been published during the present century, some from members of the company of savans above named. That of Drovon holds a high rank; entitled Travels in Upper and Lower Egypt during the Campaigns of Bonaparte; with full plates. —The following works relate to this subject. Leight's Travels in Egypt.—Bretón's Travels.—Jenard's Description de l'Egypte.—Hamilton's Egyptian.—Lebonne, Recherches sur l'Egypte.—Russell's View of Ancient and Modern Egypt; in Harper's Fam. Library, No. xxxili.—J. Miol, Memoires de l'Expedition en Egypte, in Arc. For. 1814.—J. G. Wilkinson, Topography of Thebes, and general View of Egypt. Lond. 1822.—J. G. Wilkinson, Mummy, and Customs of the ancient Egyptians. Lond. 1837.—3 vols.—We may add, the Travels of a Nobleman in Aethiopia, in 3 vols. translated into French, 1723.—We may add, the Travels of a Nobleman in Aethiopia, in 3 vols. translated into French, 1723.

§ 178. ÁETHIOPIA was the name given by the ancients very indefinitely to the country lying south of Egypt; the modern countries of Nubia and Abyssinia particularly were included. Various uncivilized tribes are represented as dwelling here in ancient times; on the coast were the Tragulodyta, said to inhabit caves of the earth. It seems also to have contained inhabitants equally advanced in refinement with the Egyptians.

The most important places were Napata, Meroë, Axum, and Adulis. —Axum (Axum) was on one of the sources of the Astaboras (Tacaæze), the eastern branch of the Nile. Its ruins still exist. "In one square, Bruce found 40 obelisks, each formed of a single piece of granite, with sculptures and inscriptions, but no hieroglyphics. One of the obelisks was 60 feet high."

—Here was found the monument usually called the Inscription of Axum (cf. P. IV. § 92. 5.) —Adulis (Arkiko) was on a bay of the Sinus Arabicus; having some celebrity from two inscriptions there found (cf. P. IV. § 92. 5.) —Meroë was on or near the Nile south of its junction with the Astaboras; near the modern Shendi, as is supposed. It was the capital of a large tract between these rivers called by the same name, and was celebrated in ancient times, being the grand emporium of the caravan trade between Ethiopia and Egypt and the north of Africa. The remains of temples and other edifices of sandstone still mark its site.—Napata was farther north or lower down on the Nile, and was next in rank to Meroë.

These regions have also been explored in modern times, and splendid ruins have been found scattered along the valley of the Nile. The following are some of the sources of information on the subject. Bruce's Travels in Abyssinia, cited P. IV. § 118. 1.—Travels of Salt and Lord Valentia; of Burckhardt; Franco, Gass (P. IV. § 213. 3), and especially of Castlaine.—Cf. Lond. Quart. Rev. vol. xvi. 13. viii. 174.—Hodgson's Travels in Ethiopia, Lond. 1836.

§ 179. Under Libya we include the whole extent from Egypt on the east to the Syrtis Minor (Gulf of Cabes), together with an indefinite portion on the south. Tim
term was used by the ancient poets to signify Africa in general. In its strict and most limited sense, it included only the region between Egypt and the Syrtis Major (Gulf of Sidra).—In the latter sense, it comprised on the coast only the two districts Marmarica and Cyrenaica. We include under Libya also the portion farther west called Regio Syrta, from the two Syrtes on the coast already named.

Marmarica was on the east nearest to Egypt. The inhabitants were said to possess some secret charm against the poison of serpents; some of them, named Psylli, made it their profession to heal such as had been bitten, by sucking the venom out of the wound. In an oasis, now El Wah, south of Marmarica, stood the celebrated temple of Jupiter Ammon (P. III. § 71), and near it the fountain of the sun, whose waters were said to be warm in the morning, cool at noon, hot in the evening, and scalding at midnight. Alexander, after having encountered great difficulties, succeeded in visiting this oracle, and was hailed by the priest as son of Jupiter.

"Belzoni, previously to his leaving Egypt, made a tour to El Wah (the bushes), the northern Oasis. He found, as Hornemann had, the tops of the hills of the desert encrusted with salt, and walking all day in a representation of this surface as preserved, for nearly two-and-twenty centuries ago. He found also the remains of what has been considered as the temple of Jupiter Ammon; but the natives were as jealous and as unwilling to let him see this 'work of the infidels,' as Hornemann had found them to be. The fine rivulet of sweet water, whose source this traveler describes as being in a grove of date trees, and which Brown was told by the people, was sometimes cold and sometimes warm, was also visited by Belzoni; who says he proved the truth of what is stated by Herodotus, that this spring is warm in the mornings and evenings, much more so at midnight, and cold in the middle of the day. Had Mr. Belzoni possessed a thermometer, he would have found that it was the temperature of the air which had changed, while that of the fountain of the sun remained the same."—Lond. Quart. Rev. xxiii. 95.

Cyrenaica, or Pentapolis (Barca), lay between Marmarica and the Syrtes Major, or altars of the Phœni. It contained five cities; Cyrene, founded by a Greek colony, the birthplace of the philosopher Carneades; Apollonia, a celebrated seaport; Polœmais, at first called Barca; Arsinoë, and Berenice or Hesperis, near which were the gardens of the Hesperides, famed for their golden apples. The temple of these gods, as previously described (see Gorgons, so celebrated in table (Cf. P. II. § 115. Ed. Rev. No. 95, p. 228).—West of this was Regio Syrta, also called, from its three cities, Tripolitana (Tripoli); its cities were Leptis, called major, to distinguish it from a town of the same name near Carthage; Oea, the present city of Tripoli; and Sabrata, a Roman colony; and Tysdrus, now Elgym. A people called by Homer the Lotophagi dwelt on this coast; he says that they fed on the lotos, a fruit so delicious, that whoever tasted it immediately forgot his native country. On the coast were the Syrtes, two dangerous quicksands, which frequently proved fatal to hapless mariners; here, also, was the lake Tritonis, sacred to Minerva.

"There are interesting ancient remains in these regions, particularly at Leptis and Cyrene.—The situation of Cyrene is described as exceedingly beautiful. "—It is built on the edge of a range of hills, rising about 800 feet above a fine sweep of high table land, forming the summit of a low mountain, which, though low in elevation, is a series of terraces, so that it can be estimated at 1000 feet; so that Cyrene stands about 1800 feet above the level of the sea, of which it commands an extensive view over the table land, which, extending east and west as far as the eye can reach, stretches about five miles to the northward, and then descends abruptly to the coast. Advantage has been taken of the natural terraces, to shape the ledges into roads, and buildings; and this is true of the mountain, and on the lower cliffs of some of the outer sides of the roads, where they descended from one range to another, were ornamented with sarcophagi and monumental tombs; and the whole sloping space between the galleries was filled up with similar structures. These, as well as the excavated tombs, exhibit very superior taste and execution. In two instances, a simple sarcophagus of white marble, ornamented with flowers and graces, in relief of exquisite workmanship, was found in a large excavation. In several of the excavated tombs were discovered remains of paintings, representing historical, allegorical, and pastoral subjects, executed in the manner of those of Herculaneum and Pompeii. (Cf. P. IV. § 226).—In the region of Cyrenaica are several caverns containing stalactites, presenting various fantastic shapes. It has been supposed that this fact, together with the existence of the ruins and excavations in the vicinity of Cyrene, may have given rise to the story of the petrified city, of which, under the name of Ras Sem, marvellous accounts have been related to travelers in Africa."

See Modern Traveller.—F. W. & H. Bache, Expedition to Northern Coast of Africa, Lond. 1828, 4.

At Tysdrus are still found ruins of Roman structures; particularly of a spacious amphitheatre, "consisting formerly of four rows of columns in two lines and another, lying one before another. The height of the columns is said to be 300 feet in length and 200 in breadth; and the whole circumference 1570 feet; the height is estimated as at least 105 feet. The upper tier of columns is nearly fallen; the three lower are preserved."


§ 180. Next to Tripolitana was the province of Africa Propria, of which the capital was Carthago. This city was founded by a Tyrian colony, led by queen Dido, and by its extensive commerce became one of the most opulent cities of antiquity. Its citadel was called Byrsa, because it was said that Dido, on coming here, purchased
as much ground as she could encompass with a βόσα, or hide, and then, having cut the hide into strips, took in the space originally covered by the city.

Carthage is immortalized by poets and historians on account of the three wars which it sustained against the Romans. The last of these wars resulted in the total destruction of the city by Scipio Africanus the younger, B. C. 146. The city is said to have been above twenty miles in circumference; it being set on fire by the Romans, the conflagration lasted seventeen days. A new city was built by the emperor Augustus at a small distance from the site of the ancient. The new Carthage was taken from the Romans by Genesio, A. D. 439, and for more than a century afterwards was the capital of the Vandal empire in Africa. It was finally destroyed by the Saracens towards the end of the seventh century. A single aqueduct is said to be the chief trace of it found in modern times.

The other remarkable towns in this district were Tunes or Tuneta (Tunis), where Regulus was defeated and taken prisoner; Clupea, near the Promontorium Meroeum (Cape Bona); Adrumetum; Thapsus, where Cæsar defeated Scipio and Juba; and Utica, where Cato the younger slew himself; near Utica was the river Bagradas, where Regulus slew an enormous serpent, that had destroyed many of his soldiers.

§ 181. Numidia was at one time divided into the kingdom of the Massyli, ruled by Massinissa, and that of the Massaeul, under the government of Syphax; but after the third Punic war, they were united into one kingdom under Massinissa. The capital was Carta. The principal towns on the sea-coast were Tobraca, remarkable for its groves; Hippo Regius, near the small river Rubricatus, the episcopal seat of Saint Augustine; and Rusicade. In the interior were Vaga; Sica; and Zama, where Hannibal was defeated by Scipio. On the confines of the desert were Tziala and Capsa.

§ 182. Mauritania was separated from Numidia by the river Ampsagas.—Its chief towns were Carthage, whence the eastern part was called Cœsariensis; and Tingis (Tangiers), from which the western received the name Tingitana. This country extended from the river Ampsagas, separating it from Numidia, to some distance on the Atlantic coast. The Romans, after their conquest over these regions, planted in them numerous colonies, and constructed fortresses and roads, of which some traces yet remain. The most southern Roman settlement was that called Exploratio ad Mercarium, on the coast of the Atlantic. The waters west of this territory were named Oceanus Atlanticus, from the chain of mountains called Atlas, which bounded Mauritania on the south, and terminated at two different points on the coast, the northern ridge being termed Atlas Minor, and the southern Atlas Major.—Mons Abyssa was the elevated summit near the strait connecting the Mediterranean and the Atlantic. This and Calpe on the European side formed the fabled pillars of Heracles (Herculis Columnae).

§ 183. All the remaining countries of the land may be included under Africa Interior, to which it is impossible to assign any definite boundaries.—The Gæuli, and Garamantes, and other tribes, are represented as dwelling within it. The Nigrites were placed about the river Niger. The Great Desert was called Deserta Libya Interioris.—On the coast west of this were the Insula Fortunata; called also Canaria, from the number of large dogs, as some suppose, found upon them, and thence their modern name Canaries.—South of these were the Insula Hesperidum, the modern Cape Verde islands, on which some have placed the gardens of the Hesperides (cf. § 179).—West of this coast the ancients also placed the island Atlantis, said to have existed once, and to have been afterwards submerged in the ocean. It was represented as larger than Asia and Africa, and as very fertile and powerful.

Some have considered the whole account of Atlantis as a mere fable; others have conjectured that the Canaries, Madeira Isles, and Azores, once formed parts of a vast island thus described; and others have maintained that the land referred to must have been the continent of America.

The latter opinion is maintained in an Essay entitled as follows: An Attempt to show that America must be known to the Ancients, &c. by an American Englishman, Pastor of a Church in Boston. Boston, New England, MDCCCLXXIII.—Some have imagined that this island was situated in the Northern region; Bailly, Lettres sur l'Atlantide de Platon, &c. Paris, 1779. 8. —See Malte-Brun's Geography—Bory de St. Vincent, Essai sur l'antique Atlantide. Par. 1804. 4.—The ancient story is given in the Critias or Atlantides of Plato.
INTRODUCTION TO CLASSICAL CHRONOLOGY.

Preliminary Remarks.

§ 184. Chronology treats of the computation of time and of the dates of events. It is comparatively a modern science. Among the ancients there was scarcely any systematic attention to the subject. Yet it is a highly important science. Accurate chronology is essential to all reasoning from historical facts; the mutual dependence and relations of events cannot be traced without it; with the greatest propriety it has been called one of the eyes of history, while geography with equal propriety has been said to be the other. Chronology is also an important aid to the memory, if properly considered, in studying history and biography.

In treating this subject, although our design requires a special reference to Classical Chronology, yet from the nature of the subject we must introduce some things which belong rather to the science in general. We shall explain the Greek and Roman divisions of time and modes of computing it; and endeavor to present all that the student will need as preparatory to a full study of the classical historians and of ancient history.

Chronology may be considered as consisting of two parts: the first, measuring time and adjusting its various divisions; the second, fixing the dates of historical events and arranging them in order.

I.—Of measuring Time and adjusting its divisions.

§ 185. The most obvious measures and divisions of time are those suggested to all men by the revolutions of the heavenly bodies. These are three; days, months, and years; the day from the revolution of the earth on her axis, or the apparent revolution of the sun around her; the month from the periodical changes in the moon; the year from the annual motion of the earth in her orbit round the sun.—These three divisions are not commensurate, and this has caused the chief embarrassment in the science of Chronology; it has, in point of fact, been difficult so to adjust them with each other in a system of measuring time as to have the computed time and the actual time perfectly in agreement or coincidence.

§ 186. The day. This was undoubtedly the earliest division, and originally was distinguished, it is likely, from the night; extending from sunrise to sunset only. It was afterwards considered as including also the night, or time between sunset and sunrise. But the beginning of the day has been reckoned differently by different nations, for civil purposes; at sunrise, by the Babylonians, Persians, Syrians and inhabitants of India; at sunset, by the Jews, Athenians, ancient Gauls, and Chinese; at midnight, by the Egyptians, Romans, and moderns generally.—Astronomers in their calculations consider the day as beginning at noon, after the manner of the Arabsians according to Priestley.—There have also been various modes of subdividing the day.—"The division of time into hours is very ancient; as is shown by Kircher (Œdip. Egyp. t. ii. part 2). The most ancient hour is that of the twelfth part of a day. Herodotus observes that the Greeks learnt from the Egyptians (Babylonians, l. ii. c. 109), among other things, the method of dividing the day into twelve parts; and the astronomers of Cathay still retain this method. The division of the day into twenty-four hours was not known to the Romans before the Punic war." (Tegg.)

§ 187. The Greeks, in the time of Homer, seem not to have used the division into hours; his poems present us with the more obvious parts of the day, morning (bós), noon (μεσάν ἡμερ), and evening (ἐβδόμη). But before the time of Herodotus, they were accustomed to the division of the day, and of the night also probably, into 12 parts. They were acquainted also with the division of the day and night into four parts each, according to the Jewish and Roman custom.

The Romans subdivided the day and night each into four parts, which were called vigils (vigiliae) or watches. They also considered the day and the night as each divided into 12 hours; three hours of course were included in a vigil.—The day vigil...
were designated simply by the numerals prima, secunda, tertia, quarta; but as the second vigil commenced with the third hour, the third vigil with the sixth hour, and the fourth with the ninth hour, the terms prima, tertia, sexta, and nona, are also used to signify the four vigils of the day. The night vigils were designated by the names vesper, media nox, galliicinium, continiunm.

It is sometimes stated, that the first vigil and first hour of the day commenced at what we call 6 o'clock A. M.; the third vigil (hora tertia), and sixth hour (hora sexta), at 19 o'clock, noon; the corresponding vigils and hours of night, at what we call 6 o'clock P. M., and 12 o'clock, midnight. This statement may be sufficiently accurate in general; but it must be remembered, that the Roman hours and watches were of unequal length; the first hour of the day began with sunrise, and the twelfth ended at sunset; and the first hour of the night began at sunset, and the twelfth ended at sunrise. Of course, the hours of the day in summer were longer than those of the night, and in the winter they were shorter. Cf. P. III. § 228.

§ 188. Different devices have been employed for marking and making known these parts of the day. The sun-dial was used by the Babylonians and Jews; and by the latter, watchmen were maintained to announce the time. The Grecians borrowed the sun-dial from the Babylonians, and called it the Heliotrope (ἡλιότροπος), or Gnomon (γνώμων); but the latter term properly designates the needle or index which cast the shadow on the dial.—The Romans, besides the dial (horologium, solarium), employed also the Clepsydra, for some account of which see P. III. § 228.

Several specimens of the ancient sun-dials are still preserved; one is said to be still remaining nearly in its original situation, on the rock of the Acropolis at Athens. "Upon each side of the octagonal building commonly called the tower of the winds, was also placed a vertical sun-dial; the gnomon or index projected from the side, while the lines indicating the hour were cut upon the wall. The lines of the dial upon the wall are distinctly extant at the present day: and although the gnomons have disappeared, the places where they were inserted are still visible." Besides stationary dials, the ancients had portable ones of metal, which were termed Phormata. (Cf. Stuart's Dict. of Architect. vol. ii.)—An instrument called a water-clock was in considerable use. Striking clocks are said to have been invented by the Arabs about A. D. 500.—Watches were first made in Germany, A. D. 1477.


§ 189. The month. This division, without much doubt, had its origin in the various phases or changes in the moon. It included the time of the moon's revolution round the earth, or between two new moons, or two successive conjunctions of the sun and moon.

The mean period is 29 days, 12 hours, 44 minutes; it was considered to be 29⅓ days; and the ancients commonly reckoned the month as consisting alternately of 29 and 30 days.

The Greeks thus reckoned their months, and termed those which had 30 days, πληροεις (full), and ἐκατοπνοι (ending on the 10th day); those of 29 days they termed καιλοι (hollow or deficient), and ἐπικαλον (ending on the 9th day). Twelve lunations thus computed formed the year; but it fell short of the true solar year by about 11 days and a quarter, making in four years about 45 days. To reconcile this and bring the computation by months and years to coincide more exactly, another month was intercalated every two years; and in the next two, a month of 22 days; and in the next two, a month of 23 days; thus after a period of four years the lunar and solar years would begin together; this was called the Teraoctonos. But the effect of this system was to change the place of the months relatively to the seasons; and another system was adopted. This was based on the supposition that the solar year was 365 days and a quarter, while the lunar was 354; which would in a period of 8 years give a difference of 90 days; the adjustment was made by intercalating, in the course of the period, three months of 30 days each; the period was called Oeactonos. Its invention was attributed to Cleostatus of Pergamos; it was universally adopted, and was followed in civil matters, even after the more perfect cycle of Meton was known; one reason may have been the reciprocal adaptation between the Octaeteris and the Olympiad, the former including exactly two of the latter.

§ 190. The following are the names of the Grecian months, together with those of the corresponding Julian months, as near as they can be given. In this list Scaliger's account has been followed, which, upon the whole, we believe the most correct. As the first month of the Athenian year comprised but a few days of the latter part of our June, and the greater part of July, the latter month will be given as the corresponding one.—1. Ἐκατοβαλος, July; so called from the great number of Hecestomes which were usually sacrificed in this month.—2. Μεθαγες, August; so called from the sacrifices which were then offered to Apollo Methagetas, because on this month the inhabitants of Melite left their island and removed to Attica.—3. Βορβυρος, September; which was so called from the festival termed Βορβυρια. 4. Παναιζιος, October, so called because in this month, after the fruition of the year, the feasts were served up, the chief of which consisted in boiled pulse [eaten in memory of the food of Theseus on the last day of his voyage from Crete].—5. Μαυρακτιος
November; so called from Jupiter Maiores, the boisterous, because in this month the weather was so tempestuous.—6. Posidonia, December; in which month sacrifices were offered to Posidonia, Neptune; as if it were called Neptune’s month.—7. Januarius, January; which was sacred to Juno Januaria, the goddess of marriage.—8. Anviosternion, February; which took its name from the festival of the same name.—9. Elaenbolio, March; so called from the festival Elaebolion, which was sacred to Diana Elaenbolos, the huntress, because this was the month for hunting stages.—10. Mounchus, April; in which sacrifices were offered to Diana Munychus, from the harbor of this name, in which she had a temple.—11. Thorinbolio, May; in which month sacrifices were offered for the ripening of the earth’s fruits.—12. Sicelbodion, June; so called from a festival of the same name celebrated in this month in honor of the Nicator.—Every month was divided into trio xemaphor, three decades of days. The first of which was called μνης δρυκηλιου or ισαμηλιου, the decade of the beginning; the second, μνης μεσον, the decade of the middle; and the third, μνης φιλινους, or πανεμηλιου, the decade of the end. The first day of the first decade was called νεολιας, because it happened on the new moon; the second, εμπερα ισαμηλιου, and so on to εκατος ισαμηλιου, the tenth day of the month. The first day of the second decade, or the eleventh day, was called πρωτη μεσοντος the first of the middle, or πιστη επι εκς, the first after ten; the second, εμπερα μεσοντος, and so on to the twentieth day (εις δεκα), or the last day of the second decade. The first day of the third decade was called πρωτη επι εκς, or πιστη φιλινοτος, and so on. The last day of the month was denominated by Solon έν και νεα, the old and new, as one part of the day belonged to the old, and the other to the new moon. But after the time of Demetrius Poliorcetes, the last day of the month received from him the name of Δηντριας.” (Cleaveland.)

On the Attic months. et Classical Journal, ix 324, 559.—L. Miller, cit P. V. § 77. 6 (c).

§ 191 a. The Romans are said to have had under Romulus only 10 months; but Numa introduced the division into 12, according to that of the Greeks. But as this formed only a lunar year, a little more than 11 days short of the solar year, an extraordinary month (mensis intercalaris, called also Macedonius) was to be inserted every other year. The intercalating of this and the whole care of dividing the year was entrusted to the Pontifices (P. III. § 228), and they managed, by inserting more or fewer days, to make the current year longer or shorter as they for any reason might choose; and this finally caused the months to be transposed from their stated seasons, so that the winter months were carried back into autumn, and the autumnal into summer (Cic. Leg. ii. 12). Julius Caesar put an end to this disorder, by abolishing the intercalation of months, and adopting a system which will be explained in speaking of the year (§ 192).—The names of the Roman months were the following: Martius, March, from Mars, the supposed father of Romulus, in whose arrangement of the year this month was the first; Aprilis, derived by some from the verb opeio, the month in which trees and flowers open their buds; Maius, May, from Maia, mother of Mercury; Juni us, June, from Juno; Quintilis, the fifth month, afterwards named Julius, July, from Julius Caesar; Sextilis, sixth, afterwards Augustus, August, from Augustus Caesar; September, seventh month; October, eighth; November, ninth; December, tenth; Januarius, January, from Janus; Febrarius, February, so called from the purifications Februa performed in this month (P. III. § 230), being the last of the year.

The ancient Greeks and Romans personified the Months and the Seasons as well as the Hours, a further account of these personifications is given in P. II. § 105.

In Plate IX. are representations of the Four Seasons, as sculptured on the Arch of Severus (cf. P. IV. § 188. 3).

§ 191 b. The Romans divided the month into three parts by the points termed Kalenda or Calendae, None, and Idus. The Calendae were always the 1st of the month; the Nones were the 5th, and the Ides the 13th of each month, excluding March, May, July, and October; in which four months the Nones fell on the 7th, and the Ides on the 15th day. In marking the days of the month, the Romans counted backwarus from these three fixed points, including always the day from which the reckoning began; e.g. the last or thirty-first day of December was the second from the Calends of January, pridie [ante] Kalendas Januarii; the last day but one or 30th of December, was called the third from or before the Calends of January, tertio [die ante] Kal. Jan.; and so on back to the 13th day, which was called Idas; the 12th was pridie Idus, and so on back to the 5th, which was the Nona; the 4th, by this plan of reckoning, would be of course Pridie Nonas.

 cf. La Noua, Calendar Romani, in the Mem. Acad. Inserv. vol. xxvi. p. 219. A Roman Calendar, compiled from Ovid, Columella, and Pliny, which notes the rising and setting of the stars, the Roman festivals, &c., is given in Pausyl’s Encyclopædia (cited P. III. § 13. 2); it may be seen in Smith’s Dict. of Antiq. art. Calendar.—See also Foggini, as cited P. IV. § 133. 6.

The ancient Greeks and Romans had no division properly answering to our weeks; although the former had their decade of days (790); and the latter their monda, or market days occurring every ninth day (P. III. § 229). But the Egyptians and oriental nations had a week of seven days. This division (hebdomades) was introduced among the Romans, it is said, not far from the
beginning of the third century after Christ. The days were named after the planets or pagan gods: Dies Sola, Sunday; Lunae, Monday; Martis, Tuesday; Mercurii, Wednesday; Iovis, Thursday; Veneris, Friday; Saturni, Saturday. It is worthy of notice that the names for the days had a similar origin, as is seen by observing their Saxon derivation; Sumnedeg, Sun's day; Monandeg, Moon's day; Tuesdeig, day of Tuisco (i.e. Mars); Wodendeg, day of Wodin or Odin, a northern deity; Thorandeg, day of Thor, a deity answering to Jupiter; Friggandeg, day of Frigga, the Venus of the North; Satterdage, day of Sater or Saturn (i.e. Saturn, cf. P. 11. 16. 2.)

§ 193. The year. This division was probably not formed until some considerable advances had been made in astronomical science; and it was long after its first adoption before it attained a form like an accurate form. The most ancient form of which we know, was that consisting of 12 months supposed to contain 30 days each, thus amounting to 360 days. It has been conjectured that this gave rise to the division of the ecliptic into 360 equal parts or degrees, which is still preserved. But it was soon found that this fell short of the actual year, or the time of a revolution of the earth; and an addition of 5 days was made, so that the year consisted of 365 days; this is ascribed to the Thebans. The Grecian year, however, as established by Solon and continued to the time of Meton and even after, consisted of 365 days and a quarter.

The manner in which the Greeks made their computation by the lunar months to agree with the solar year, has already been explained (§ 189).—Cl. Gilbert, L'annee Grecque, in the Mem. Acad. Inscr. vol. xxxv. p. 133.

The Roman year seems to have consisted of 365 days until the time of Julius Caesar. The method employed by the Romans of previous ages to adjust their computation by lunar months to the solar year has also been mentioned (§ 191), and likewise the confusion which resulted from it. This Caesar attempted to remedy (cf. P. V. § 528. 4.). He instituted a year of 365 days 6 hours. To remove the error of 80 days, which computed time had gained of actual time, he ordered one year of 445 days (365 plus 80), which was called the Year of confusion. And to secure a proper allowance for the 6 hours which had been disregarded, but which would amount in 4 years to a day, he directed that one additional day should be intercalated in the reckoning of every 4th year; thus each 4th year would have 366 days, the others 365.—This is called the Julian year. In the Roman calendar the intercalated day was placed after the 6th (sexies) of the Calendar of March, and therefore called bisexies; hence the phrase bisexies year still in use.

But in this plan there was still an error. The day was intercalated too soon; i.e. before a whole day had been gained; because computed time, instead of gaining 6 hours a year, gained only 5 hours 48 min. 57 sec., and in four years would gain only 23 h. 15 min. 48 sec.; so the intercalated day was inserted too soon by 44 minutes and 12 seconds; of course, computed time, by this plan, lost 44 min. 12 sec. every four years, or 11 min. 3 sec. every year. In 131 years this makes a loss of computed time, of one day; i.e. computed time would be one day behind actual time. In A. D. 1582 this loss had amounted to ten days, and Pope Gregory 13th attempted to remedy the evil by a new expedit. This was, to drop the intercalary day or the bisexies, every 100th year excepting each 400th year. By the Julian year, computed time gained 11 min. 3 sec. a year, which makes about 19 hours in 100 years; dropping the intercalary day on the 100th year makes up this loss of 19 hours, and gives also a gain of about 5 hours; dropping it on the next 100th year gives another gain of 5 hours to computed time; so of the third 100th year; and in this way computed time gains of actual time, in 300 years, 15 hours; if on the next 100th year, i.e. the fourth, the intercalary day be inserted, computed time loses for that century 19 hours; but to meet this loss, it had in the three preceding centuries gained 5 hours in each, and in all 15 hours, so that the loss is only (19—15) 4 hours at the end of 400 years. By this method the difference between computed and actual time cannot amount to a day in 2000 years. In this system, called the Gregorian Calendar, the years 1900, 2000, 2100, etc. are not intercalary years; 1600, 1800, 2000, 2200, etc. are intercalary years. —This Gregorian year was immediately adopted in Spain, Portugal, and Italy; and during the same year in France; in Catholic Germany, in 1585; in Protestant Germany and Denmark, in 1700; in Sweden, 1753. In England it was adopted in 1535, by act of Parliament directing the 5th of September to be styled the 14th, as computed time had lost 11 days. This was called the change from Old to New Style.—In 1825, Russia was said to be the only country where the Julian year or the Old Style was used. It is, however, retained in the Greek and Armenian churches. (Misc. Herald, Dec. 1885, p. 454.)—On the Gregorian Calendar, see Ch. Clavius, Romani Calendarii a Gregorio XIII. F. M. restituti Explanation.

Different nations have begun the year at different seasons or months. The Romans at one time considered it as beginning in March, but afterwards in January. The Greeks placed its commencement in Heactombonem, at the summer solstice. The Christian clergy used to begin it at the 25th of March. The same was practiced in England and the American colonies until A. D. 1752, on the change from Old to New Style, when the first of January was adopted.

§ 193. Cycles. In adjusting the different methods of computing time, or the division of time into days, months, and years, great advantage is derived from the invention of Cycles. These are periods of time so denominated from the Greek κύκλος, a circle, because in their compass a certain revolution is completed. Under the term cycle we may properly include the Grecian Olympiad, a period of 4 years; the Octeis- teris, or period of 8 years; and the Roman Lustrum, a period of 5 years; and also the Julian year, or period of 4 years as just described. The period of 400 years, comprehended in the system of Gregory already explained, may justly be termed the cycle of tercentenary.—Besides these, it seems important to mention the Lunar Cycle, the Solar Cycle, the Cycle of Indiction, and the Julian Period.


§ 194. The Lunar Cycle is a period of 19 years. Its object is to accommodate the computation of time by the moon to the computation by the sun or adjust the solar and lunar years. The nearest division of the year by months is into twelve; but twelve
lunations (which make the lunar year) fall short of the solar year by about 11 days. Of course, every change in the moon in any year will occur eleven days earlier than it did on the preceding year; e.g. if in September of the present year full moon occurs on the 16th, the corresponding full moon of the next year will occur on the 5th of September. Hence every year the various changes in the moon fall back as calculated by the years of the year. At the expiration of 19 years they occur again nearly at the same time.

This Cycle was invented by Meton, an Athenian astronomer, who flourished about B.C. 439. Many attempts had before been made to adjust the solar and lunar years (§ 189), and this improvement was at the time received with universal approbation; but not being perfectly accurate, it was afterwards corrected by Eudoxus, and subsequently by Calippus. The Cycle of Meton was employed by the Greeks to settle the time of their festivals; and the use of it was discontinued when the Hebraists were to be celebrated. "The Council of Nice, however, wishing to establish some method for adjusting the new and full moons to the course of the sun, with a view of determining the time of Easter, adopted it as the best adapted for the purpose; and from its great utility they caused the numbers of it to be written on the calendar in golden letters, which has obtained for it the name of the Golden Number." The name of Golden Number is still applied to the current year of the Lunar Cycle, and is always given in the Almanac.

§ 195. The Solar Cycle is a period of 23 years. Its use is to adjust the days of the week to the days of the month and the year. As the year consists of 52 weeks and one day, it is plain that it must begin and end on the same day. Let the seven letters A, B, C, D, E, F, G, represent the seven days of the week, A being always applied to the first day of the year. Let January begin with Monday. Of course A will stand for Monday, and Sunday coming on the 7th day will be represented by G, the 7th letter. The year will end with Monday, as it began with it; and A, the next year, will stand for Tuesday, and Sunday will be on the 6th day of the year, and be represented by F. Thus the year will commence one day later every common year, and Sunday will be represented successively by the letters taken in their retrograde order, G, F, E, &c., and if 52 weeks and one day were the exact year, or there were no leap year, the year would, after seven years, again begin on Monday, the same day with the first year supposed. But the leap year, consisting of 52 weeks and two days, interrupts the regular succession every fourth year, and the return to the same day of the week is not effected until 4 times seven, i.e. 29 years.

This Cycle is employed particularly to furnish a rule for finding Sunday, or to ascertain the Dominical Letter. Chronologers employ the first seven letters of the alphabet to designate the seven days of the week; and the Dominical Letter for any year is the letter which represents Sunday for that year. Tables are given for the purpose of finding it in chronological and astronomical books.

§ 196. The Cycle of Indiction is a period of 15 years. The origin and primary use of this has been the subject of various conjectures and discussions. It seems to have been established by Constantine the Great, in the fourth century, as a period at the end of which a certain tribute should be paid by the different provinces of the empire. Public acts of the emperors were afterwards dated by the years of this cycle.

The cycle, which has been perhaps most celebrated, is that which is termed the Julian Period, and was invented by Joseph Scaliger. Its object was to furnish a common language for chronologers, by forming a series of years, some term of which should be fixed, and to which the various modes of reckoning years might be easily applied. To accomplish this, he combined the three cycles of the moon, sun, and indiction, multiplying 19, 28 and 15 into one another, which produces 7980, after which all the three cycles will return in the same order, every year taking again the same number of each cycle as before. Taking the several cycles as settled in the Latin church, and tracing them back, he found that the year when they would begin together was the year 710 before the creation as now dated, and that the first year of the Christian Era as now computed was 4714 of the Julian Period.

This invention would be of great importance if we had no acknowledged epoch, or fixed year, from which to compute; but since we have such an epoch, it seems to be unnecessary. Its use is almost entirely superseded by the general adoption of the Christian era as a fixed standard.

II.—Of fixing the Dates of historical events and arranging them in order.

§ 197. To arrange events methodically in the order of their occurrence, and assign the proper dates, is the second part of Chronology. In the consideration of this part we shall notice the following topics: (A) The methods employed to ascertain the dates of events, or the time when they occurred; (B) The epochs and eras which have been employed or are still in use; (C) The systems of arrangement, and chronological tables and charts; (D) The actual dates of the most prominent events in classical Chronology.

§ 198. (A) Methods employed to ascertain the dates of events.—Here we observe.
that the principal helps or sources are four. First, we will notice that furnished by observations on generations of men or successions of Kings. — It has been supposed that the average length of a king's reign, or of a generation of men, may be estimated by comparing a sufficient number of facts. — When this average is taken, and we are told by a writer how many generations lived, or how many kings reigned, between two events, we can at once find the time between them; and if the date of either event is known, the date of the other will follow. This is the only Chronology of the earliest writers, and is used in the Bible. The Egyptians, Greeks, and Romans used it. Generally they reckoned a generation and a reign as of the same length; three of them equal to 100 years. Sir Isaac Newton employed this means of ascertaining dates, and maintained that the average for reigns of kings is only 20 years; and for generations, 29 or 30 years, if reckoned by eldest sons, and 33, if reckoned by others. On these principles he attempted to rectify ancient chronology, giving to many events a date more recent than other authors.

It may be desirable to give a further explanation of this method by two illustrations. (a) The date of the return of the Heraclids to Peloponnesus is disputed; but the date of the Battle of Thermopylae is settled, B. C. 480. Now between these two events there reigned at Sparta a succession of 17 kings; 17 multiplied by 20 gives 340 years between the events, making the return of the Heraclids B. C. 480 plus 340 = 820; a date 290 years later than as given by other chronologers. — (b) The date of the Argonautic Expedition is disputed; but the beginning of the Peloponnesian War settled, B. C. 431. Now it is found, that Hippocrates, living at the beginning of the Peloponnesian War, was descended the 18th from Æsculapius by father's side, and 19th from Hercules by mother's side, and that Æsculapius and Hercules are both Argonauts; that is, the relations in one case another, 18 in 19 years between the two events. Taking the medium 18 19 and multiplying by 29 gives 567; making the date of the Argonautic Expedition, B. C. (431 plus 567) 998; 390 later than by other chronologers.

But there are two grand objections to this method of ascertaining dates. First, the inaccuracy and uncertainty of the dates are very satisfactorily exactly determined. Secondly, the fact that ancient writers, in naming a succession of kings or giving a genealogy, often omit several of the series. This is done in Matthew, ch. I., for the sake of reducing the number of generations between the great epochs mentioned in the 17th verse, to exactly fourteen.

§ 199. A second help is found in celestial appearances and changes. This method is in general more safe and certain, as it depends on strict astronomical principles perfectly settled. The appearances employed are eclipses and the precession of the equinoxes.

(a) Eclipses. The ancients were very superstitious as to eclipses. Many are recorded, and mentioned as happening at the same time with important events in history, and described so that they may be recognized by the astronomer, who can calculate with perfect accuracy the time of every eclipse that has happened.

We will give illustrations. Thucydides, in relating the attempt of the Athenians on the Syracusans, says that Nicias, finding the Syracusans reinforced and himself in danger, determined to sail out of the harbor of Syracuse; but when everything was ready for sailing, the moon was eclipsed, for it was then full moon; by this appearance the Athenian soldiers were filled with alarm, and besought Nicias not to proceed; and in consequence they almost to a man perished. This event is generally supposed to have been about B. C. 413. — Now it is found by calculation, that the moon was full at Syracuse the 27th day of August, B. C. 413, and that there must have been a eclipse there, which according to Thucydides must begin to occur on the soldiers the effect which Thucydides mentions. — The date of the era of Nabonassar, B. C. 747, is also determined by a record of an eclipse of the moon in Ptolemy's Almagest (cf. P. V. § 218).

In a similar way, Fergusson, in his Astronomy, proposes to fix the time of the birth of Christ. It is evident from Matthew vii. 15, 20, 21, that Christ was born only some months before the death of Herod; and from Josephus (B. xviii. ch. 8) we learn that there was an eclipse of the moon at the time of Herod's last sickness; astronomical calculation shows that the eclipse occurred March 18, in the year 4710 of the Julian Period; hence the birth of Christ could not have been later than about the close of the 4709th of the Julian Period. — The same author refers to the mention made by Ptolemy (cf. P. V. § 239) of a most extraordinary eclipse of the moon as occurring in the 4th year of the 2024 Olympiad, and would employ it as a help in determining the date of Christ's death; since no natural eclipse could occur the year specified, which corresponds, according to Ferguson, to the 4746th of the Julian Period, he thinks the event mentioned by Ptolemy was the supernatural darkness that marked the Savior's crucifixion. — In Playfair's System of Chronology, cited P. V. § 7. (e.), a list of eclipses that were observed before the Christian era, also, in Ferguson's Astronomy.

Mere Lunar appearances may be employed in the same way. By comparing Mark xv. 42. Luke xxiii. 44. and John xvi. 28. It would seem evident that the crucifixion was on Friday, and at the time of the Passover; it is known from other sources (cf. Josephus, Ant. B. iii. ch. 10) that the Passover was kept on the day of the first full moon for several equinoxes. Ferguson says he found from calculation that 4th of the Passover fell full moon that fell on Friday, for several years before or after the disputed year of the crucifixion, was on April 3d, in the 4746th year of the Julian Period. — CL Ferguson, as cited § 203.

(b) Precession of the Equinoxes. The equinoxes, being the points where the equator crosses the ecliptic, are not the points the same from year to year; but they move backward (i.e. to the west) 50 seconds every year, or 1 degree in 21 years. If, then, the philosopher mentions that the equinox was in the sign Aries at the time of any event is stated, we may infer the time of the event, and noticing how far the equinox has now receded from the place it then held, and allowing 72 years for a degree. The only objection to this method is the difficulty, perhaps impossibility of deciding what point the equinoxes actually did occupy at the time of particular events in ancient history.

Sir I. Newton applied this principle also to settle the time of the Argonautic Expedition. — A sphere, representing the heavens with the constellations, is said by ancient writers to have been formed for the Argonauts, by Chiron; on this sphere, it is also said, the equinox was placed in the middle point in the sign Aries. In the year 1689, the equinox had gone back from that point
§ 200. A third help in the fixing of dates is found in the coins, medals, monuments, and inscriptions, which are preserved for the benefit of succeeding ages. These often throw great light upon historical events, and afford important aid in ascertaining the time of their occurrence. Interesting facts are sometimes first made known, and the period when they took place is often indicated, by the face of a medal, or the representations on a public monument. Inscriptions are of still greater service. As one of the most valuable of these we must mention the chronicle of Paros, which fixes the date of the chief events in Grecian history from Cecrops down to the time of Alexander. (See P. IV. § 91. 4.)

§ 201. The fourth source is furnished by the testimony of historians, who state the distance between events, or between events and an epoch. The early historians paid very little attention to the subject of chronology; it was not until a comparatively late period, that they began to think of dates and distances of time. The principal fragments of the earlier writers, Eratosthenes, Apollodorus, and Thrasylus, are still to be found in the Chronicle of Eusebius, and the Stronmate of Clemens Alexandrinus. The writings of the Byzantine Chronicles are also of service; particularly the chronological work (Ἐκκλησιαστικά) of Syncellus. It is chiefly from this and the above-mentioned work of Eusebius, that the details of the commonly received Chronology have been gathered. (Cf. § 205; and P. V. §§ 236, 239, 288.)

§ 202. (b) Epochs and Eras employed in Chronology.—It is essential to correct and exact chronology that there should be some fixed epoch, to which all events may be referred and be measured by their distance from it. But it is of comparatively little consequence what the epoch is, provided it is fixed and acknowledged, as it is perfectly easy to compute in a retrograde manner the time before it, as well as in a direct manner the time after it. An epoch is distinguished from an era. Epoch is the point of time which is taken as a starting-place from which to reckon, and taken usually because signalized by some important event. Era is the space of time, that follows the epoch; the series of years computed from it. —The two terms may be interchanged as nearly synonymous, because every era has its epoch and every epoch its era.

§ 203. The following are the most important eras, which are noticed in Chronology.

(a) Era of Olympiads. The Greeks for a long time had no fixed epoch; but after wards reckoned by Olympiads, periods of 4 years. They began 776 B. C. A new Olympiad era, however, came into use under the Roman emperors, beginning A. D. 131.—(b) Era of Rome. The Romans often reckoned by lustrums, often by the year of the consul or the emperor. The building of the city was their grand epoch. This was 752 B. C. (It is placed by some 753 or 754.)—(c) Era of Nabonassar (or Belzeus). Used by some historians; the commencement of Nabonassar’s reign at Babylon, 747 B. C.—(d) Era of the first Persian king, the reign of Seleucus I, the founder of the Seleucid Empire of Asia Minor, and the Hebrew period of the Jews. The Jews chiefly used this. The Nestorians still compute from it. (Researches of Smith and Dwight, vol. ii. p. 257.) It is usually dated 312 B. C. when Seleucus recovered Babylon, 10 years before the real commencement of the kingdom of Syria.—(e) Era of Diocletian. This was founded on the persecution of Christians in the reign of Diocletian. It was used by Christians until the Christian era was adopted. It began 284 A. D.—(f) The Mahometan Era or Hegira; founded on the flight of Mahomet from Mecca to Medina, A. D. 622.—(g) The Persian Era, or Era of Yezdegerd; founded on the reign of a Persian king, named Yezdegerd, A. D. 632.—(h) The Christian Era; Annum Domini; the year of our Lord. This era is founded on the birth of Christ, but chronologers are not agreed as to the year of his birth; some placing it seven years before the received epoch, others four years. This, however, is of no consequence as respects the utility of the era in chronology, because all, who adopt the Christian era, agree to call the same year by the same numerical date; all meaning (of course) the same year by A. D. 1536. The era began to be used about A. D. 360, according to some writers; but others state that it was invented by Dionysius, a monk, A. D. 327.


Perhaps we should mention here the Era of the French Republic, which the revolutionists attempted to establish. This was introduced in 1793, with a formal rejection of the Sabbath and of the hebdomadal week, and a novel arrangement and pedantic nomenclature of the months. The twenty-second of September was fixed as the beginning of the year. The year consisted of twelve months of thirty days each; which were divided, not by weeks, but into three decades, or periods of ten days. As this would en
§ 204. (C) Systems of Arrangement and Chronological Tables.—There is a great discrepancy between the various systems of chronology which have been advocated in different nations and at different times. Among the oriental nations there was a strong desire for the honor of the earliest antiquity, and hence each carried back its chronological dates into the regions of mere fable or absolute falsehood, and the Egyptians, Babylonians, Hindoos, and Chinese, present a list of events happening hundreds or thousands of years before the creation. Such systems need not be particularly noticed here. (Cf. P. IV. § 21.)

§ 205. There are two systems, one derived from the Hebrew Scriptures and the other from the Septuagint Version, which are highly deserving of the student's attention. They differ from each other considerably; that drawn from the Septuagint assigns to many events a date much more ancient than that which follows the Hebrew; e.g. the former places the flood some hundred years further from the Christian era, and the Creation at least 600 years further from the Flood, than the latter. There has been much discussion among the learned, concerning the respective claims of these two systems. We only remark here, that the Hebrew chronology is generally adopted.

The system of Archbishop Usher is the basis of the principal systems for chronological tables and charts which are commonly used. The system of Usher is in general accordance with the evidence drawn from the Hebrew Bible, the Arundelian Marbles, and the Chronicle of Eusebius.

The system of Sir Isaac Newton has already been mentioned, and some of the methods employed by him for fixing dates. This system assigns many important events, particularly of Grecian history, to periods considerably later than other systems. His chronology was at first received with some favor, but it is not usually regarded, although Mifflord adopts it.


§ 206. Tables and charts are among the greatest facilities in the study of history and chronology. They bring before the eye, at a glance, what can be presented but gradually and slowly by description; the locality of what and dates on the page also helps to fix them more firmly in the memory. Every student ought to avail himself of the aid of a historical and chronological chart, either by purchase or (which is better) by actually forming one himself.

§ 207. A great variety of plans for charts have been adopted, possessing greater or less degree of ease and simplicity. Some of them have a fanciful and obvious character; one for events of every kind ranged promiscuously in order of occurrence; the other for their corresponding dates. Sometimes a third column is added to this plan, for Biography. — (b) Another plan of similar nature, but improved, is to form several perpendicular columns; one for dates, and each of the others for a class of events: e.g. sovereigns in one, remarkable events in another. This plan of Horace's Charts. Both the plans mentioned may be marked for centuries by horizontal lines. — (c) A third plan is the contrivance of a sort of tree, whose branches represent nations; and events are ranged in them according to their dates, the earliest at the bottom. Such is the plan of Eddy's Chronology delineated. Conquests by a nation may, in devices of this kind, be exhibited by one branch receiving others into itself, and the origin of new states by branches shooting out from others. — (d) A fourth plan is marked by the peculiarity of being divided into periods, limited on each side by prominent events. Such is Goodrich's Chart. — (e) A fifth plan, worthy of notice, is that devised by Emma Willard, called "Perspective sketch of the course of Empire." It is essentially the Chronological Tree in which the events branch out from the top of the chart, and diverging lines being substituted instead of the trunk and branches. Light and shade are employed to indicate the comparative rank and culture of different nations. (Willard's Atlas. Hartford, 1836.)

But it is worthy of remark, that in all these plans there are two grand faults: 1. equal length of intervals or distances between the chart, and equal spaces on the paper; 2. the horizontal line is altogether the most natural and satisfactory representation. — (f) A sixth plan adopts these two important improvements, with the division into periods, and the several columns for different classes of events, allowing, where the scale is large enough, each event to be located in its exact place in the line of time. The chief objection to this method is the difficulty of using a scale sufficiently large to include events of some periods without increasing too much the size of the chart, and rendering it inconvenient for portable use. — (g) A seventh plan unites geography with the history and chronology. This method is exhibited in Priestley's "Specimen of a New Chart of History," given in his Hand-list of a Sketch of History. — (h) The device of a combination of streams or rivers is employed in a recent chart by J. J. Hitchcock, called History made visible, Phila. 1839, 54 inches by 27.

§ 208. (D) Actual Dates of the most prominent events. Nothing occasions more perplexity and discouragement to the student in classical history, than the difficulty of remembering actual dates. Many have found this so great as to give over in despair.
But, as has been repeatedly remarked, accurate chronology is essential to the utility, and it is no less so to the pleasure, of reading history. And the difficulty complained of is by no means insuperable.

Various expedients to aid the memory have been invented (§210); but on the whole, the writer knows of none better than to take a glance over the whole field of past time, select a few grand events which stand out as landmarks, associate these events with their dates, and commit them to memory with perfect exactness, making them as familiar as the letters of the alphabet. Any person of common capacity can do this; and the student who wishes to lay any foundation at all for historical knowledge must do at least as much as this. This being done, he will find it comparatively easy to locate the various events, which he may read about or learn from time to time, in their proper place between these grand events whose dates are thus fixed in the memory.

§ 209. With these views the following outline, in which it seemed desirable to include modern chronology, is offered to the student, to be perfectly committed to memory.

The learner is advised to draw it off on a roll of paper prepared for the purpose; using a horizontal line to represent the flowing or progress of time. Let this line be divided into equal spaces, each representing an equal length of time; let the dates of the events be distinctly written exactly at the points in the line where they belong according to this equal division; and let the events also be written directly above or under the dates.

BRIEF OUTLINE. Chronology is Ancient or Modern. Ancient includes the whole time before Christ, comprehending 4004 years. Modern includes the whole time since Christ.

I. ANCIENT Chronology is divided into two portions by the Flood; Antediluvian ages, the portion before the flood, and Postdiluvian ages, the portion after the flood.—The Antediluvian ages may be considered as containing only one period; the Postdiluvian ages as containing eight periods. The grand events and periods are the following.

Of the Antediluvian ages,
The one period is from . . . . . . CREATION . . . . . . B. C. 4004, to DELUGE . . . . . . B. C. 2318.

Of the Postdiluvian ages, the
1st period, is from Deluge . . . . . . . . to CALLING OF ABRAHAM . . . . . . B. C. 1921;
2d period, from Calling of Abraham . . . . . . to ESCAPE OF ISRAELITES . . . . . . B. C. 1492;
3d period, from Escape of Israelites . . . . . . to BUILDING OF TEMPLE . . . . . . B. C. 1004;
4th period, from Building of Temple . . . . . . to FOUNDING OF ROME . . . . . . B. C. 732;
5th period, from Founding of Rome . . . . . . to BATTLE OF MARATHON . . . . . . B. C. 490;
6th period, from Battle of Marathon . . . . . . to REIGN OF ALEXANDER . . . . . . B. C. 336;
7th period, from Reign of Alexander . . . . . . to CAPTURE OF CARThAGE . . . . . . B. C. 116;
8th period, from Capture of Carthage . . . . . . to COMING OF Christ.

II. MODERN Chronology is divided into three distinct portions by the Fall of Rome and the Fall of Constantinople: Early Ages, the portion before the Fall of Rome; Middle Ages, the portion between the Fall of Rome and the Fall of Constantinople; Recent Ages, the portion since the Fall of Constantinople.—The early ages may be considered as containing two periods; the middle ages, five periods; and the recent ages five periods. The grand events and periods are the following.

Of the Early ages, the
1st period, is from CHRIST . . . . . . to the REIGN OF CONSTANTINE . . . . . . A. D. 306;
2d period, from Reign of Constantine . . . . . . to FALL of ROME . . . . . . A. D. 475.

Of the Middle ages, the
1st period, is from Fall of Rome . . . . . . to FLIGHT of MAHAMET . . . . . . A. D. 609;
2d period, from Flight of Mahomet . . . . . . to CROWNING OF CHARLEMAGNE . . . . . . A. D. 800;
3d period, from Crowning of Charlemagne . . . . . . to LANDING of WILLIAM . . . . . . A. D. 1066;
4th period, from Landing of William . . . . . . to OVERthrow of SARACENS . . . . . . A. D. 1285;
5th period, from Overthrow of Saracens . . . . . . to FALL of CONSTANTINOPLE . . . . . . A. D. 1453.

Of the Recent ages, the
1st period, is from Fall of Constantinople . . . . . . to ADDICTION of CHARLES FIFTH . . . . . . A. D. 1550;
2d period, from Abdication of Charles 5th . . . . . . to RESTORATION of CHARLES SECOND . . . . . . A. D. 1600;
3d period, from Restoration of Charles 2d . . . . . . to INDEPENDENCE of UNITED STATES . . . A. D. 1776;
4th period, from Independence of United States to DOWNFALL of BONAPARTE . . . . . . A. D. 1815;
5th period, from Downfall of Bonaparte . . . . . . to the PRESENT TIME.

§ 210. But it is perhaps due to the scholar to mention here some of the expedients, above alluded to (§ 208), which have been devised to assist in the recollection of dates. We will briefly notice three different systems of artificial memory.

1. The first is that of Dr. Grey, whose Memoria Technica has generally met with the most favorable reception. "As this method," says Priestley, "is so easily learned and may be of such use in recollecting dates, I think all persons of a liberal education inexcusable, who will..."
not take the small degree of pains that is necessary to make themselves master of it." The expedient is to substitute letters for figures, and form of these letters a syllable or word, and associate it with the name of the persons, the date of whose birth, reign, death, or the like, you wish to remember, or with a prominent term or word connected with an event to be remembered. The following is Dr. Grey's substitution alphabet, in which each of the ten numerical characters is associated with a syllable or alphabet letter: 1, y, s, t, l, s; 2, t, s, t, r, l; 3, e, t, a, s, r; 4, n, o, n, e; 5, p, e, e, o; 6, s, a, n; 7, p, o; 8, k, e, i; 9, n, o, u; 0, z, y. To remember the date of the founding of Rome by this system, substitute for 753 such letters as will, according to the above alphabet, represent 753: e.g. p u d, and join the syllable thus formed to the word Rome, or a part of it, thus Rom-pud. The very oddness and un-indexness of this combination will sometimes impress it on the memory. To remember the date of the Deluge, 2345, we may form the word Del-creator; of the battle of Marathon, 490, Marath-ony, or Mara-feu. Where a series of dates of successive events are to be fixed in memory, this system recommends the uniting of the barbarous words thus formed in Hexameter verses; which, however, the student must understand, are to be committed to memory as well as called memorial lines.


2. The second method is a system of topical memory, including also the substitution of letters for figures. The principle of the topical method is to conceive a certain number of places in a room, or in some limited space marked by sensible objects; and conceive these places as arranged in a certain fixed order; and then whatever successive events or objects one wishes to remember, throw, in imagination, some pictures of or concerning them, in their proper order, into these conceived places. Such is the principle of Feinaigle's Art of Memory. By this a four-sided room is divided into fifty ideal squares; these which wish a more capacious memory may take also a second story having 50 squares more, numbered up to a hundred; and one may go on so ascending through as many stories as he chooses. Nine squares are to be placed on the floor of the room, and nine on each of the four walls, five for the first floor, four for the second; the squares on the floor number from 1 to 9; the square number 10 is put on the ceiling over the wall supposed to be on your left hand, and the next nine squares from 11 to 19 are on the left hand wall under it; the square 20 is on the ceiling over the wall opposite in front of you, and the next nine from 21 to 29 on that wall under it; the square 30, and the next nine, are put on the right hand wall in the same manner, and the nine behind you; the remaining square 50 is placed in the centre of the ceiling. In each of these squares a picture of some visible object is located; e.g. in 1, a pump; in 2, a swan; in 3, a man using a spade. This scheme of squares, numbers, and pictures is first to be committed to memory. Then if one would remember by aid of the system a date, e.g. of the reign of England, in his mind make a picture in connection with each of them, throw these pictures in imagination into the squares in the exact order of the regal succession, and associate the picture pertaining to the king with the picture fixed in the square to which he falls; in forming the new picture two things are important; it should be so conceived as to have some casual or slight connection with the king, and it must be one of the kind of a word or phrase which is devised by the person along with the ideal picture, and which expresses the date according to an alphabet of letters substituted for figures. E.g. to remember the date of Henry 7th, it is said the ideal picture of 7 hens is a good one for the purpose; the square to which he is assigned is 29; the picture fixed in this square (in the engraved illustration of the system) is a woman spinning on a small wheel; these two pictures then are to be somehow bound together, and it may be thus, the woman spinning s e e s 7 hens; the next thing is to form a word or phrase indicative of the date; and by the alphabet adopted in this system, "The oak rai'" is such a phrase; the remaining step in this process of storage in the memory, is to bind the phrase to the pictures, which may be done by imaginary association of the word or phrase woman spinning sees 7 hens on the following alphabet: b; c; 2; d; 3; g; 4; j; k; 5; l; 6; m; 7; y; q; 8; r; s; 9; t; 0; w; x; and 100, S; 1,000, T; 100,000, Y.


It is worthy of remark here, that the ancients, particularly the Roman orators, made use of a system of topical memory. Quintillian gives an account of a system, in which the various parts of a spacious mansion are employed somewhat as the several squares in the method of Feinaigle. The things to be remembered were connected by association with certain types, and these being arranged in order were assigned to the different parts of the house; "they assign," says he, "the first idea they wish to remember to the porticus, the second to the hall; then they go round the inner courts; nor do they only commit these associations to the bedrooms and anterooms, but to the picture. When these associations are so strongly impressed to the memory as to be easily brought back in order from the beginning, and regain every sensible type, which they had entrusted to each particular spot, and this type at once suggests the idea connected with it."

3. The third system is the Efficacious Method of Mr. Halliworth. In this plan a substitution of letters for figures is employed. Its peculiarity consists in this, that instead of forming merely barbarous and unmeaning words, like that of Grey, or words artificially associated with some image or picture, like that of Feinaigle, a significant sentence is formed, which states the event to be remembered, and concludes with a word or phrase that expresses something characteristic of the event, and at the same time, when interpreted according to the substitution alphabet, denotes the date. The alphabet of Halliworth is the following: 1, b, c; 2, d, f; 3, g, a, h, 4, c, r, s, t, l, 5, n, o, u, z, y; 6, m; 7, y, q; 8, r, s; 9, t, v, 0, w, x; and 100, S; 1,000, T; 100,000, Y. In forming words the vowels are used just as may be convenient, without having any significance; the consonants alone being considered in expressing a date; thus ch u r e c h [ch u r c h] signifies 665; tr oo p [tr p], 866. To recollect by this method the date e.g. of the Flood, the following sentence is formed: The deluge came and was di e a y: the phrase di e a y represents the date, the consonants d g l t represent 2345. For greater convenience and scope in forming the characteristic phrases, the plan admits articles, prepositions, and conjunctions to be used, like the vowels, without significance; e.g. Abel fell a sacrifice to Cain's hate and sin; h t s m, 3575. Mr. Halliworth has applied this system in different parts of the country, and has published several little books in which its principles are explained and applied.

See T. Halliworth's Efficacious Method of acquiring, retaining, and communicating Historical and Chronological Knowledge.
§ 211. We shall complete our design, in reference to the actual dates of events in ancient and classical history, by a rapid glance at the Chronology of the principal states of ancient times. We will mention first those whose capitals were in Asia. The principal Asiatic states or kingdoms were eight; the Assyrian; the Jewish; the Trojan; the Lydian; the Phoenician; the Persian; the Syrian; and the Parthian.

I. The Assyrian. This is considered as having commenced with the building of Babylon by Ninib, B. C. 2217. The 1st period of its history may be that from Ninrood to Ninias, B. C. 1915.

In this period reigned the celebrated queen Semiramis, mother of Ninias. Under her the empire gained its greatest extent; reaching on the east to the sources of the Oxus and the Indus, including Persia, Media, and Bactriana: comprising on the west Ethiopia, Egypt, Syria, and Asia Minor to the Mediterranean; and limited on the north only by Mount Caucasus, and on the south by the deserts of Arabia. Generally, however, the Assyrian empire included only the three countries in the valley of the Euphrates and Tigris, viz. Mesopotamia, Assyria, and Babylonia.

The 2d period may be that from Ninias to Sardanapalus, who died B. C. 747.

This long period, of about 1200 years, is involved in great obscurity. During it 33 kings are said to have reigned. On the death of Sardanapalus three kingdoms were formed out of the empire; the Assyrian, with Nineveh as its capital; the Babylonian, with Babylon for its capital; and the Median, with Ecbatana for its capital. It may be proper, however, to consider the Assyrian monarchy as still continuing; and

The 3d period may be that from Sardanapalus to Esarhaddon, B. C. 681.

During this period of 66 years, 4 kings reigned in Nineveh, of whom Esarhaddon was the last; and 10 kings reigned at Babylon. During this time the Assyrian history was intimately connected with that of the Israelites. In the year B. C. 681, Esarhaddon united together two of the three kingdoms, viz. the Assyrian and Babylonian.

The 4th and last period extends from Esarhaddon to Cyrus the Great, B. C. 536.

At this time the united kingdom was subjected to Persia. At the same time, also, Cyrus united to Persia the kingdom of Media, which had continued its separate existence from the death of Sardanapalus.


II. The Jewish. The history of this nation begins with Abraham, B. C. 2121. It may be divided into eight periods. The 1st period extends from Abraham to the entrance into Canaan under Joshua, B. C. 1451.

During this period they remained a nomadic nation.

The 2d period includes the time from Joshua to the death of Samuel, B. C. 1060.

During this period the nation was under the government of the judges and priests. Samuel was the last of the judges. Saul, the first king, was anointed as such some time before Samuel’s death.

The 3d period is from Samuel to the separation of the nation into the two kingdoms of Judah and Israel by the Revolt under Jeroboam, B. C. 975.

This was the most flourishing period of the Jewish monarchy, marked by the reigns of David and Solomon, and by the building of the Temple at Jerusalem, the capital. Respecting these reigns, see Christ. Speciator, iv. 151; v. 925.

The 4th period may include the history from the Revolt until the Restoration from the Babylonian Captivity, B. C. 536.

The two kingdoms continued separate until their destruction by the Babylonians. The ten tribes of Israel, whose capital was Samaria, were carried into captivity by Shalmanazar, B. C. 721; the two tribes of Judah, by Nebuchadnezzar, B. C. 606. During this time nineteen kings reigned over Judah at Jerusalem. The seventy years of the captivity are dated from the conquest of Judah by Nebuchadnezzar.

The 5th period reaches from the Restoration by Cyrus, to the Submission of the Jews to Alexander, B. C. 332.

During this period the Jews had continued in a state of at least partial dependence on the throne of Persia.

The 6th period is from Alexander to the Re-establishment of an independent monarchy under the Maccabees, B. C. 168.

After the death of Alexander and the division of his empire, made B. C. 301, the Jews were compelled by Syria and Egypt, and exposed to the invasion or oppression of both. The perse-
cation of Antiochus Epiphanes provoked the general revolt which led to the re-establishment of independence.

The 7th period is from the Maccabees until the time of the Roman interference under Pompey, B. C. 63.

During this period the monarchy was maintained, but with many unhappy dissensions.

The 8th and last period is from the first conquests of Pompey to the final destruction of Jerusalem by Titus, A. D. 70.


III. The Trojan. Its origin is involved in darkness and fables, but is placed as early as at B. C. 1400. Of its chronology we can only say that the state was destroyed by the Greeks in the reign of Priam, about B. C. 1184.

The history of Troy consists of traditions preserved by the poets. Cf. P. II. § 192.—Miford's Greece, ch. i.

IV. The Lydian. This commenced about B. C. 1400. Three dynasties of kings are said to have reigned, yet little is known of the history until the reign of Croesus; and under him the kingdom was destroyed by Cyrus, B. C. 536.

The capital was Sardis. The kingdom was in the time of Croesus very rich and powerful; its fate was decided by the battle of Thymbra.


V. The Phænician. This was in existence in the time of David, under a king named Abihal, B. C. 1050. The state continued until the Capture of Tyre by Alexander, B. C. 332.

Phœnicia seems not to have formed properly one state, but to have contained several cities with petty kings or princes, of which Tyre stood at the head.


VI. The Persian. Its history is obscure and its power insignificant until the time of Cyrus the elder, B. C. 536. We may include the whole history after this date in two periods.

The 1st period extends from Cyrus to Xerxes, who invaded Greece, and was defeated in the famous Battle of Salamis, B. C. 480.

In this period, under Darius Hystaspes, the father of Xerxes, the Persian empire attained its greatest extent; reaching to the Indus on the east, to the Jaxartes and Mount Caucasus on the north, and including Asia Minor, Syria, Egypt, and Libya. The capitals were Babylon, Susa, Ecbatana, and Perspolis (cf. §§ 153, 154, 170), the royal court being held sometimes in one and sometimes another of these places.

The 2d period extends from Xerxes to the overthrow of the Persian empire by Alexander, in the reign of Darius Codomannus, B. C. 331.

About the middle of this period occurred the expedition of the younger Cyrus, described in the Anabasis of Xenophon; Cyrus fell in the battle of Cunaxa, B. C. 401.—Alexander completed the subjugation of Persia by the victory at Arbela, B. C. 331.


VII. The Syrian; or the Kingdom of the Seleucidae. This was one of the four monarchies formed out of the empire of Alexander. It was commenced after the battle of Ipsus, by Seleucus Nicator, B. C. 301. We may include its history in two periods.

The 1st period is from Seleucus Nicator to the time of the collision with the Romans in the reign of Antiochus the Great, B. C. 190.

The capital of this kingdom was Antioch. The territory under its sway included the northern part of Syria; all Asia Minor, except Bithynia; Armenia, Media, Parthia, Bactriana, India, Persia, and the valley of the Euphrates.—Antiochus was brought into a war with the Romans especially by protecting Hannibal. His defeat, in the battle of Magnesia, B. C. 190, deprived him of part of his territories and greatly weakened the kingdom.
The 2d period extends from Antiochus the Great to the complete conquest of Syria by the Romans under Pompey, in the reign of Antiochus Aslaticus, B. C. 69.

In the first part of this period occurred the revolt of the Jews under the Maccabees, B. C. 168, in consequence of the persecution of Antiochus Epiphanes. —The throne of this kingdom, on its overthrow by the Romans, had been held by twenty-three successive kings, most of them lawful heirs of the house of the Seleucidae.


VIII. The Parthian; or Kingdom of the Arsacidae. The Parthians occupying the country on the south-east corner of the Caspian, were subject to Persia when conquered by Alexander. On the division of his empire, they fell to the share of Seleucus Nicator. But under the third king of Syria they revolted and established an independent kingdom under Arsaces, B. C. 256.

The Parthians were constantly at war with the Syrians, and afterwards with the Romans; but could not be conquered. They obtained dominion from Armenia to the Indian Ocean, and from Syria to the river Indus; including Bactriana, Persia, the countries in the valley of the Euphrates, and Armenia. Their capital was Hecatompylos.

The Parthian kingdom continued until the revolt of the Persians, who dethroned the Arsacidae, and established the kingdom of Modern Persia, A. D. 223.

For the Parthian history; Vailant, as cited P. IV. § 93.—C. F. Richter, Historisch-kritischer Versuch über die Arsaciden-und Sassaniden-Dynastie, &c. Lips. 1804.

§ 212. We will notice next the states, whose capitals were in Africa. Of these we have but two of importance; the Egyptian and the Carthaginian.

I. The Egyptian. The first king named in the Egyptian dynasty is Menes, generally supposed to be the same as Mizraim, son of Ham and grandson of Noah; he settled in Egypt about B. C. 2200. With this date the real chronology of Egypt commences.

A high antiquity, in part surely fabulous, was assigned to this kingdom by two Egyptian works now lost; one was the Old Chronicle, cited by Syncellus (cf. § 201); the other, the work of Manetho, cited by Eusebius (cf. P. V. § 230).

The 1st period in the Egyptian history may be that extending from Menes to the Escape of the Israelites, B. C. 1492.

Of this period profane history gives us no connected or satisfactory account. Most that can be relied on is to be drawn from the incidental notices found in the Bible. Some chronologers place the celebrated Sesastra at the close of this period; some consider him to be the Pharaoh that was drowned in the Red Sea.

The 2d period includes the time from the Exodus to the reign of Psammaticus, B. C. 670, when the history begins to be authentic.

No connected history has been preserved of this period, and we are here also much indebted for what we know, to the accounts in the Scriptures.—Twelve different governments under twelve different chiefs, are said to have been united under Psammaticus.

The 3d period extends from the time of Psammaticus to the conquest of Egypt by the Persian king Cambyses, son and successor of Cyrus, B. C. 525.

The Egyptian history now becomes more luminous. Herodotus is the principal authority. The art of writing and the use of the papyrus as a material were now common.

The 4th period includes the portion of time from Cambyses to the conquest of Egypt by Alexander, B. C. 332.

After the time of Cambyses, Egypt had been made a Persian satrapy, and, with the exception of a few instances of revolt, in one of which the throne was partially re-established, had continued subject to Persia until it now changed masters.

The 5th period is from Alexander to the subjection of the country to the Romans, resulting from the victory of Augustus in the battle of Actium, B. C. 31.

Alexander appointed Ptolemy, one of his generals, governor of Egypt; and Ptolemy, after the death of Alexander, became king of the country, B. C. 333, and commenced the dynasty of the Ptolemies, who retained the throne until Cleopatra, associating her fortunes with Antony, lost it by the success of her lover's rival.—Thebes and Memphis had been the capitals in the previous periods. In this, Alexandria, founded by Alexander, was made the seat of the new court.—Egypt remained a part of the Roman empire until it was wrested away by the Saracens, A. D. 640.

For the Egyptian history; Eddius's Ann. Hist. bk. i.—l. Marshall, as cited P. V. § 236.—Champollion le jeune, L'Egypte sous les Pharaons, &c. Par. 1814. 2 vols. 8. (for period before Cambyses)—For the period after Alexander, Vailant, Historia Ptolemeorum, cited P. IV. § 93. 1.—Champollion Figeac, Annales des Lagides, &c. Par. 1819. 2 vols. 8. —Cf. Mau's Universal History, vol. i. (ed. N. Y. 1804. 25 vols. 12.)—Also, the Universal History before cited, vol. i. and viii.—M. Rusell, View of Egypt.—Cf. § 177, also P. IV. § 16; § 91; § 231.

II. The Carthaginian. The chronology of Carthage may be naturally divided into three periods.
The 1st period is from its Foundation by Dido, B.C. 880, to the beginning of the wars of Syracuse in the time of the Syracusan king Gelon, B.C. 480.

In this period the following points are worthy of notice: (a) the origin of the city Carthage, by a Trojan colony under Dido, in whose story much false is mingled; (b) the pursuits of the people; commercial, like those of the Phoenicians; they had intercourse by sea with Britain and Guinea, by caravans with the interior of Africa, and through Egypt with the eastern world; (c) their conquests; their commercial pursuits led them to seek possession of the islands and coasts of the Mediterranean, and they gained Sardinia, Corsica, the Balearic, also the Canary Isles and Madeira in the Atlantic, and many places in Spain, and the northern coast of Africa; the chief conquests were effected by Magta, and his sons and grandsons; (d) the form of government: it was a republic, but of a strongly aristocratic character; the executive consisting of two chief magistrates called Suffetes, and the legislative consisting of a Senate of select grandees, and an Assembly of the people; as at Rome, there was a continual strife between a popular and an aristocratic party; (e) the revenue; its sources were, 1. tributes from the subject cities and states or tribes; 2. customs paid on goods at Carthage and all the ports; 3. proceeds of the mines in Spain.

The 2d period extends from the beginning of the wars with Gelon of Syracuse to the beginning of the contests with Rome in the First Punic War, B.C. 264.

The principal thing which marks the history of this period, is the long continued struggle to obtain complete possession of Sicily. The Carthaginians and Syracusans were involved in almost constant wars.

The 3d period is from the first war with the Romans to the final Destruction of Carthage, B.C. 146.

The contests between Rome and Carthage grew out of mutual ambition. Sicily, which both desired to own, furnished the occasion.—There were three wars called Punic; each disastrous to Carthage. The first lasted 23 years. The second was marked by the bold invasion and splendid victories of Hannibal; ended by the battle of Zama, B.C. 264. The third lasted only about three years, and terminated in the entire destruction of the state and city. Carthage had existed about 700 years.

For the Carthaginian history: Rotin's Anc. Hist. br. ii.;—Hendrich, De Republica Carthaginensiisim. 1864.—Heran, as cited above.—The Universal History, vol. xx. of the Ancient.—Eittiger's Hist. of Carthage. Lond. 1857. with a map.

§ 213. The ancient states which were seated in Europe remain to be mentioned. Without naming singly the various minor states, our object in this sketch will be accomplished by a glance at the Chronology of Greece and Rome.

1. Of Greece. The whole extent of time to be considered is 15 or 1600 years, from the permanent settlements in Greece to her final reduction to a Roman province. This whole span of time may be very conveniently and happily presented by a division into six successive periods, each limited by distinguished events, and characterized by prominent circumstances.

1. The 1st period comprehends the whole history from the Dawn of civilization to the Trojan War, 1184 B.C., and from its peculiar characteristic may be denominated fabulous.

Much which is related in the accounts of this period must be rejected as idle fiction; yet a few important events may be selected and authenticated.—Civilization had its first impulse in the arrival of colonists from Egypt and Phoenicia, who laid the foundations of some of the principal cities, as Argos and Sicyon about 1500 years B.C. Little advancement was made, however, until, after the lapse of more than two centuries, other colonies were planted, at Athens by Cecrops and at Thebes by Cadmus, about the time of Moses (P. IV. § 34). Between this time and the Trojan war considerable progress must have been made in cultivation.

We find some of the peculiar institutions of the Greeks originating in this period; particularly the oracles at Delphi and Dodona, the mysteries at Eleusis, and the four sacred games, the court of Areopagus at Athens, and the celebrated Amphictyonic Council.—The arts and sciences likewise received considerable attention. Letters had been introduced by Cadmus. Astronomy was sufficiently studied to enable Chiron to furnish the Argonauts with an artificial sphere exhibiting the constellations. The accounts of the siege of Thebes and that of Troy show that progress had been made in the various arts pertaining to war.—But the whole history of the period exhibits that singular mixture of barbarism with cultivation, of savage customs with chivalrous adventures, which marks what is called an heroic age.

2. The 2d period includes a much shorter space of time, extending from the Trojan war to the time when the regal form of government was abolished, about 1050 B.C. From the most important and characteristic circumstances it may be called the period of colonization.

The first governments of Greece were small monarchies, and they continued such without encountering peculiar difficulties until after the Trojan war. Soon after this we find the country involved in fatal civil wars, in which the people, under a number
of petty chiefains hostile to each other, suffered extremely from calamity and oppression. These evils seem to have led to the change in the form of Government, and the substitution of the popular instead of the regal system. The same evils also probably contributed to the spirit of emigration, which so strikingly marks the period. The emigrants who sought foreign settlements are distinguished as of three separate classes. The earliest were the Æolians, who removed from the Peloponnesus to the northwestern shores of Asia Minor and founded several cities, of which Smyrna was the principal. The second were the Ionians, who went from Attica (originally called Ionia), and planted themselves in Asia Minor, south of the Æolians, where Ephesus was one of their chief cities. The third were the Dorians, who migrated to Italy and Sicily, and founded numerous flourishing settlements. Syracuse in Sicily became the most important.—In the period of colonization we notice the origin of the four principal dialects in the Greek language. (Cf. P. V. § 4.)

3. The 3d period comprehends the space (of five hundred and fifty years) from the abolition of monarchy to the Beginning of the Persian War, about 500 B. C.

In this period two of the Grecian states are chiefly conspicuous, Athens and Sparta; and from the special attention of these states to provide themselves with a suitable political constitution and civil code, this portion of the history may be designated as the period of laws.

Sparta found in Lycurgus her lawgiver. His institutions gave a permanent cast to her character, and were not abolished until the last ages of Greece.—Many years later, Athens received her constitution from the hands of Solon, who executed the task unsuccessfully attempted by Draco. (Cf. P. V. § 167; P. III. §§ 8, 9.)—The other principal incidents in the history of this period are the repeated wars of Sparta with her neighbors the Messenians, and the usurpation of Pisistratus and the fate of his sons at Athens.—In the war Sparta at last was completely triumphant, but suffered much from the devoted skill and patriotism of Aristomenes, the Messenian general. It was in this struggle that the Spartans were so much indebted to the himen poet of Athens, Tyrtaeus. (Cf. P. V. § 53.)

In the very time of Solon, Pisistratus contrived to obtain at Athens a sort of regal authority, which he transmitted to his two sons. The father used his power to promote the glory and welfare of the state. Of the sons one was assassinated at a public festival, and the other, being subsequently expelled, fled to Asia, and sought revenge by instigating the Persians to invade his native country.

4. The 4th period extends from the beginning to the Close of the Persian War, 460 B. C., a space of almost 50 years. To this age the Greeks ever after looked back with pride, and from its history orators of every nation have drawn their favorite examples of valor and patriotism. The Persian invasion called forth the highest energies of the people, and gave an astonishing impulse to Grecian mind. It may properly be called the period of military glory.

The design of subjugating Greece originated in the ambition of Darius the Persian king, the second in succession from Cyrus the Great. He found a pretext and occasion for the attempt in a revolt of his Greek subjects in Asia Minor, in which Sardis, the capital of Lydia, was pillaged and burnt. The war was carried on by three successive kings, Darius, Xerxes, and Artaxerxes, but on neither of them did it confer any glory; while the battles of Marathon, Thermopylae, Salamis, Mycale, and Plataea, secured immortal honor to the Greeks.—A succession of splendid names adorns the history of Athens during this period. Miltiades, Themistocles, Aristides, Cimon, and Pericles, acted distinguished parts in the brilliant scene. Sparta also justly gloried in the self-sacrifice of Leonidas and his three hundred brave companions.—The period of the Persian war was the age of the highest elevation of the national character of the Greeks. Before it, there existed little union comparatively between the different states, and it was not till Athens had alone and successfully resisted the strength of Persia at the battle of Marathon, that other states were aroused to effort against the common enemy. In the configuration which followed, Sparta was the nominal head, but the talents, which actually controlled the public affairs, were found in the statesmen of Athens. To Athens, therefore, the supremacy was necessarily transferred, and before the close of the war she stood, as it were, the mistress of Greece.

5. The 5th period includes the portion from the close of the Persian war to the Supremacy of Philip, B. C. 337. At the beginning of this period the general affairs of Greece were in a highly prosperous condition, and Athens was unrivaled in wealth and magnificence under the influence of Pericles.—But a spirit of luxurious refinement soon took the place of the disinterested patriotism of the preceding age, and the
manner of all classes became signally marked by corruption and licentiousness. This may be designated as the period of luxury.

The history of the period presents several subjects of prominent interest.—One of these is the protracted war between Athens and Sparta, termed the Peloponnesian. Pericles was still in power when it commenced, but he soon fell a victim to the terrible plague which desolated Athens. The unprincipled Cleon and the rash Alcibiades successively gained the predominant influence. The war was continued with slight interruptions and various successes for nearly thirty years, and was ended by the battle of Ægos Potamos, B. C. 405, in which Lysander, the Spartan king and general, gained a final victory over the Athenians. By this event Athens lost her supremacy in Greece, and was deprived even of her own liberties. Her walls were thrown down, and a government of thirty tyrants imposed upon her citizens. To this, however, the Athenians submitted but a few years. In 401 B. C. the Thirty were expelled.

The same year was remarkable for two other events. The first was the accusation of Socrates, one of the greatest; and the best men of which paganism can boast. The trial for some reason was delayed several years, but the result was utterly disgraceful to the city and to all concerned (cf. P. V. § 171). The other memorable event was the expedition of Cyrus the younger, the satrap of Lydia, against his brother, the king of Persia. Ten thousand Greeks accompanied him in this enterprise. The march from Sardis to the Euphrates, the fatal battle of Cunaxa, and the labors and dangers of the 10,000 in returning to their homes, are recorded by Xenophon with beautiful simplicity.—The assistance which the Greeks gave in this revolt of Cyrus, involved them in another war with Persia. Sparta had, by the result of the Peloponnesian war, gained the supremacy in Greece, and the other states, especially Athens, Thebes, Argos, and Corinth, refused to aid her in the struggle which followed. They even united in a league against her, and Athens furnished the commander to whom the Persians were indebted for the almost entire destruction of the Spartan fleet. This war was terminated by a treaty, B. C. 387, which weakened and humbled Sparta, and was alike dishonorable to all the Greeks.

The two states which had for ages been pre-eminent in Greece, Athens and Sparta, were now both depressed, and opportunity was afforded for a third to seek the ascendency. This for a short time was secured to Thebes, chiefly by the talents of two distinguished citizens, Pelopidas and Epaminondas. But a war with Sparta shortly consummated her glory and exhausted her strength; she gained a brilliant victory in the final battle of Mantinea, 363 B. C., but was in the same instant ruined by the death of her general Epaminondas.—The successive downfall of three principal states, Athens, Sparta, and Thebes, and the jealousies and dissensions connected therewith, reduced Greece to a miserable condition. The general corruption and licentiousness, already mentioned, increased the degradation. In a few years we find the Grecian states embroiled in the Phocian or Sacred war, B. C. 357. (Cf. P. III. § 72.) This commenced in the jealousies between the Thebans and the Phocians. The Spartans and the Athenians, and ere long the Macedonians, became involved in it. Shortly after this contest was terminated, a new Sacred war arose, called the Amphissian; in which the council of Amphictyons appointed Philip, king of Macedon, as general and leader of their confederacy. Amid such dissensions, the ambitious Philip eagerly seized a favorable moment for entering the Grecian territories. At Athens the single voice of Demosthenes was lifted to warn the Greeks of his ultimate intentions, and to rouse them to united resistance. A feeble alliance with Thebes was effected, but in vain. The battle of Chaeronea, B. C. 337, made Philip the master of Greece.

6. The 6th period extends from the supremacy of Philip, gained by the battle of Chaeronea, to the Capture of Corinth, 146 B. C. By the disastrous defeat at Chaeronea the genuine fire of the Grecian spirit was extinguished, and the subsequent history exhibits little more than the steps by which the country was reduced to a dependent province. We may therefore denominate this the period of decline and fall.

Alexander, who succeeded his father Philip as king of Macedon, and autocrat of Greece, cast a sort of glory on the first years of this period by his extensive conquests. Those, who love to trace the course of conquerors, will follow with interest his march from the Hellespont to the Granicus, to Issus, to Tyre, to the Nile, to the desert of Libya, to the Euphrates, and the Indus; but every reader will regret his folies at Persepolis and his death at Babylon.—For twenty years after Alexander's death the vast empire he had formed was agitated by the quarrels among his generals. By the battle of Ipsus in Phrygia, B. C. 301, these contests were terminated, and the empire was then divided into four kingdoms, one comprising Macedonia and Greece; a second Thrace and Bithynia; a third Egypt, Libya, Arabia, Palestine, and Coelo-Syria; and a fourth called the kingdom of Syria, including all the rest of Asia, even to the Indus.

To the first of these the Grecian states belonged. Patriotic individuals sought to
arouse their countrymen to cast off the Macedonian yoke; but jealousy between the states and the universal corruption of morals rendered their exertions fruitless. All that is really honorable and memorable in the proper affairs of the Greeks at this period, is found in the Achaean league. The Achaean league was originally a confederacy between twelve small cities of Achaia, established very early, when the Grecian states first assumed the popular instead of the regal form. It took scarcely any part in the perpetual conflicts between the other republics, and was neutral even in the Peloponnesian war.

The Macedonian kings had dissolved it, but it was revived about 280 B.C. Subsequently it was enlarged, and Corinth became the head and capital. Under the presidency of Philopemen, B.C. 200 to 180, it rose so high in power and reputation, that its alliance was sought by some of the governments of Asia. Had the other states at this time risen above the soil and mean spirit of envy, the independence of Greece might probably have been restored. But unhappily the Romans were requested by one of the states to aid them against the Macedonians. The Romans gladly embraced the opportunity, and shortly after this a Roman general led as a captive to grace his triumph the last king of Macedon, 167 B.C.

Nothing but the Achaean league now preserved southern Greece from falling an instant prey to Roman ambition. The remaining vigor of the confederacy averred this destiny for twenty years; then it came, under the pretext of just punishment for insult upon Roman ambassadors. The legions of Rome poured upon Achaia, Corinth was taken, and with all its wealth and splendor committed to the flames and consumed to ashes. This completed the subjugation of the country, which became of course a province of Rome.

The principal helps in the study of the Greek history are mentioned, P. V. § 7. 7. (6).—A good elementary work is Pinnow’s improved edition of Goldsmith’s History of Greece, &c. Philad. 1856. 12.—A valuable text-book and guide to deeper research; A. H. L. Hecaton, States of Antiquity, translated from German by G. Bancroft, Northampton, 1828. §—For the latter periods of Greek history; J. Gurt, Hist. of Greece from accession of Alexander till the final subjection to the Romans. Lond. 1752. 4.—Bretterbach, Geschichte der Achäer und ihres Bundes. Lp. 1762.

§ 214. II. ROME. The history of Rome extends through a space of more than 1200 years; which may be divided, like the Grecian history, into six periods.

1. The 1st period includes the time from the Building of the City, B.C. 752, to the Expulsion of Tarquin, B.C. 509. It may be called the Period of the Kings, or of Regal Power.

The Roman historians have left a particular account of this period, beginning with the very founders of the city, Romulus and Remus, whose descent is traced from Æneas the hero of Virgil. But many have doubted whether this portion of the Roman history is entitled to much credit, and some have even contended that it is altogether fabulous. (P. V. § 510.)—Seven kings are said to have reigned (P. III. §§ 193, 240). One of the most important events of this period, was a change in the constitution effected by the sixth king, Servius Tullius, introducing the Comitia Centuriata. He divided the citizens into classes, and subdivided the classes into centuries, making a much larger number of centuries in the richer classes than in the poorer. (P. III. § 252.)—The reign of the second king, Numa, is remembered, on account of his influence on the affairs of religion; as he instituted many of the religious ceremonies and several classes of priests.—During the period of the kings, 244 years, the Roman territory was of very limited extent, and the people were often involved in war with the several states in their immediate vicinity. The reign of the Proud, the last king, was engaged in the siege of an enemy’s city only sixteen miles from Rome, when his son committed the outrage upon the person of Lucretia, which led to the banishment of the family and the overthrow of the regal government.

2. The 2d period extends from the Expulsion of the Kings to the time when the Plebeians were admitted to the Offices of state, about 300 B.C. At the beginning of this period the government was a thorough aristocracy, but at the close of it had become a full democracy. It included over 200 years, and may be designated as the period of the Plebeian and Patrician contests, or of Party strife.

Two consuls, chosen annually, first took the place of the king, and exercised almost precisely the same power. All offices of state were forbidden to the Plebeians or common people, and filled exclusively by Patricians or descendants from the Senators or Patres.—The first step in the undermining of the aristocracy was the Valerian Law, which allowed a citizen condemned to a disgraceful punishment to appeal from the magistrate to the people. Under the protection of this law, the people, discontented with their poverty and hardships, were long refused to enroll their names in the levies, which the wars with the neighboring states demanded. This difficulty led the Patricians to invent a new office; that of Dictator (P. III. § 248). But the dissatisfaction
of the Plebeians was not to be thus removed. They united with the army and withdrew to Mt. Sacer, B. C. 493. Reconciliation was effected by creating the office of Tribunes, who were to be chosen annually from the Plebeians, and to possess the power of a negative upon the decrees of the Consuls and even the Senate. (P. III. § 245.)—This arrangement only led to new dissensions, the Tribunes generally making it their object to oppose the Consuls and the Senate, and the Plebeian interest gradually encroaching upon the Patrician.—In a few years another fundamental change was effected. The important business of state bnd, from the time of king Servius Tullius, been transacted at the Comitia Centuriata, or assemblies voting by centuries. It was now, B. C. 471, decided that such business might be transacted in the Comitia Tributa, or assemblies voting by Tribes, in which the Plebeians held the control.

The next office created at Rome seems to have originated in the jealousy between the two parties, the Patricians opposing, and the Plebeians favoring it. This was the Decemvirate, B. C. 451, which superseded both consuls and tribunes, but continued only three years, and then the two other offices were restored.—In a few years the people made another advance, the Senate conceding, that six military tribunes, three Patrician and three Plebeian, might be substituted instead of the two consuls.—Another office was created during this period, the censorship; two Censors being appointed to take the census of the people every five years, and to watch over the public morals.—But this office does not appear to have originated in party animosity; nor had it any influence in healing the dissensions between the higher and lower orders (cf. P. III. § 247).

One grand object with the Plebeians yet remained unaccomplished: They were not eligible to the more important offices of the state, and to remove this disability they now bent all their energies. The struggle continued for many years, and occasioned much unhappy disturbance, but terminated in their complete success; as they gained admission to the consulship, the censorship, and finally to the priesthood, and thus obtained a virtual equality with the Patricians about B. C. 300.

During this period, so harassed by internal contests, Rome was engaged in frequent wars. Three of them are most noticeable. The first was with the Etruscans, under king Porsenna, shortly after the expulsion of Tarquin, "a war fertile in exploits of romantic heroism."—The second was with the city Veii, a proud rival of Rome. It was at last taken by Camillus, B. C. 390, after a siege of ten years.—The last was with the Gauls, who invaded Italy under Brennus, and are said to have taken Rome and burned it to the ground, B. C. 396. Camillus, who had been forced by the clamors of the populace to go into retirement, unexpectedly returned, and put to speedy flight the barbarian conquerors.

3. The 3d period in the Roman history extends from the final triumph of the Plebeians to the Capture of Carthage, B. C. 146.

Rome had hitherto been distracted with intestine feuds and dissensions, and had extended her dominion over but a small extent of territory. The admission of Plebeians to all the high offices of trust and distinction promoted the consolidation and strength of the republic, and the career of conquest was soon commenced. This may be remembered as the period of the Punic Wars, or of Foreign Conquests.

The first important conquest was that of the southern part of Italy, which resulted from the war with the Samnites. Southern Italy was settled by Grecian colonies (§ 50), and contained at this time several cities, flourishing, wealthy, and refined by letters and the arts. On their invitation Pyrrhus, the king of Epirus, passed over from Greece with a large army and a train of elephants to aid them against the Romans, and was for a time successful, but finally, being totally defeated at the battle of Beneventum, B. C. 274, fled precipitately to his own dominions. The allied states and cities immediately submitted to Rome, who thus became mistress of Italy.

She now began to look abroad for acquisitions, and the island of Sicily became an object of desire. The pursuit of this object brought Rome into contact with Carthage, which was now flourishing and powerful. The Carthaginians had settlements in Sicily, and desired as well as the Romans the dominion of the whole island. Hence sprang the first of the three Punic Wars. Sicily was chiefly settled by Greek colonies. These colonies preferred independence, but, situated between Rome on one side and Carthage on the other, were in no condition to resist both, and had only the alternative of joining one against the other. They chose the side of the Romans in the first Punic war, which began B. C. 264, and was ended B. C. 241, by a treaty exceedingly humiliating to Carthage. Sicily was made a Roman province, yet Syracuse, the principal city, was allowed to retain an independent government.—The tragic story of Regulus belongs to the first Punic war.

After a peace of twenty-three years, the second Punic war began in the siege of Saguntum in Spain, by Hannibal, B. C. 218. Having taken this city, Hannibal crossed the Pyrenees and the Alps, and marched down upon Italy with a victorious
army. The Romans were defeated in three engagements before the memorable battle of Cannae, in which they were completely conquered, and 40,000 of their troops left dead on the field. But after the battle of Cannae the Carthaginians gained no advantages. A king of Macedon came to their aid in vain.—Scipio, a Roman general, having conquered Spain, passed over to Africa and carried the war to the very walls of Carthage. Hannibal was recalled from Italy to defend the city, but was utterly defeated by Scipio in the battle of Zama, B. C. 202, by which the second Punic war ended even more disastrously than the first. In this war Syracuse in Sicily took part with the Carthaginians, and was on that account besieged by the Romans. It was ably defended by the scientific genius of Archimedes, but at length taken by Marcel- lucus, and made a part of the province of Sicily, B. C. 212.

The result of the second Punic war may be considered as the occasion which carried the Roman arms into Asia. Hannibal, after the battle of Zama, fled to the protection of Antiochus, king of Syria. This led to a war which compelled the king to cede to the Romans nearly the whole of Asia Minor, B. C. 190. The interference of the king of Macedon in the second Punic war also furnished the ground for a war with him, which was the first step towards the conquest of Greece. A few years after, the Romans, on the pretence of aiding the Aetolians, subjected Macedonia, B. C. 167. The Achaean league preserved the southern portions of the country a little longer; but in twenty years these likewise fell under the dominion of Rome by the capture of Corinth, B. C. 146.

Carthage fell the same year with Corinth. The Romans had waged a third Punic war, when the Carthaginians were greatly weakened by an unfortunate struggle with the Numidians. The third Punic war continued but about three years, and terminated in the entire destruction of Carthage, under circumstances of aggravated cruelty and faithlessness on the part of the Romans.

4. The fourth period extends from the Capture of Carthage and Corinth to the establishment of the Imperial Government by the battle of Actium, B. C. 31. During this whole time the Roman history is a continued tale of domestic disturbances. This may justly, therefore, be termed the period of the Civil Wars.

The very commencement of the period is marked by the disturbances which grew out of the attempts of the two Gracchi. They successively endeavored to check the growing corruption of the Senate, and to relieve the circumstances of the people; but both fell victims to their own zeal and the hatred of their enemies, Tiberius 133, and Caissus 121 B. C. Some have ascribed their efforts to ardent patriotism; others to mere ambition. (Cf. Niebuhr’s Rome, cited P. V. § 299. 7.) Not long after the fall of Gracchus arose the Social war, by which the states of Italy demanded and obtained of Rome the rights of citizenship, B. C. 90. —Scarcely was this ended, when the Romans began again to imbrue their hands in each other’s blood in the fierce war of Sylla and Marius, rival leaders in the republic. Two horrible massacres signalized this contention. Sylla finally triumphed, and was made perpetual dictator, yet resigned his power at the end of four years, B. C. 78. The death of Sylla is soon followed by the famous conspiracy of Cataline, detected and subdued by the vigilance of Cicero, B. C. 62.

Still Rome was distracted by parties, headed by ambitious men.—The first triumvirate, a temporary coalition between Pompey, Crassus, and Caesar, repressed the flames of discord for a few years. Pompey had already added Syria to the Roman possessions; Caesar soon added Gaul. Crassus lost his life in an attempt to conquer Parthia, B. C. 53. The death of Crassus broke the bond which held Caesar and Pompey together, and they hastened to determine in the field of battle who should be master of Rome. The contest was decided in the plains of Pharsalus in Thessaly, by the entire defeat of Pompey, B. C. 48. Pompey fled to Egypt, but was beheaded the instant he landed on the shore. For five years Caesar held the supreme power at Rome, but was assassinated in the senate, by a company of conspirators headed by Brutus and Cassius, B. C. 43.

A second triumvirate was now formed, on the pretext of avenging this murder, between Antony, Lepidus, and Octavius, each aspiring to the power of Caesar. A horrid proscription sealed in blood this compact. A war with the party of the conspirators necessarily followed, and the battle of Philippi, B. C. 42, put an end to the hopes of Brutus and Cassius, at the head of this party. Octavius, who was the nephew of Caesar, easily effected the removal of one member of the triumvirate, Lepidus, a man of feeble talents and insignificant character. His other colleague, Antony, infatuated by love for Cleopatra, queen of Egypt, soon furnished a pretext for open hostility, and the fate of battle again decided who should be the master of Rome. The armament of Antony and Cleopatra was wholly defeated by Octavius at Actium, B. C. 31. This battle subjected Egypt to Rome, and Rome, with all her possessions, to the power of Octavius, by whom the imperial government was finally established.
The Roman history, from the fall of Carthage to the battle of Actium, presents but a melancholy picture, a blood-stained record of sedition, conspiracy, and civil war.

5. We may include in a 5th period the time from the establishment of the Imperial Government to the reign of Constantine, A. D. 306. As Christianity was introduced into the world in this period, and was opposed until the end of it by the Roman government, we may designate it as the period of the Pagan Emperors.

The reign of Augustus, the name taken by the first Emperor Octavius, has become proverbial for an age flourishing in peace, literature, and the arts. It is distinguished, also, for the birth of our Savior; as the next reign, that of Tiberius, is, for his crucifixion and death.—The four reigns succeeding, viz. those of Tiberius, Caligula, Claudius, and Nero, are chiefly memorable for the tyranny of the emperors, and the profligacy of their families and favorites.

On the death of Nero, A. D. 69, follows a year of dissension and bloodshed, in which Galba, Otho, and Vitellius, successively gained the empire and lost their lives.—The Flavian family, Vespasian and his two sons, Titus and Domitian, next in order receive the supreme power. Titus is celebrated as the final conqueror of the Jews, whose obstinacy provoked him to raise their city to the ground, an event exactly fulfilling the predictions of Christ. His reign is memorable for the eruption of Vesuvius, which buried the cities Herculaneum and Pompeii in ruins. Domitian, the last emperor of the family, provokes his own assassination, A. D. 96.

Passing the reigns of the feeble Nerva, the martial Trajan, and the peaceful Adrian, we arrive at a brilliant age in the imperial history, the age of the Antonines, extending from A. D. 138 to 180, a space of about forty years. Their reigns appear in the midst of the general sterility and desolation of the imperial history like the verdant oasis in the desert. Literature and the arts of peace revived under their benign influence.

After the death of Marcus, A. D. 180, there follows a whole century of disorder, profligacy, conspiracy and assassination. The army assumes the absolute disposal of the imperial crown, which is even sold at public auction to the highest bidder. Within the last fifty years of the time, nearly fifty emperors are successively proclaimed, and deposed or murdered.—In the year 284, Diocletian commenced his reign, and attempted a new system of administration. The empire was divided into four departments or provinces, and three princes were associated with him, in the government. This system only laid the foundation for rivalry and contention in a new form, and in a few years Maxentius and Constantine, sons of two of the princes associated with Diocletian, appealed to the sword to decide upon their respective claims to the imperial purple. The former fell in the battle, and Constantine secured the throne.

This period is memorable in the history of Christianity. Under the Pagan Emperors, those who embraced the gospel were constantly exposed to persecution and suffering. Ten special persecutions are recorded and described, the first under Nero, A. D. 64, and the last under Diocletian, commencing A. D. 303 and continuing ten years, unto A. D. 313. But, notwithstanding these repeated efforts to hinder the progress of the gospel, it was spread during this period throughout the whole Roman Empire.

6. The 6th period includes the remainder of the Roman history, extending from the reign of Constantine to the Fall of Rome, when captured by the Heruli, A. D. 476. The reign of Constantine the Great imparts splendor to the commencement of this period. He embraced the Christian faith himself, and patronized it in the empire, as did also most of his successors; on which account this may be called the period of the Christian Emperors.

One of the most important events of his reign, and one which had a great influence on the subsequent affairs of Rome, was the removal of the Government to a new seat. He selected Byzantium for his capital, and thither removed with his court, giving it the name of Constantinople, which it still bears. He left his empire to five princes, three sons and two nephews; the youngest son, Constantius, soon grasps the whole, A. D. 360. By the death of Constantius, his cousin Julian received the purple, which he was already on his march from Gaul to seize by force. The reign of Julian, styled the Apostate, is memorable for his artful and persevering attempts to destroy the Christian religion, and his unsuccessful efforts to rebuild the Temple of Jerusalem, with the express purpose of casting discredit on the predictions of the Bible.

From the death of Julian, A. D. 363, to the reign of Theodosius the Great, A. D. 379, the history presents little that is important to be noticed, except the jealousies between the eastern and western portions of the Empire, which grew out of the removal of the court to Constantinople. Theodosius was the last emperor who ruled over both. In 395 he died, leaving to his sons Arcadius and Honorius separately the east and the west.—From this time the Eastern portion remained distinct, and its history no longer belongs to that of Rome.
The Western portion languishes under ten successive emperors, who are scarcely able to defend themselves against the repeated attacks of barbarian invaders. At length, under Augustulus, the 11th from Theodosius, Rome is taken by Odoacer, leader of the Heruli, and the history of ancient Rome is terminated, A. D. 476. The whole of the period from Constantine to Augustulus is marked by the continued inroads of barbarous hordes from the north and the east. But the greatest annoyance was suffered in the latter part of the time, from three tribes, under three celebrated leaders; the Goths, under Alaric; the Vandals, under Genseric; and the Huns, under Attila; the two former of which actually carried their victorious arms to Rome itself (A. D. 410 and 455), and laid prostrate at their feet the haughty mistress of the world; and the latter was persuaded to turn back his forces (A. D. 453) only by ignoble concessions and immense gifts.

§ 215. It may be proper to add here, that the Eastern Empire, called also the Greek Empire, was sustained under various fortunes, for a period of almost 1000 years after the overthrow of the Western. After the fall of Rome nearly sixty different emperors had occupied the throne at Constantinople, when, A. D. 1202, that city was taken by the crusaders from France and Venice. By this event the Greek emperors were forced to establish their court at Nicea in Asia Minor. After the lapse of sixty years, their former capital was recovered; and, subsequently to this, eight different emperors held the sceptre there; although the empire was gradually reduced in strength and extent, until it consisted of but a little corner of Europe. Its existence was prolonged to A. D. 1453, when Constantinople fell into the hands of the Turks, who have retained it to the present day.

For the principal works on the Roman history, see P. V. § 299. 7.—We mention here as valuable, *Fraser Tylor's Universal History*. Bost. 1835. 2 vols. 8.—The student in ancient history will derive advantage also from *Bingen's Letters on the Study and Use of History*, and Priestley's Lectures on History; also, Ruß's *Prapadewik des historischen Studiums*. Berl. 1811. 8.
View of Athens, from the foot of Mt. Anchesmus.
PART II.

MYTHOLOGY OF THE GREEKS AND ROMANS.
GREEK AND ROMAN MYTHOLOGY.

Introduction.

§ 1. Among the early nations of antiquity, before the art of writing had come into general use, tradition was the only mode of preserving and spreading the knowledge of remarkable events. Many circumstances contributed to give to early traditions a fabulous character. The love of the marvellous, a natural tendency of the mind to employ symbolical and allegorical images to express ideas for which no definite words have been appropriated, and a disposition to eulogize and exaggerate the exploits of ancestors, all conspired to load history and fact with a mass of fiction, so that it became impossible for later inquirers to distinguish accurately between the true and false.

§ 2. Traditions of this sort the Greeks distinguished from authentic history by the name of mythê (μυθή), and they termed their contents or the matter of them, as well as the knowledge or study of them, mythology (μυθολογία). Mythology, however, was not with them, as in modern times, a distinct branch of study. The term is now used appropriately for that branch of knowledge which considers the notions and stories, particularly among the Greeks and Romans, respecting gods and demigods, their pretended origin, their actions, names, attributes, worship, images, and symbolical representations. It is often employed also in a wider sense, including the religious fables of all ages and nations, and thus is made synonymous with the history of fable.

§ 3. It is important to distinguish the point of view in which these mythological narratives were contemplated by the ancients, from that in which we are to regard them. To the former they were closely connected with their national history and their religious faith, were indeed parts of them; to us they are only monuments and evidences of the state of culture of the human mind, if we view them philosophically. They exhibit the reflections, upon nature and deity, of men guided by sense and imagination, affected much by external appearances, and mistaking physical effects for independent or voluntary powers. But they afford much valuable and even necessary aid in understanding the Greek and Roman authors, especially the poets, and in judging of ancient opinions, usages, and art.

§ 4. The traditions of mythology, in passing down through many centuries, were multiplied and augmented, and experienced various changes in respect to their general dress, aim, and application. Originally they consisted in part of actual occurrences, in part of arbitrary fiction, springing from fear, reverence, gratitude, patriotism, credulity and love of the marvelous, or duplicity, cunning, and ambition. They were, it is probable, sometimes of native origin, but more frequently were introduced from foreign sources, by settlers and otherwise. By the poets they were woven into epic song; by early philosophers they were clothed in mystery and allegory; and by the later interpreted in divers conflicting ways; while artists found in them an ample range of subjects for the chisel and the pencil.

§ 5. Some of the modern writers on Greek and Roman mythology have merely stated the fables as reported among the ancients. Others have, in addition, sought to trace them to their origin, either by making conjectures of allegorical, historical, and physical meanings in the stories, or deducing them from the events of early ages recorded in the Bible. But as these traditions arose in various ways, and often accidentally, there will of course be error in every system which attempts to refer them all to one common source and purpose.
§ 5 u. The foundation of very many of the fictions of mythology is laid in the idea, which arose from the simplicity and inexperience of the first ages, conversant only with objects of sense; viz. that every thing in nature was endued with an appropriate activity and spontaneity like that in man. In consequence of this idea, wherever an unusual appearance or agency was observed, it was ascribed to a distinct being or existence operating directly or immediately. This creation of personal existences out of natural phenomena, this personification of physical objects and events was, in all probability, one of the most prolific sources of fable and of idolatry; for which the stars and the elements seem to have furnished the first and the most common occasion.

Many of the pagan stories are ingeniously solved by referring their origin to symbolical or allegorical descriptions of physical principles and changes. Cf. P. IV. § 41.—On the rise of idolatry, we refer to Fuller, Origin of Pagan Idolatry. Lond. 1816. 3 vols. 4. Cf. also Shuckford, Sac. and Prof. Hist. bk. v.—Barrow, cited in Vol. 2. (a).—See references, F. V. § 564, 3.

The following remarks, on the sources of fable, are from the Traité des Études de Rollin. They were translated by Mr. Wellington H. Tyler, who has consented to their insertion here.

1. "One source of Fable is the perversion or alteration of facts in Sacred History; and, indeed, this is its earliest and principal source. The family of Noah, perfectly instructed by him in religious matters, preserved for considerable time the worship of the true God in all its purity. But when, after the fruitless attempt to build the tower of Babel, the members of this family were separated and scattered over different countries, diversity of language and abode was soon followed by a change of worship. Truth, which had been hitherto intrusted to the single channel of oral communication, subject to a thousand variations, and which had not yet become fixed by the use of writing, that sure guardian of facts, became obscured by an infinite number of fables, the latter of which greatly increased the darkness in which the more ancient had enveloped it.—The tradition of great principles and great events has been preserved among all nations; not, indeed, without some mixture of fiction, but yet with traces of truth, marked and easy to be recognized; a certain proof that these nations had a common origin. Hence the notion, diffused among all people, of a sovereign God, all-powerful, the Ruler and Creator of the universe: and consequently the necessity of external worship by means of ceremonies and sacrifices. Hence the uniform and general assent to certain great facts; the creation of man by an immediate exiration of Divine power; his state of felicity and innocence, distinguished as the golden age, in which the earth, with its temperature, the fruitfulness of his brow or cultivated by painful labor, yielded him all her fruit in rich abundance; the fall of the same man, the source of all his woe, followed by a deluge of crime, which brought on one of water; the human race saved by an ark, which rested upon a mountain; and afterwards the propagation of the human race from one man and his three sons.—But the detail of particular actions, being less important, and for that reason less known, was soon altered by the introduction of fables and fictions, as may be clearly seen in the family of Noah itself. The historical fact that he was the father of three sons, and that their descendants after the flood were dispersed into three different parts of the earth, has given rise to the fable of Saturn, whose three sons, if we may believe the poets, shared between them the empire of the world."

On several of the points above suggested by Rollin, the pagan mythology exhibits striking coincidences with facts in sacred history: These are pointed out by several writers; we mention particularly Grotius, De veritate Rel. Chnst, (L. l. c. 17.)—De Lomén, His testament or testament of the Ancient Poets; Paris, 1784.—Crotius, Hist. Sacra, bk. 1, vol. 3.—J. S. Smith, Rel. and Mythology, Vol. 2. (a).—See facts in the future, Facts 20 ed. Lond. 1859.—Stillingfleet's Origines Sacra. Cf. Maurice, History of Hindustan. Lond. 1820. 2 vols. 4. (b. l.)

2. "A second source of Fable was furnished by the ministry of angels in human affairs. God had associated the angels with his spiritual nature, his intelligence and his immortality; and he was farther desirous of associating them with his providence in the government of the world, as well in the departments of nature and the elements, as in reference to the conduct of men. The Scriptures speak of angels, who, armed with their glittering swords, ravage all Egypt, destroy by pestilence in Jerusalem an innumerable multitude of people, and entirely expel the army of the Assyrian prince. Mention is made of an angel, the prince and protector of the Persian empire; of another, prince of the Grecian empire; and of the Archangel Michael, prince of the people of God (Dan. x. 20, 21). The visible ministration of angels is as ancient as the world, as we learn from the Cherubim stationed at the gate of the terrestrial paradise to guard its entrance. —Noah and the other patriarchs were perfectly instructed in this truth, which to them had an intense interest: and they took pains, no doubt, to instruct their families on a subject of such importance; but these by degrees losing the more pure and spiritual notions of a divinity concealed and invisible, attended only to the agents through whom they received their blessings and punishments. Hence it is that men formed the idea of gods, some of whom preside over the fruits of the earth, others over rivers, some over war and others over peace, and so of all the rest; of gods whose power and agency were confined to certain countries and nations, and who were then selves under the dominion of the supreme God.

3. "A third source of Fable may be in a native principle deeply fixed in the minds of all people; this is the persuasion which has always prevailed, that Providence pre
INTRODUCTION.

sides over all human events great and small, and that each, without exception, experiences his attention and care. But men, frightened by the immense detail to which the Divine Being must condescend, have felt bound to relieve him, by giving to each of a number of deities some particular, appropriate, personal duty; Singulis rebus propria dispertinentes officia numinum. The oversight of the whole field would devolve too many concerns upon a single deity; the soil was intrusted to one, the mountains to another, the hills to a third, and the valleys to another still. St. Augustin (de Civitate Dei, iv. 8) recounts a dozen different deities, all occupied upon a stalk of grain, of which each, according to his office, takes a special care at different times, from the first moment that the seed is cast into the ground, until the grain is perfectly ripened.—Besides the crowd of deities destined to perform the inconsiderable duties of such affairs, there were others which were regarded as of a higher grade, because supposed to take a more noble part in the government of the world."

The number of gods admitted in the Greek mythology was immense, if we may take Heriod's testimony for authority. He says there are 30,000 gods on earth, guardians of men.

Warburton, in the work cited P. IV. § 12. 2, contends that the fables respecting metamorphoses, which are recorded by ancient authors, had their origin in the common belief of the doctrine of metamorphosis; and the latter he affirms to have been a "method of explaining the ways of Providence, which, as they were seen to be unequal here, were supposed to be rectified hereafter;" thus, he says, metamorphosis naturally suggested metamorphosis; "as the way of punishing in another state was by a transmigration of the soul; so in this, it was by a transformation of the body."

4. "A fourth source of Fable was the corruption of the human heart, which ever strives to authorize its crimes and passions. The more important and renowned of these gods are the very ones whom Fable has most disparaged and defamed by attributing to them crimes the most shameful and debauchery the most detestable, murders, adulteries, incests. And thus it is that the human heart has been ready to multiply, distort, and pervert the fictions of mythology, for the purpose of palliating and excusing practices the most vicious and frightful by the example of the gods themselves. There is no conduct so disgraceful, that it has not been authorized and even consecrated by the worship which was rendered to certain deities. In the solemnities of the mother of the gods, for instance, songs were sung at which the mother of a comedian would have blushed; and Scipio Nasica, who was chosen by the senate as the most virtuous man in the republic, to go and receive her statute, would have been much grieved that his own mother should have been made a goddess to take the place and honors of Cybele."

5. "I do not propose to introduce here all the sources from which Fable takes its rise, but merely to point out some of those best understood. And as a fifth source, we may refer to a natural sentiment of admiration or gratitude, which leads men to associate the idea of something like divinity with all that which particularly attracts their attention, that which is nearly related to them, or which seems to procure for them some advantage. Such are the sun, the moon, and the stars; such are parents in view of their children, and children in that of their parents; persons who have either invented or improved arts useful to the human family; heroes who have distinguished themselves in war by an exhibition of extraordinary courage, or have cleared the land of robbers, enemies to public repose; in short such are all who, by some virtue or by some illustrious action, rise conspicuous above the common level of mankind. It will be readily perceived without further notice that history, profane as well as sacred, has given rise to all those demi-gods and heroes whom Fable has located in the heavens, by associating, with the person and under the name of a single individual, actions widely separated in respect to time, place, and person."—Cf. P. V. § 222. 4.

§ 6. The advantages of an acquaintance with mythology are many. One of the most important, aside from its aid in reference to ancient philosophy, religion, and history, is the better understanding it enables one to obtain of the Greek and Roman writers and of the works of their artists. It is obviously necessary to the cultivation of classical learning, which is of such acknowledged importance in modern education.—Cf. P. IV. § 29.

On the benefits of studying the ancient mythology we add an extract from Rollin, as cited under the last section.

"It apprizes us how much we are indebted to Jesus Christ the Savior, who has rescued us from the power of darkness and introduced us into the wonderful light of the Gospel. Before his time, what was the real character of men? Even the wisest and most upright men, those celebrated philosophers, those great politicians, those renowned legislators of Greece, those grave senators of Rome? In a word, what were all the nations of the world, the most polished and the most enlightened? Fable informs us. They were the blind worshippers of some demon, and bowed the knee before gods of gold, silver, and marble. They offered incense and prayers to statues. deaf and mute. They recognized, as gods, animals, reptiles, and even plants. They did not blush to adore an adulterous Mars, a prostituted Venus, an incestuous Juno, a
Jupiter blackened by every kind of crime, and worthy for that reason to hold the first rank among the gods.—See what our fathers were, and what we ourselves should have been, had not the light of the Gospel dissipated our darkness. Each story in Fable, every circumstance in the life of the gods, ought at once to fill us with confusion, admiration, and gratitude.

2. "Another advantage from the study of Fable is that, by discovering to us the absurd ceremonies and impious maxims of Paganism, it may inspire us with new respect for the majesty of the Christian religion, and for the sanctity of its morals. Ecclesiastical history informs us, that a Christian bishop, in order to render idolatry odious in the minds of the faithful, brought forth to the light and exposed before the eyes of the public, all which was found in the interior of a temple that had been demolished; bones of men, limbs of infants immolated to demons, and many other vestiges of the sacrilegious worship, which pagans render to their deities. This is nearly the effect which the study of Fable must produce on the mind of every sensible person; and this is the use to which it has been put by the holy Fathers and all the defenders of the Christian religion. The great work of St. Augustin, entitled "The City of God, which has conferred such honor upon the Church, is at the same time a proof of what I now advance, and a perfect model of the manner in which profane studies ought to be sanctified."

* This bishop was Thaophylactus of Alexandria; respecting whom, see Murdock's Translation of Mosheim, i. 302.

We would here refer to a very able and interesting treatise by Tholuck, on The nature and moral influence of Heathenism among the Greeks and Romans.—"Whoever," says Tholuck, "stands on a lofty mountain should look not merely at the gold which the morning sun pours on the grass and flowers at his feet, but he should sometimes also look behind him into the deep valley where the shadows still rest, that he may the more sensibly feel that that sun is indeed a sun. Thus it is also salutary for the disciples of Christ, at times, from the kingdom of light to cast a glance over the dark stage, where men play their part in lonely gloom, without a Savior, without a God!"

See a translation of Tholuck's Treatise by Prof. Emerson, in Bibl. Repository, vol. ii.

3. "Still another benefit of very great importance may be realized in the understanding of authors, either in Greek, Latin, or even French, in reading which a person is often stopped short if ignorant of mythology. I speak not of poets merely, whose natural language is Fable; it is often employed also by orators, and it furnishes them frequently with the happiest illustrations, and with strains the most sprightly and eloquent. Such, for example, among many others, is that drawn from the story of Medea, in the speech of Cicero (Pro Leg. Manil. sect. 9), upon the subject of Mithridates, king of Pontus.

4. "There is another class of works, whose meaning and beauty are illustrated by a knowledge of Fable; viz. paintings, coins, statues, and the like. These are so many enigmas to persons ignorant of mythology, which is often the only key to their interpretation."—It should be added, that mythology, at the same time, itself receives new light from the study of such remains or imitations of ancient art, so that these two branches of classical pursuits reciprocally aid each other.

§ 7. Greece having been settled by colonies from several eastern countries, and having derived her religious notions particularly from Egyptians and Phenicians, the origin of most of the Greek deities is to be sought in the religious history of those countries and nations. But many changes took place, and this original derivation was greatly obscured through the vanity of the Greeks, who wished to claim for themselves and ancestors the merit of their whole religious system. This motive led them to confound the history and alter the names of the primitive gods.

Some traditions may have come from India. There are certainly many points of resemblance between the mythology of Greece and that of India.


§ 8. The religious system of the Romans gives clearer evidence of its Grecian descent, being in scarcely any part of it a native growth, but borrowed chiefly from the Greek colonies in Italy. Yet the Romans likewise changed, not only in many cases the names of the gods, but also the fictions of their story, and the rites of their worship. They also derived some notions and usages from the Etrurians. (Cf. P. IV. § 109.) All the religious conceptions and institutions of the Romans were closely interwoven with their civil policy, and on this account exhibited some peculiarities, particularly in their system of auspices, auguries, and various omens. We find therefore in Roman mytho-
logy much which the Greek had not, and much which was borrowed from it, but altered and as it were molded anew.

§ 9. Thus the general division or classification of the gods was not the same with both nations. The Greeks made a three-fold division into Superior gods, Inferior gods, and Demigods or heroes; the Romans a two-fold, into gods Superior and Inferior (Dii majorum et minorum gentium). Their first class the Romans distinguished as Consentae and Selecti; their second class, which included demigods or heroes, they also distinguished as Indigetes and Semoes.

1. In the Roman classification the Consentae, so called because they were supposed to form the great council (consentientes) of heaven, consisted of twelve, 6 males and 6 females; Jupiter, Neptune, Apollo, Mars, Mercury, Vulcan; Juno, Minerva, Ceres, Diana, Venus, Vesta. These were the great celestial gods. The Selecti were nearly equal to them in rank, and consisted of eight, Saturn, Pluto or Orcus, Bacchus, Janus, Sol, Genius, Rhea, and Luna. These (the Consentae and the Selecti) were called Dii majorum gentium, and all the rest Dii minorum gentium, in allusion to the division of the senators (patres).

2. The Indigetes, called also Adscriptii, were heroes ranked among the gods on account of their merits, and included particularly Hercules, Castor or Pollux, and Quirinus or Romulus.—The Semoes included those deities that presided over particular objects; as Pan, god of shepherds, Flora, goddess of flowers, &c.—Besides these there were among the Dii minorum gentium a numerous class of miscellanei, including the virtues and vices, and other objects, personified; and also a number called dii peregrini, foreign gods introduced at Rome from abroad, or at least tolerated, although perhaps worshiped chiefly by foreigners residing in the city.

3 t. The gods were likewise classed according to their supposed residence. When thus classed, four divisions were made of them; the celestial gods (cf. § 11); the terrestrial; the marine; the infernal.

The Consentae in the Roman division corresponded to the class which the Greeks, when denoting the gods by their residence, termed the Celestial and Olympian, Τηναδιώνιοι, ὁλιγοιοι; which were also called δει Μεγάλοι Σείς, and δει δυσχα Σείς. The Athenians had an altar consecrated to these collectively, Βροβός των δυσχα.

4 t. The gods are sometimes arranged according to their descent in the fabulous genealogies. But the genealogy of several of the gods is given variously by different poets and fabulists.

The earliest Greek theogony was that of Orpheus (cf. P. V. § 45). In Homer (cf. P. V. § 50) are traces of a second theogony, which has been ascribed to Pronapides, said to have been the preceptor of Homer. Next is the regular scheme of Hesiod (cf. P. V. § 51) in his poem entitled Theogony. Parts of a fourth system are wrought by Aristophanes (cf. P. V. § 65) into his comedy of the Clouds. A partial theogony is mingled by Ovid (P. V. § 364) with his Cosmogony. Cicero (cf. P. V. § 605) in his treatise on the nature of the gods gives the genealogy of some.—See § 12. 1.

A genealogical table, according to Herodot's Theogony, is appended to Coeho's Hesiod (cf. P. V. § 51. 4).—A genealogical Chart of Mythology is given in our Plate, page 50.

§ 10. But the differences in the systems of the two nations need not essentially affect a scientific treatment of the subject of their mythology. For the principal deities of each were common to both, and it will contribute to brevity and comprehensiveness to include them all in one system of classification, pointing out what may be peculiar in each case as it occurs. It is therefore proposed to consider the gods of the Greek and Roman mythology in four classes; viz. (1) Superior Gods, (2) Inferior Gods, (3) Mythical Beings, whose history is intimately connected with that of the gods, and (4) Heroes.

In the first class will be noticed the twelve Consentae, or great celestial gods, and also, Janus, Saturn, Rhea, Pluto, and Bacchus.—In the second will be mentioned Uranus or Ceus, Sol, Luna, Aurora, Nox, Iris, Eolus, Pan, Latona, Themis, Estheulapius, Plutus, and Panna. Here belong also numerous deities of the Romans which were not common to both with the Greeks.—The third class comprehends the Titans and Giants, Tritons, Sirens, Nymphs, Muses, Graces, Fates, ruries, Genii, Lares, Satyrs, and the like.—Under the fourth and last fall the names of Perseus, Hercules, Theseus, and various others, whose achievements led to their deification.

§ 11. It may be proper to remark here, that the ideas entertained by the Greeks and Romans respecting the nature of Divinity, were exceedingly imperfect. A being possessing powers of body and mind superior to those of man, especially superior might, was generally answered to their notions of a god. The superiority which they ascribed to their deities consisted chiefly in freedom from bodily decay, a sort of immortal youth, ability to move with wonderful celerity, to appear and disappear at pleasure with a noble and beautiful form,
and to exert an immediate influence upon the condition of mortals. In these respects, however, their power was limited, according to the general opinion, being controlled by an eternal and immutable relation of things, termed fate or destiny.

"The ancient Greeks believed their gods to be of the same shape and form as themselves, but of far greater beauty, strength, and dignity. They also regarded them as being of much larger size than men; for in those times great size was esteemed a perfection both in man and woman, and consequently was supposed to be an attribute of their divinities, to whom they ascribed all perils and dangers. A fluid named ichor supplied the place of blood in the veins of the gods. They were not capable of death, but they might be wounded or otherwise injured. They could make themselves visible or invisible to men as they pleased, and assume the forms of men or animals as it suited their fancy. Like men, they stood in daily need of food and sleep. The meat of the gods was the ambrosia (αμβροσία), their drink Nectar (νέκταρ). The gods, when they came among men, often partook of their food and hospitality.

"Like mankind, the gods were divided into two sexes; namely, gods and goddesses. They married and had children, just like mortals. Often a god became enamored of a mortal woman, or a goddess was smitten with the charms of a handsome youth; and these love-tales form a large portion of Greek mythology.

"To make the resemblance between gods and men more complete, the Greeks ascribed to their deities all human passions, both good and evil. They were capable of love, friendship, gratitude, and all the benevolent affections; on the other hand, they were frequently envious, jealous, and revengeful. They were particularly careful to exact all due respect and attention from mankind; whom they required to honor them with temples, prayers, costly sacrifices, splendid processions, and rich gifts; and they severely punished insult or neglect.

"The abode of the gods, as described by the more ancient Grecian poets, such as Homer and Hesiod, was on the summit of the snow-clad mountains of Olympus in Thessaly. A gate of clouds, kept by the goddesses named the Seasons, unbarred its vales to permit the passage of the Celestials to earth, or to receive them on their return. The city of the gods, as we may term it, was regulated on the same principles as a Grecian city of the heroic ages. The inhabitants, who were all the kindred or the wives and children of the king of the gods, had their separate dwellings; but all, when summoned, repaired to the palace of Jupiter, whither also came, when called, the heroes whose usual abode was the earth, the gods of heaven and the earth. It was also in the great hall of the palace of the Olympian king that the gods feasted each day on ambrosia and nectar; which last precious beverage was handed round by the lovely goddess Hebe (Youth)—maid-servants being the usual attendants at meals in the houses of the Grecian princes in olden times. They crowded the aisles of the adytum with the sounds of heaven and earth; and as they quaffed their nectar, Apollo, the god of music, delighted them with the tones of his lyre, to which the Muses sang in responsive strains. When the sun was set, the gods retired to sleep in their respective dwellings.

"The Dawn, the Sun, and the Moon, who drove each day in their chariots drawn by celestial steeds through the air, gave light to the gods as well as men." (Driztle, p. 14-17.)

§ 12 t. Before proceeding to notice more particularly the classes specified, we will, in accordance with our general plan in other parts of this work, present some references to the sources of information on the subject; alluding first to ancient authorities, and then giving the titles to more modern works.

1 u. Almost all the Greek and Roman poets make use of, or at least touch upon, mythological subjects; although these are not by any means treated in the same manner in the different kinds of poetry, epic, lyric, dramatic, and didactic. We have properly mythic poetry in the Theogony of Hesiod, the Iliad and the Odyssey of Homer (V. 258-284), the Gigantomachy (I. 4), and in two poems of Claudian, the Gigantomachy, and the Rape of Proserpine (V. 2 286-289). Many historians have introduced into their narratives mythological traditions, without presenting them, however, as fully entitled to credence, while they have also recorded much that appertained to the gods and to the habits and customs of the ancients. Diodorus, Strabo, Pausanias, and the elder Pliny, may be mentioned particularly. There were also ancient writers who made mythology their theme, or treated the subject more at length; as, among the Greeks, Apollodoros, Conon, Hesychion, Pausanias, Athenaios, Palathios, Heracleides, Pharnakes (V. 2 252 ss); among the Romans, Hyginus and Fultgentius (V. 2 502 ss). Notices of this subject are found also in the works of some of the early writers of the church, and also in the notes of some of the Greek scholars.

2 u. Of the numerous modern works on Mythology, some treat the subject more at large, others more comparatively; some present the subject in an alphabetical order; there are also works accompanied with plates and drawings for illustration.

(a) The following are some of the works which go into more full details on the whole subject, or on particular parts.


*Piae Cartari, le imagini degli dei antichi. Lion. 1591. 4.

*Allo in Latit. Lugd. 1581. 4. Off. repr.*

*Natalis Comititi Mythologia s. Explicationis Fabularum libri X. Gen. 1651. 8.*

*Ger. L. Fenuis De theologica Gentilii et physiologia christiana s. de origine et progressu idolatrie libri IX. Amst. 1668. fol.*


*Ch. A. Lobach, Aglaophamus, sive de Theologia mystica Graecorum cum Regimini (Koningsberg, 1923. 2 vols. 8. oppoosing some of the views of Creuzer; it has been highly ecmomended.*


*G. Hermann, De Mythologia Graecorum antiquissima. 1817.

*G. Hermann and F. Creutzer, Briefe über Homer und Hesiodos. Heidelberg. 1818. 8.

*G. Hermann, Briefe über das Wesen und die Behandlung der Mythologie. Lpz. 1819. 8.

*J. A. Kiener's Mythologie der Griechen. Lpz. 1865. 8.—By
GREEK AND ROMAN MYTHOLOGY.


(5) More copious treatises, or manuals.

Andrew Tokens, The Pantheon; containing the mythological systems of the Greeks and Romans. 36th ed. Lond. 1831. 8. with plates.
T. Kneebly, Myth of Greece & Italy. 2d. ed. Lond. 1838. 8.
(e) Dictionary of Mythology.

Wm. Hotowall, A Mythological Dictionary, &c. (Extracted from J. Bryant's New System or Analysis of Ancient Mythology.) Lond. 1793. 8.
Encyclopædia Mythologica, the part entitle Antiquités, Mythologie, Chronologie, &c., which part consists of 5 vols. Par. 1786, 4.
Biographie Universelle, partie Mythologique. Par. 1832. 8.

(d) The following works contain plates illustrating the subjects of mythology, accompanied with explanations.
Spencer's Polytheism, or an inquiry concerning the agreement between the works of the Roman poets and the remains of the ancient artists. Lond. 1747. fol. 1755. fol.
D. Barden, The Usages, religious, civil, &c. of the Ancients. Lond. 4 vols. 8.

(6) The impressions on ancient gems are of much service in illustrating mythology, to which part of the subject belong the following works:
A. C. Kiepert, Versuch einer mythologischen Daktylolithik für Schüler. Lpz. 1781. 8. (with 120 neat impressions of en graved gems.)
T. F. Roth's mythologische Daktylolithik. Nürnb. 1805 (with 90 impressed models of engraved stones). Also Lipper's Daktylolithik (F. IV. § 210). One thousand of his impressions belong to mythology.
The gens in which Heloise and Bentley have given imitations, certain, many of them, to mythology; as also those of Tryp. (IV. § 210).

(7) Here we may name likewise some works on the Mythology of other nations besides the Greeks and Romans.
Moore's Hindoo Pantheon.
Maurice, Indian Antiquities. Lond. 1806. 7 vols. 8.
Words's View of the History, Literature, and Religion of the Hindoes.
Montg. Martin, Hist. and Antiquities of Eastern India. Lond. 1838. 3 vols. 8. with some good plates illustrating Hindoo mythology.
C. Coleman, Mythology of the Hindus. Lond. 1832. 4. with plates.
J. C. Richard, Analysis of Egyptian Mythology; in which the superstitions of the ancients Egyptians are compared with those of the other nations and the Indians of antiquity. Lond. 1819. & also 1839, with preliminary essay by For Schlegel; and plates.
E. Davies, Mythology and Rites of the British Druids. Lond. 1809. 8.
<table>
<thead>
<tr>
<th>Genealogy of the Principal Greek and Roman Gods, as given by Mayo.</th>
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<tbody>
<tr>
<td><strong>CHaos</strong> produced <strong>Erebus</strong>, <strong>Nox</strong>, and <strong>Terra</strong>.</td>
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<tr>
<td><strong>Terra</strong> or <strong>Tithea</strong> produced <strong>Coelus</strong> or <strong>Uranus</strong>.</td>
</tr>
<tr>
<td><strong>Coelus or Uranus</strong> and <strong>Terra or Tithea</strong> had by <strong>Rhea</strong>.</td>
</tr>
<tr>
<td><strong>TITAN</strong> had by <strong>Aurora</strong>; had by <strong>Justice</strong>.</td>
</tr>
<tr>
<td><strong>Pluto</strong> had by <strong>Proserpine</strong>.</td>
</tr>
<tr>
<td><strong>Moerae</strong> or <strong>Fates</strong>, and the <strong>Eumenides or Furies</strong>.</td>
</tr>
<tr>
<td><strong>Macrosyne</strong> or <strong>Phaeton</strong>, <strong>Asclepius</strong>, <strong>Philomena</strong>, <strong>Orpheus</strong>, <strong>Artemis</strong>, <strong>Philip</strong>-</td>
</tr>
<tr>
<td><strong>Latona</strong> had by <strong>Diana</strong>.</td>
</tr>
<tr>
<td><strong>Maia</strong> had by <strong>Penelope</strong>, <strong>Pan</strong>; by several <strong>Virgin</strong>, <strong>Antiochus</strong>, <strong>Achilles</strong>, and <strong>Eurytus</strong>.</td>
</tr>
<tr>
<td><strong>Minerva</strong> or <strong>Pallas</strong>, who maintained perpetual celibacy,</td>
</tr>
<tr>
<td><strong>Semele</strong> had by <strong>Bacchus</strong>.</td>
</tr>
<tr>
<td><strong>Juno</strong> had by <strong>Vulcan</strong>; by <strong>Medusa</strong>, <strong>Cacus</strong>; by <strong>Juno</strong>, <strong>Cacus</strong>.</td>
</tr>
<tr>
<td><strong>Europa</strong> had by <strong>Minos</strong>, <strong>Cretan king</strong>.</td>
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<tr>
<td><strong>Ceres</strong> had by <strong>Proserpine</strong>.</td>
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<tr>
<td><strong>Segesta</strong> had by <strong>Eolus</strong>.</td>
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<tr>
<td><strong>Alcmena</strong> had by <strong>Hercules</strong>.</td>
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<tr>
<td><strong>Neptune</strong> had by <strong>Argos</strong>.</td>
</tr>
<tr>
<td><strong>Juno</strong> had by <strong>Vulcan</strong>.</td>
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<tr>
<td><strong>Vesta</strong> had by <strong>Argos</strong>.</td>
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<tr>
<td><strong>Jupiter</strong> had by <strong>Vulcan</strong>.</td>
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<tr>
<td><strong>Ceres</strong> had by <strong>Proserpine</strong>.</td>
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<tr>
<td><strong>Aphrodite</strong> had by <strong>Clymene</strong>.</td>
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<tr>
<td><strong>Clymene</strong> had by <strong>Aphrodite</strong>.</td>
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<tr>
<td><strong>Phero</strong> had by <strong>Clymene</strong>.</td>
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<tr>
<td><strong>Ceto</strong> had by <strong>Achelous</strong>.</td>
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<tr>
<td><strong>Achelous</strong> had by <strong>Ceto</strong>.</td>
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<tr>
<td><strong>Hyperion</strong> had by <strong>Thea</strong>.</td>
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<tr>
<td><strong>Thea</strong> had by <strong>Hyperion</strong>.</td>
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<tr>
<td><strong>Tethys</strong> had by <strong>Oceanus</strong>; for offspring, see <strong>Oceanus</strong>.</td>
</tr>
<tr>
<td><strong>Celest</strong> had by <strong>Oceanus</strong>; for offspring, see <strong>Oceanus</strong>.</td>
</tr>
<tr>
<td><strong>Aurora</strong> had by <strong>Titan</strong>, <strong>Astra</strong>; by <strong>Titanus</strong>, <strong>Menon</strong> and <strong>Menadon</strong>.</td>
</tr>
<tr>
<td><strong>Mnemosyne</strong>, who was mother of the <strong>Muses</strong>.</td>
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</tbody>
</table>

This chart is perhaps as consistent with the fabulous tales as can well be made; to reconcile all the contradictions of the poets and mythologies is impossible.

§ 13.* The Divinities which we include in the class denominated Superior Gods, are the following: Saturn, Κρόνος, Χρόνος, Saturnus; Janus; Rhea or Cybele, Πει, Πηδα, Κυβηκα; Jupiter, Ζεύς; Juno, Ἡρα; Neptune, Ποσειδῶν; Pluto, Πολύτων; Apollo, Αpolloως; Diana, Ἀρτέμις; Minerva, Παλλάς; Mars, Ἀρτές; Venus, Αφροδίτη; Vulcan, Τηφαίως; Vulcanus; Mercury, Ἑρμής, Mercūrius; Bacchus, Δάναος; Ceres, Δανητής; Vesta, Εστία.

§ 14. (1) Saturn. This was one of the most ancient of the gods, called Chronos by the Greeks and Saturnus by the Romans. He was said to be the son of Uranos and Tīmea, i.e., the heavens and the earth, and to have possessed the first government of the universe. His wife was Rhea, who was his sister. Saturn and his five brethren were called Titans, probably from their mother; Rhea and her five sisters likewise Titanides. Saturn seized upon the government of the universe by his superiority over his father and brothers; yet pledged himself to rear no male children; accordingly he is represented as devouring his sons as soon as born.

§ 15. But this fate, three of them, Jupiter, Neptune, and Pluto, escaped, through the artifice of Rhea their mother, who gave him stones to devour instead of the children at their birth. Jupiter aided Saturn in recovering his throne, after he had been driven from it by his brothers the Titans and bound in Tartarus. But soon he made war himself upon Saturn, and seized the government. According to Roman fiction, Saturn now fled to Italy (thence called Saturnia), and acquired great honor by teaching arts and morals to the people. Under him was the so-called golden age, which the Greek poets assigned to the reign of Saturn and described as singularly happy. Probably an idea of the perfection and fecundity of nature, when just newly created, is the basis of this story.


§ 16. From the Greek name of this god, which is the word signifying time (Χρόνος), he has been considered as designed to personify time, and the first cause of the visible world. His Latin name also, as well as the story of his devouring his children, seems to have some reference to the idea of time, as satiated only by the destruction of what it has produced.

1 u. This name, however, may have been given from the idea of fertility or productiveness, as he is said to have taught agriculture and the use of seeds. The word Saturnus is derived from Saturn, signifying full, satiated, and also fertile. — Saturn is termed Sator, Vitisator, Facelifer (bearing a sickle or scythe), Sterculius or Stercuvus (having taught the fertilizing uses of manure), Canus and Leucanthes (λευκανθης).

2. Some have traced the fables respecting Saturn to the history of Noah. See Tocke’s Pantheon, Pt. ii. ch. i. § 5.—“Saturn was not unknown to the ancient Germans, among whom he was worshiped by the name of Scatur; who is described as standing on a fish with a wheel in one hand, and in the other a vessel of water filled with fruits and flowers.” Holwell’s Dict. cited § 12. 2 (c).

§ 17. It was once customary to offer to Saturn human sacrifices, particularly among the Carthaginians, the Gauls, and the Pelasgic inhabitants of Italy. — His principal temples among the Greeks were at Olympia, and at Drepanum in Sicily. The temple of Saturn in Rome served also the purpose of a treasury, in memorial, perhaps, of the general security and the community of goods in the Saturnian or golden age. — The chief festival of this deity was the Saurnalia of the Romans, which was, like the Pelorilia (Πελορία) of the Thessalians, devoted to freedom, mirth, and indiscriminate hospitality.

1. The custom of sacrificing children to Saturn seems to identify him with Moloch, the Phænicians idol, to whom the apostate Israelites sacrificed their offspring.

2 u. Saturn was represented by the figure of an old man having a scythe or sickle in one hand, and often in the other a serpent with its tail in its mouth in the form of a circle, both emblems of time. There are, however, but few ancient monuments of this deity.
3. In our Plate X. fig. 1, he appears in a sitting posture, with a sort of sickle in one hand. In the Sup. Plate 3, he appears with the scythe, a long beard, and wings.—He is also thus described: "a decrepit old man, with a long beard and hoary head; his shoulders are bowed like an arch, his jaws hollow and thin, his cheeks sunk; his nose is flat, his forehead full of furrows, and his chin turned up; his right hand holds a rusty scythe, and his left a child, which he is about to devour."

§ 18. (2) Janus. He was one of the Superior Gods of the Romans. They represent him as of Thessalian origin, and as reigning over the earliest and so-called aboriginal inhabitants of Italy, in the time of Saturn. It was to Janus that Saturn fled, and under them was the golden age, a period of uninterrupted peace. To Janus, therefore, Romulus dedicated that celebrated temple, which was always open in time of war, and was closed with much solemnity, whenever there was general peace in the Roman empire; a thing which happened but three times during 724 years from the building of the city (cf. P. I. § 60). From this deity the month of January was named, and the first day of the month was sacred to him.

1. He was considered as the inventor of locks, doors, and gates, which are thence called janua. His name was applied to structures which were sometimes erected on the Roman roads where four roads divided; a sort of gateway with an arch opening in each of the directions, and called a Janus. He was termed Father, and sometimes God of gods. In sacrifices, prayers were first offered to Janus, and obligations were made to him, as being the door of access to the gods.—His original name was Djanus or Dianus, which some have derived from dies, day. He is called the Sun, and was the Sun-god or God of the Year, of the original inhabitants of Italy. The story of his friendly reception of Saturn is by some explained as referring to the agreement between the old inhabitants of Latium and the immigrating Pelasgi to worship the two gods in common.—Janus was not received among the gods of the Greeks.

2 u. He is represented with a double, and sometimes with a quadruple face; hence the epithets Bicrep, Bifrons, Quadrifrons. He is also called Patulcius, Clusius, Consicius, Custos, and Claeiger.

3. The representation with two faces in Plate XI. fig. 8, and in Sup. Plate 3, gives this appearance on a number of consular coins. In Plate VII., on his temple, he appears with four faces. It is worthy of notice that the Brahama of the Hindoos is represented with four heads. See Plate XII.—Janus is also represented with a key in one hand and a rod in the other, with 12 altars beneath his feet, supposed by some to refer to the 12 months of the year. His statue erected by Numa is said to have had its fingers so composed as to signify 365, the number of days in a year.

§ 19. (3) Rhea or Cybele. The common name of the wife and sister of Saturn, was Rhea or Ops. Yet the history and worship of Cybele were afterwards so entirely interwoven with those of Rhea, that both were considered the same person, and although Rhea was said to be the daughter of Earth, were each taken for Gaia or Tellus, and often called Vesta, and the great mother of gods. The origin of Rhea belongs to the earliest periods of mythical story, and hence the confusion in the accounts which are given of her.

Cybele, properly speaking, lived later; and was, according to tradition, a daughter of Mecene a king of Phrygia and Lydia; or according to others, in an allegorical sense, the daughter of Proteus. Her invention of various musical instruments, and her love for Arys, a Phrygian youth, whose death rendered her frantic, are the most prominent circumstances of her history.

Ovid, Fast. 4. 223.—Catalysis, de At. et Ber.

Besides the names above mentioned, she was called Mater Dyndymena, Ber- cynthia, and Idea, Pessinusitia, and Bona Dea.

§ 20. That this goddess was a personification of the earth as inhabited and fruitful, is supposed from the manner in which she was represented.

1 u. Her image was generally a robust woman, far advanced in pregnancy, with a turreted mural crown on her head. Often she was borne in a chariot drawn by lions; sometimes she rested upon a lion.

2. On gems, she is seen in a car drawn by lions, holding in her hand a tambourine. Such is her appearance, Plate X. fig. 2, taken from Montfaucon. In the Sup. Plate 3, she sits in a chair, with keys in her right hand, attended by lions.—She was also formed with many breasts, with a key or keys in her hand, sometimes a sceptre, and frequently with two lions under her arms. In Sup. Plate 5, is a remarkable representation, given by Montfaucon (Ant. Ex. 1. p. 18). Cf. P. IV. § 156. 2.
A figure in silver with some parts plated with gold, and the whole elegantly finished, representing Cybele, was found at Maceon (ancient "Matisce") on the Staeon, in 1764.


§ 21. Her worship was especially cultivated in Phrygia, but spread thence through Asia. The celebration of her festivals was exceedingly tumultuous, as her priests (called Corybantes or Galli, and the chief one Archigallus) went about with clamorous music and singing, acting like madmen and filling the air with the mingled noise of shrieks, howlings, drums, tabrets, bucklers and spears.

1 u. The removal of her image from Pessinus to Rome, and the establishment of her worship in the latter city, was a remarkable event. The festival called Megalesia (from μεγάλη, the great mother) was maintained in her honor.


2. The place called Pessinus was said to have derived its name from Πησίνης, to fall, because it was the spot upon which the image of this goddess fell, being like the fabled Ancile and Palladium sent down from Jupiter.

At her festival, the Megalesia, Roman matrons danced before her altar; the magistrates assisted in robes of purple; a great concourse of people and strangers usually assembled, and Phrygian priests bore the image of the goddess through the streets of the city. The festival called Hilaria was celebrated in a similar manner, and attended with many indecencies.

3. There appears to be a strong resemblance between Cybele and Præsepe, the goddess of nature among the Hindos. The latter is represented as drawn by lions, and her festival is attended with the beating of drums.

See More’s Hindu Fables, Coleman’s Mythology of the Hindos.

§ 22. (4) Jupiter. The highest and most powerful among the gods was called by the Greeks Ζεύς, by the Romans Jupiter. It would seem, that by this god was originally represented nature in general; afterwards, the superior atmosphere; and finally the supreme existence. Many tales of the early history of Crete were incorporated among the traditions respecting him. He was a son of Saturn and Rhea, educated in Crete. He robbed his father of his kingdom, and shared it with his two brethren, so that Neptune received the sea, Pluto the infernal world, and himself the earth and heavens. The giants, sons of the earth, disputed the possession of his kingdom with him, and attempted to scale Olympus, but he defeated them with thunderbolts forged by the Cyclops.

— Enraged by the corruption and wickedness of men, he destroyed the whole race by a vast deluge, from which Deucalion and Pyrrha alone escaped. The supposed date of this flood is not far from 1500 years B. C.


§ 23. The ordinary residence of Jupiter was upon Olympus, a mountain of Thessaly, which the poets, on account of the constant serenity of its summit, represented as a suitable place for the abode of the gods. (Cf. § 11.)—His first wife was Metis, whom he destroyed, because it was foretold him, that she would bear a child that would deprive him of the kingdom. Afterwards the goddess Minerva was produced from his head. By his second wife, Themis, he begat the Hora and the Parce.—The third and most celebrated was Juno, by whom he had his sons Mars and Vulcan.—Tradition, particularly the tales respecting metamorphoses, relate numerous amours of Jupiter; e. g. with Europa, Danaë, Leda, Latona, Maia, Alcmena, Semele, and Io. Apollo, Mercury, Hercules, Perseus, Diana, Proserpina, and many other gods and demigods were called the children of Jupiter. The name of son or daughter of Jupiter, however, was often employed merely to designate superior dignity and rank, and not intended to imply literal relationship.

1 Ovid, Metam. ii. 636. — 2 ib. iii. 265. — 3 ib. i. 588.

§ 24. The worship of Jupiter was universally spread, and numerous temples were erected to his honor. The largest and the most celebrated in Greece was that in Olympia in Elis, remarkable for its own magnificence, and for its colossal statue of Jupiter wrought by Phidias, and for the Olympic games held in its vicinity every fifth year. His oracle in the grove of oaks at Dodona was renowned (cf. P. III. § 71), and considered the most ancient in Greece. — In Rome the Capitol was specially dedicated to him, and he had in that city many temples.
1 u. Jupiter is generally represented as sitting upon a throne, with a thunderbolt in his right hand, and in his left a long scepter resembling a spear; and the eagle, sacred to him, standing near, or, as in some monuments, resting at his feet with extended wings. 2. The representation in the Sup. Plate 2 corresponds to the above description.—The eagle sometimes is perched upon his scepter. Jupiter is also spoken of as wearing "golden shoes and an embroidered cloak adorned with various flowers and figures of animals."—In the Sup. Plate 1 we have his appearance in a noble statue, from Spence's Polymetis.—In the statue at Ellis (see Pl. XI. fig. 3) he is presented as "sitting upon his throne, his left hand holding a scepter, his right extending victory to the Olympian conquerors, his head crowned with olive, and his pallium decorated with birds, beasts, and flowers. The four corners of the throne were dancing victories, each supported by a sphinx tearing in pieces a Théban youth." 3. As Jupiter Ammon, he was represented as having the horns of a ram. Such was the statue at his temple in Libya (cf. P. III. § 71). Thus he appears in the Sup. Plate 29. On ceremonial occasions, and when the oracle was consulted, this statue, sparkling with precious stones, was borne in a gilded barge on the shoulders of twenty-four priests moving (it was pretended) just where the god impelled them, followed by a troop of women singing hymns. But the most singular representation is that given in the Sup. Plate 10, exhibiting Jupiter Pluvialis, and in a bas-relief at Rome, designed to commemorate his interposition in sending rain on a certain occasion. § 25. This god received a multitude of names and titles derived from circumstances of his history, or the places of his worship. 1 u. The Greeks termed him Δίσβαστος, and applied to him various epithets, as the Ιδεαν (h Ιδίατος), Ολυμπικός, Δοδοναίος, θυσιαζόν (ζεσβανικος), deliverer (δεδωκράτιον), hospitable (ξενός), punisher of the perjured (δικαίος), &c. The Romans styled him Optimus Maximus, Capitolinus, Stator, Diespertus, Feretrius, &c. As the avenger of crime, he was called also Φωκός or Φωκής; yet some consider these as names of another distinct divinity; and others take them for names of Pluto. 2. Among the epithets applied by the Greeks were also the following: from his source, Έσσον, οθανός, θυσαγός, θυσιαζόν, δεδωκράτιον, hospitable (ξενός), punisher of the perjured (δικαίος), &c. from his protection of suppliants, λειστός, λειστοίς. The Romans also called him sometimes Ινντερσντορ, Ελίκιος, Λατιάλιος, Sponsor, Βιοντιος, Βιοντια. His Latin name Jupiter is from Zeō Πέρσης, 2 being changed into J. From Ζεος (in Doric Σεσβος and Εολικ Δες) came also probably the Latin Deus. The word is by some supposed to be of eastern origin; others say it is applied to this deity as the source of life from θεός. 3. Very discordant opinions have been maintained respecting the meaning of the fables about Jupiter. It is evident, that attributes drawn from many different personages and probably eastern deities were associated with his name, in the descent of mythological traditions from one generation to another. When the different tales are united, they form a very incongruous mixture, combining historic narrative, poetic ornament, and philosophical allegory. 4. Sir William Jones, with much ingenuity and learning, has attempted to show that the Greeks and Romans embodied in their Jupiter the special attributes which the Hindoos ascribe distinctively to the three divinities of their famous triad, named Braham, Vishnu, and Siva. In essential attributes, Braham is said to be the creator, Vishnu the preserver, and Siva the destroyer and re-producer. Each of these offices is ascribed to Jupiter in the classical fables, according to Sir William. The Hindoo deities are given in our Plate XII. as usually seen in Bengal: Braham with four faces and four hands, holding a spoon, a rosary, a portion of a Veda or Hindu sacred book, and a vessel of the water of ablution; Vishnu with four hands, in one of which is a sort of ring or discus, which is said to send out flames of fire when twisted on his finger, and in the others a shell used for a trumpet, a sort of club, and a lotus; Siva, having a trident in one hand and a rope in another for binding offenders, with serpents for his ear-rings, and a string of human hearts for his necklace. He has a third eye in his forehead. It is worthy of notice, that the Hindoo fables represent Vishnu as assuming different forms by successive incarnations, in the exercise of his attributes as preserver. Ten incarnations, or Avatars, are specially designated. These are represented by the ten engravings in our Plate X. All the Avatars are painted with gemm'd Ethiopian, or Persian, coronets; with rays encircling their heads; jewels in their ears; two necklaces, one straight and one pendant on their bosoms with dropping gems; garlands of many-colored flowers, or collars of pearls, hanging down between their waists; loose mantles of golden tissue or dyed silk, embroidered on their hems with flowers, elegantly thrown over one shoulder; with bracelets on one arm and on each wrist; they are naked to the waist, and uniformly with dark azure flesh; but their skirts are bright yellow, the color of the curious pericarpium in the centre of the water-lily; they are sometimes drawn with that flower in one hand; a radiated elliptical ring, used as a missile weapon, in a second; the sacred shell, or left-handed buccinum, in a third; and a pace or bat-like axe, in a fourth. One of these incarnations the Hindoos describe as having already occurred. The tenth is to take place at some future period, when Vishnu will descend from heaven on a white winged horse, and will introduce on earth a golden age of virtue and peace. It should be remarked in this connection, that Chrisna is celebrated in Hindoo mythology as a
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incarnate deity. According to Sir Wm. Jones, he is considered distinct from all the Avatars these had only a portion of the divinity: "while Krishna was the person of Vishnu himself in human form. In the Hindoo pictures, Krishna sometimes appears among the Avatars; he is more splendidly decorated than any of them, and wears a rich garland of sylvan flowers as low as his ankles, which are adorned with strings of pearls." See Sir Wm. Jones, on the gods of Greece, Italy, and India, in his Works and Life by Lord Telgoum, Lond.-1807. 18 vols. 8.; vol. iii. p. 318.—Cf. Monthly Papers of the A. E. Comm. for For. Min., Nos. ii. and viii. May and Oct. 1832.—Ward, as cited § 12.

§ 26. (5) Juno. The wife and sister of Jupiter, daughter of Saturn and Rhea, and as wife of Jupiter mistress of gods and men, was called by the Greeks Ἰππα, and by the Romans Juno. Her birthplace was assigned by the Greeks to Argos, or the island Samos, and to other spots in Greece, although her story and her worship were rather of Phoenician origin. The chief peculiari- ties of her character were love of power, and jealousy; the latter passion was constantly inflamed and fed by Jupiter's infidelity.—In consequence of this jealousy she wrought several metamorphoses, as in the case of Callisto and Galanthus. Hence also her wrath against Io and Semele, and her ill-will towards the Trojans because Paris denied her the prize of beauty in the contest with Pallas and Venus. By her jealousy she often aroused the anger of Jupiter, who once, according to Homer's representation, suspended her in the air by a golden chain. Ixion's love for her was punished by Jupiter with everlasting torture, he being bound to a wheel constantly revolving.

1 Ovid, Metam. ii. 474.—2 Jb. ix. 306.—3 Jb. i. 568.—4 Jb. iii. 156.—5 Ovid, Fast. xvi. 15, 19.

§ 27. The worship of Juno was far spread, and the number of her temples and festivals was very great. Her worship was especially cultivated in Argos, Samos, Sparta, Mycene, and Carthage, cities which committed themselves particularly to her protection. In Elis were games, every fifth year, sacred to her, called Ἱππα. This was the name also of her great festival celebrated at Argos and other places, which was likewise called ἐπαύλεια, because it was customary on the occasion to sacrifice a hecatomb of oxen at the temple of the goddess. There was a similar festival at Rome, called Junonia and Junonalia.—From her, tutelary angels or guardians of females were called among the Romans Junones. The Roman women took their oaths in her name, as the men did in the name of Jupiter. Both Greeks and Romans honored her as the protectress of marriage.—The Romans dedicated to her the month of June, named after her.—She is often described by the poets as the Queen of gods and men.

2 Ovid, Fast. vi. 25.

1. Juno had a great variety of names; as Argiva, Cingula, Egeria, Juga (Ζυια), Lucinia or Lucina, Moneta, Nuptialis (Παννια), Opigena, Populonia, Serpula, Unxia, &c.

2 u. Her daughters were Hebe, goddess of youth; and Ilithyia, who presided over births. Her messenger and servant was Iris, the goddess of the rainbow.

3. Hebe was employed to hand round the nectar at the feasts of the gods. Her office of cup-bearer afterwards fell to Ganymedes. When Hercules was admitted to Olympus, Hebe became his spouse.—In fig. 4, Pl. XIV. she is represented as pouring out the nectar, with the bird of Jove by her side.—In the beautiful design presented in the Sup. Plate 7, she is also seen pouring out the drink of the gods.

§ 28. The ancient artists endeavored to exhibit the haughtiness and jealousy of Juno in their representations of her. Among the symbols of her attributes, the most remarkable was the peacock, held as sacred to her; and found by her side in many figures. Sometimes her chariot is drawn by two peacocks. She was frequently represented by Roman artists upon their coins, which, however, often contain the Empresses exhibited as Junos.

1. She is usually represented as a grave, majestic matron; usually with a sceptre in her hand, and a veil on her head and a crown decked with flowers; sometimes she has a spear in her hand, or a patera, or vessel for sacrifices. The peacock is sometimes at her feet. Thus she appears in our Plate XI. fig. 1. In the Sup. Plate 2, are seen two peacocks and the chariot, with Iris flying above.—Homer exhibits her in a chariot adorned with gems, having wheels with brazen spokes and naves of silver, and horses with reins of gold. But generally she is represented as drawn by peacocks in a golden chariot.

2. The fables respecting Juno are interpreted differently according to the meaning attached to those respecting Jupiter. When Jupiter is considered as typifying, or
a.legorically representing, the \textit{active} productive power in nature, Juno is the \textit{passive}. Their quarrels are then explained as physical allegories.

§ 29. (6) Neptune. The government of the waters of the earth was, in the division of authority already mentioned (§ 22), assigned to the brother of Jupiter, called \textit{Ποσειδών}, or \textit{Neptune}. The idea of a god ruling the waters arose from the surprise of the first observers of the power of that element; even before Neptune, \textit{Oceanus}, son of the heavens and the earth, and husband of Thetis, was honored as god of the sea. Oceanus was, according to Hesiod, one of the Titans, and was considered as ruler of the exterior waters encompassing the earth, while the interior seas and rivers were assigned to Neptune.

1. A statue dug up at Rome about the sixteenth century, represents Oceanus as an old man sitting on the waves of the sea, with a sceptre in his hand, and a sea-monster by him. On an ancient gem he is represented in a similar manner. In our Plate XLIII. he appears in a recumbent posture.

2 u. The wife of Neptune was Amphitrite, a daughter of Nereus or Oceanus and Doris. He obtained Amphitrite by the aid of a dolphin, and in return honored the fish with a place among the constellations. The principal sons of Neptune were Triton, Phorcus, Proteus, and Glaucus. The chief characteristics of these minor deities of the sea were the power of divination and ability to change their forms at pleasure. The daughters of Nereus and Doris were the so-called \textit{Nereides}, or sea-nymphs, fifty in number. They belonged to the train of Neptune and were subservient to his will.

§ 30. The principal exploits and merits ascribed to Neptune are, the assistance rendered to his brother Jupiter against the Titans; the building of the walls and ramparts of Troy; the creation and taming of the horse; the raising of the island Delos out of the sea; and the destruction of Hippolytus by a monster from the deep. He was feared also as the author of earthquakes and deluges, which he caused or checked at pleasure by his trident. — The following are some of his many names and epithets: \textit{Αρηχαλετός}, upholding the earth; \textit{Συνιοτίχων}, earth-shaker; \textit{Ηπατεως}, \textit{Petræus}, \textit{Consús}.

1. Various etymologies have been given of the name \textit{Ποσειδών} and Neptune. The latter is by some derived from \textit{Neho}, because the water covers or conceals the earth; the former from \textit{νος} and \textit{δῷκ}, as Neptune binds the feet, that is, man cannot walk on the water. But such speculations cannot be relied on. — The government and protection of ships was committed to him. He also presided over the horse, which was sacred to him, and over horse-races; at the festival of the \textit{Consualia} all horses were allowed to rest from labor.

2 u. The Greeks seemed to have derived the worship of this god not from Egypt, but Libya. He was honored particularly in cities situated near the coasts, as presaging over their navigation. Thus at Nysrus, on the isthmus of Corinth, he had a celebrated temple, and also on the promontory of Teenarus. Of his temples at Rome, the most noted was that in the ninth district (cf. P. I. § 54), containing a suite of pictures representing the Argonautic voyage. The victims usually sacrificed to Neptune were horses and bulls. In honor of him the Greeks maintained the \textit{Isthmian Games}, and the Romans the \textit{Neptunalia} and the \textit{Consualia}, which were afterwards, from the place of celebration, called \textit{Ludi Circenses}.

§ 31. His figure upon remaining monuments is in accordance with the dignity ascribed to him, commanding and majestic, with a front calm and serene even in anger. In his hand he commonly holds the trident, or a long antique sceptre, with three tines, with which he makes the earth tremble and throws the waters into commotion. He is often described as moving upon the waters, drawn in a chariot by dolphins or war-horses, and surrounded by a retinue of attendants.

The representations of Neptune are various. Sometimes he stands upright in a large sea-shell, holding his trident, and arrayed in a mantle of blue or sea-green; as in our Plate X. fig. 5. Sometimes he appears treading on the beak of a ship. Often he is sitting in a chariot, or a shell with wheels, drawn by sea-horses; sometimes accompanied by his wife Amphitrite as in Plate XLIII. His image is very frequent on coins and medals. He is described as having black hair and blue eyes.


§ 32 a. (7) Pluto. He was a second brother of Jupiter, and received, as his portion in the division of empire, the infernal regions, or the world of shades. Under this idea the ancients imagined the existence of regions situated down far below the earth, and they represented certain distant and desert lands as
serving for a path and entrance to the under world. Hence the fictions respecting Acheron, Styx, Cocytus, and Phlegethon, as being rivers of Hell. These regions below the earth were considered as the residence of departed souls, where after death they received rewards or punishments according to their conduct upon earth. The place of reward was called Elysium; that of punishment, Tartarus.

1. The residence of departed souls was termed by the Greeks Ἐλυσίων, Hades. It is important to bear in mind this fact in reading the passages of the New Testament, where this word occurs. The term, although sometimes rendered grave, and sometimes hell, properly signifies the world of departed spirits, and includes both the place of happiness and the place of misery. Cf. Luke xvi. 23.

It was a part of the office of Mercury to conduct the shades of the dead in the region called Hades. Hence he is sometimes represented as in the act of opening or shutting the doors or gates of a tomb; as on the monument given in Plate XVIII. fig. 4. and in the Sup. Plate 14. This figure is given in Taylor's Calmet to illustrate the expression "Gates of Hades," in Matt. xvi. 19.

On the meaning of the term Hades, see M. Stuart, Exegetical Essays, etc. Anno 1830. 12.—Spirit of the Pilgrims, vol. iv p. 559 seq.—Campbell, Diss. in his Tract of the Gospel.

2. Departed mortals were adjudged to Elysium or to Tartarus by the sentence of Minos and his fellow judges in the Field of Truth. —Elysium is described as adorned with beautiful gardens, smiling meadows, and enchanting groves; where birds ever warble; where the river Eridanus winds between banks fringed with laurel, and "divine Lethe" glides in a quiet valley; where the air is always pure, and the day serene; where the blessed have their delightful abode.—Tartarus is represented as a "hideous prison of immense depth, surrounded by the miry bogs of Cocytus, and the river Phlegethon which rolls with torrents of flames," and guarded by "three rows of walls with brazen gates;" here the Furies torment their wretched victims, and all the wicked suffer according to their crimes.—Virgil speaks of seven portions in the regions of the departed; Tartarus and Elysium being the sixth and seventh.—Although Elysium was considered by all as the residence of the blessed, its situation is variously stated; some placed it in the center of the earth, adjoining Tartarus; others placed it in the midst of regions of the air; others, in the moon; others, in the sun; more commonly, however, the mansions of the blessed were said to be in the Fortunate Islands, Insula Fortunata (cf. P. L. § 183.)—Tartarus is also variously located; Homer places it in the country of the Cimmerians, supposed by some to have been round Tartessus in Spain, and by others to have been near Haire in Italy: Virgil places the entrance to it, or rather the entrance to Hades, in a cave near lake Avernus in Italy; others place the entrance at the promontory of Tavarius; others, in Thesprotia.—In the Sup. Plate 13, is a composition designed to represent the Tartarus of ancient mythology. Charon in his boat, Pluto with his sceptre, and the three Judges appear in the foreground, with several mortals awaiting their sentence. The Furies are lashing two criminals just given over to their power; and various officers are suffering their peculiar punishments as narrated by the poets; for which see the history of Prometheus and others, especially Ixion and the other offenders mentioned under § 24 b.


§ 32 u. The chief incident in the history of Pluto is his seizure and abduction of Persephone, or Proserpine, who thereby became his wife, and the queen of the lower world. She was a daughter of Jupiter and Ceres. The circumstances of this event are related fully and poetically by Claudian1 and Ovid2, and furnished the ancient artists with frequent subjects for their skill in device and representation3.

1 De rapto Proserpine, L. iii. — 2 Metam. v. 314. — 3 See Montfaucon, Ant. Expl. T. I. pl. 37-41. — See also our Plate X. 3 and the Sup. Plate 14; in both which the seizure and abduction are represented.

The name of Proserpine was sometimes applied to Diana, when considered as a goddess of the lower world. Cf. § 39.

§ 33 u. Pluto is represented both by poets and artists with an air menacing, terrible, and inexorable. The latter usually exhibit him upon a throne, with a bifurcated sceptre, or a key, in his hand. A rod is sometimes put into his hands instead of his sceptre. The device which places upon his head a sort of bushel or measuring-vessel, instead of a crown, is of Egyptian origin, borrowed from the images of Serapis.

1. He appears crowned with ebony; sometimes with cypress leaves; sometimes with flowers of narcissus. He is also sometimes represented in the act of bearing off Proserpine in a chariot drawn by winged dragons; such is the appearance in our Plate X. fig. 3.—In the Sup. Plate 11 he appears with a long beard, in a sitting posture, resting his head on one hand, holding in the other a long sceptre, with Cerberus at his feet.

2. He is said to have possessed a helmet which rendered its wearer invisible; like the magic ring of the Lydian Gyes (cf. Oe. de Off. iii. 9. Herod. i. 8).

§ 34 a. His worship was universal; but it was attended with special solemnities in Boeotia, particularly at Coronea. His temple at Pylos in Messenia was also celebrated. The Roman gladiators consecrated themselves to Pluto.
The victims offered to him were usually of a black color. Some of his principal names were Ζεύς στύγος, Suraus, Summanus, Februus.

The Greeks named him Πολύς as some suppose from λούτος, wealth, which comes from the bowels of the earth. The Romans gave him the name Dis, having the same sense. He is also called "Δίς, Orcus, Jupiter infernus, &c.—His chief festival was in February, when the Romans offered to him the sacrifices called Februus, whence the name of the month. His rites were performed by night or in the dark. The cypress was sacred to him, branches of which were carried at funerals.

§ 34 b. Under the control of Pluto were the three judges of the lower world, Minos, Rhadamanthus, and Exeaus. These decided the condition of all the spirits brought into Pluto's realms by Charon. Minos held the first rank. They were sons of Jupiter. They appear in Grecian history as real persons.

1. At the entrance to the world of shades, in Pluto's vestibule, lay the dog Cerberus, a three-headed monster, that hindered the spirits from returning to the upper world. The most memorable of these represented as punished in Tartarus were Ixion, Sisyphus, Titus, Phlegyas, Tantalus, the Danaides, and the Alcdies.

2. Charon is said to have been the son of Erebus and Nox. His office was to conduct the souls of the dead in a boat over the rivers Styx and Acheron to the realms of Pluto. As all were obliged to pay to him an obolus, a small piece of money, it was customary to place a coin for that purpose under the tongue of the deceased before the funeral rites. Such as had not been honored with a funeral were compelled to wander on the shore a hundred years before they could be transported.

In the Sup. Plate 14, Charon is seen sitting in his boat, in the act of receiving the obolus from a mortal introduced by Mercury.

3. The fable respecting Charon is borrowed from the Egyptians, who had the custom of a trial and sentence upon their deceased, before allowing them the honors of burial. For this trial all were carried across a lake in a boat, whose helmsman was called Charon.


4. There are numerous representations on the monuments of Egyptian art which seem to refer to this trial or judgment of the soul. It appears to be often symbolized by the figure of a pair of scales or balances, as if it were a weighing of the soul (ψευδοστασις); to which there may be an allusion in the prophet's interpretation of the mysterious writing on the wall of Belshazzar's dining-room (Dan. v. 25). In fig. B of our Plate XVIII. is a representation of this kind; in which we see the Egyptian balances, and a number of priests and allegorical or mythical personages.

This drawing is reduced from one given in the great French work styled Description de l'Egypte, &c. cf. P. IV. § 231.—See Mem de l'Institut, Classe d'Histoire et Lit. Anc. vol. v. p. 84. sur la Psychosorie, ou pesé des âmes, with plate.

§ 35. (8) Apollo. The earliest and most natural form of idolatry was the worship of the stars, and especially of the sun, whose splendor, light, heat, and salutary influence upon all nature, were taken as the supernatural and independent powers of a deity. Hence the ancient fiction ascribing personality to this luminary, which was worshiped by the Egyptians under the name of Horus, by the Persians under that of Mithras, by the later Greeks and Romans under that of Phoebus (Φεύβος) and Apollo. The two latter people, however, considered their Τάνταλος and Σόλος as a separate divinity, and attached to the history of Apollo many circumstances not connected with his original character as the god of light.

The worship of the Persian Mithras ("Mithras Persicidus"), is said to have been introduced at Rome in the time of Pompey; altars being erected with the inscription, Deo Soli invicto Mithrae—Some of the antique representations of this god are very remarkable. On the engraved stones called Abrazas (cf. P. IV. § 800), he often appears under the figure of a lion, or of a man with a lion's head. In the Sup. Plate 9 are two representations. The first is a bas-relief found at Rome, about 1600; the image is a man draped below the loins, having two wings on each shoulder, with a head partly that of a lion, and a lighted flame set in each hand; a serpent twines around his shoulders and wings, and from his mouth issues a sort of fillet or ribun, which in the original monument floats over a blazing altar. The other is from a marble bas-relief, found at Rome in a house near the theatre of Pompey; in this Mithras appears a vigorous young man, with a turban on his head, his knee resting on a prostrate bull; with one hand he holds the nostrils, and with the other plucks a dagger (acinaces) into the neck of the animal; a dog leaps up to catch the falling blood, while another lies near by, apparently barking; a scorpion adheres to the lower side of the bull, and a slain or sleeping serpent is stretched at his feet. The monument has several accompanying images, some of which are given in the engraving, although not in their original place; two youths appear with flamebean, that of one being inverted; a man with a radiated head occupies a chariot with four horses leaping in apparent fright; in another chariot is a woman with horns or crescents attached to her head, almost thrown out by the stumbling of her horses; denoting doubtless the sun and moon.

§ 36. According to both Greeks and Romans, Apollo was the son of Jupiter and Latona, born on the island Delos. He was regarded as the god of the sciences and the arts, especially poetry, music, and medicine. They ascribed to him the greatest skill in the use of the bow and arrow, which he proved in killing the serpent Python, the sons of Niobe, and the Cyclops. The last achievement incensed Jupiter, and he was banished from Olympus. During his exile Apollo abode as a shepherd with Admetus king of Thessaly. He also assisted Neptune in raising the walls of Troy, beguiling the toil of the laborers with his lyre and songs. His musical contest with Pan and Marsyas is referred to the same period of his history.—Other memorable circumstances in his history are his love for Daphne and her transformation into a laurel-tree; that of Clytie for him and her metamorphosis into a sun-flower; his friendship for Hycainthus, who was killed by Apollo's inattention, but changed into the flower of that name; and for Cyparissus, also accidentally slain and changed into a tree; the indirect request of his son Phaeton, to guide his father's chariot for one day, and the fatal consequences of the attempt.

1 On. Met. ii. 680.— 2 vi. 362. xi. 146.— 3 Met. i. 452.— 4 iv. 226, 256. — 5 x. 162.— 6 x. 106.— 7 i. 750.

§ 37a. The worship of Apollo was much celebrated among both Greeks and Romans. As the god of inspiration and prophecy, he gave oracles at Didyma, Patara, Claros, and other places. His temple at Delphi, and the oracle connected with it, was the most celebrated; next in fame was that in Argos, and the one at Rome on the Palatine hill, built by Augustus and adorned with a famous library. The Greeks celebrated in honor of Apollo the Pythian games, and the Romans those called ludi Apollinares and the ludi secares. The laurel and olive, the wolf and hawk, the swan and grasshopper, the raven, crow, and cock, were sacred to Apollo.

1 u. The following names were applied to Apollo: Cynthius, Delius, Nominus, Patareus, Pythius (Πυθιός), Smintheus, Thybros.
2 He had also the following names: Δέος, Πατόν, Ἑσσόδος, Τεσσόφορος, Αλεξίακος; Vulturius, Epiddelius, Lycius, Delphinitus, Delphicos, Actius.

§ 37b. The image of this god, as expressed by poets and artists, was the highest ideal of human beauty, a tall and majestic body, and an immortal youth and vigor. Accordingly he appears on extant monuments with long hair, crowned with laurel, having in his hand a bow and lyre, and a quiver on his shoulder, naked, or but lightly clad. The most celebrated monument is the marble statue, called the Apollo Belvedere.

A view of this monument is given in our Plate XLIV. fig. 3, drawn from Winckelmann. See P. IV. § 196. 4. Cf. Tulli. L. ii. Ele. 4. v. 87.
1. "Sometimes he is painted with a crown and a hawk flying over him, a wolf and a laurel-tree on one side and a swan and a cock on the other, and under his feet grasshoppers creeping." Sometimes he is exhibited in the midst of the Muses: cf. § 103. He also appears, with a radiant head, in a chariot drawn by four horses; thus he is seen in our Plate XI. 4. In the Sup. Plate 2 his figure is given as represented on many monuments; here is seen also an altar with a lyre sculptured on it.—A statue of Apollo stood upon the promontory of Actium, as a mark to mariners, and was seen at v great distance at sea.
2. The stories respecting Apollo resemble those in the Hindoo mythology respecting Crisna, who is sometimes painted in company with nine damsels, who are whimsically grouped into the form of an elephant, on which he sits and plays upon his flute. Crisna is also frequently represented as the destroyer of the great serpent; in some views he is held in the folds of the serpent, which is biting his foot; in others, he holds the serpent triumphantly in the grasp of his hands, and crushes its head beneath his foot.


§ 38. (9) DIANA. She was a daughter of Jupiter, and was born of Latona on the island Delos, at the same time with Apollo. As in Apollo the sun was deified and adored; so was the moon (luna, σκήνη) in Diana, who was called by the Greeks Ἀρτέμις. She was also recognised as the goddess of hunting or the chase, of which she was passionately fond in her youth. She was likewise viewed sometimes as a goddess of the infernal regions, under the name of Hecate. As presiding over the chase, she received from Jupiter a bow with arrows, and a train of sixty nymphs.—She also obtained from him the grant of her petition to live a virgin, and was therefore the goddess of chastity. Hence
her displeasure at the transgression of one of her nymphs, Caisto\(^1\), and her transformation of Actaeon\(^2\) into a stag. The only one, towards whom she was not indifferent, was the shepherd or hunter, Endymion. She slew the nymph Chione\(^3\) from jealousy of her beauty, and the daughters of Niobe\(^4\) because Latona was slighted by their mother.

\(^1\) On Met. ii. 461.—iii. 194.—ix. 321.—vi. 148-312.—Cf. Hom. II. xiv.—Pap. fab. 9.

The story of Niobe and her children (cf. J. S., ii. 131), attended to poets and artists a rich subject for the embellishments of fancy. The number of the children is variously stated; Homer gives her six sons and as many daughters; while others say seven, and some even ten. In the splendid group of statues called Niobe and her Children (cf. P. IV. \(\xi\) 156. 2), seven sons and seven daughters are represented. Montfacon gives an engraving from a most beautiful antique, found at Rome, in which Apollo and Diana appear in the air discharging their arrows upon the unhappy family; the youngest daughter clings to her mother; a horse is leaping in fury upon another daughter; one son lies dead on the plain; the other children are in attitudes of distress.

In our Sup. Plate 17, this subject is represented in a composition, in which Amphion is introduced, and a concourse of the citizens of Thebes.—A person dying by plague or pestilence was said to be slain, if a male, by the arrows of Apollo; if a female, by the arrows of Diana. See Montf. Ant. Exp. vol. i. p. 107.—Magi, Mythology, vol. iii. p. 109 sq.

§ 39. Nowhere was the worship of Diana so much regarded, nowhere had she a temple so splendid, as at Ephesus. (Cf. P. IV. \(\xi\) 234. 3.) With this exception, that in Chersonesus Taurica was the most celebrated, especially through the story of Orestes and Iphigenia. Her principal temple at Rome was that erected by Servius Tullius on Mount Aventinus. In Rome the festival of the ludi seculares were sacred to her in conjunction with Apollo, and she was particularly honored under the name of Lucina, as presiding over births. In this view she was also called by the Greeks and Romans Ilithyia (ιλιθιωσα), although this was the name (cf. \(\xi\) 27) of a distinct divinity.

1. The poppy was sacred to Diana. The Athenians sacrificed to her goats, or a white kid, sometimes a pig or ox. The inhabitants of Taurica offered on her altar strangers that were shipwrecked on their coast.

2 u. Among her names were Phace, Cynthia, Dicia, Heante, Dictyna, Agrotera (αγροτερα); Trivia (τριωτης), from her statues being placed in croseways as she presided over streets; Chitone (χιτων); and Triformis (τριφορος), from her threecfold character as goddess of the moon or month, the chase, and the lower world. “Diana is called Triformis and Tergemina: first, because though she is but one goddess, yet she has three different names as well as three different offices: in the heavens she is called Luna; on the earth she is named Diana; and in hell she is styled Hecate or Proserpina: in the heavens she enlightens everything by her rays; on the earth she keeps under all wild beasts by her bow and her dart; and in hell she keeps all the ghosts and spirits in subjection to her by power and authority: secondly, because she has, as the poets say, three heads; the head of a horse on one side, of a dog on the other, and a human head in the midst: whence some call her three-headed or three-faced: thirdly, according to some, because the moon has three phases or shapes; the new moon appears arching with a semi-circle of light; the half-month fills a semicircle with light; and the full moon fills a whole circle or orb with splendor.”

3. Other names or epithets were applied to her: λυχνία, κυνηγός, ὀρκέταις, ἵππεα and ἀμφόφορος.

§ 40. As goddess of the chase, she is represented in monuments of art, tall and nimble, with a light, short, and often flowing costume, her legs bare, her feet covered with buskins, with bow and arrows, either alone, or accompanied by her nymphs; often with a hound near her: often riding in a chariot drawn by two white stags.

In our Plate X. fig. 7, she is seen in her chariot drawn by stags.—In the Sup. Plate 15, she is given as represented in a beautiful statue, supposed to have come from the same hands as the Apollo of Belvedere.

1. “Sometimes she appears with wings, holding a lion in one hand, and a panther in the other, with a chariot drawn by two heifers, or two horses of different colors.”

2 u. As the goddess of night, or the moon, she is represented in long robes, with a large starred veil, having a torch in her hand and a crescent on her head. See Plate XLI.—Cf. Plate XIV. fig. 2.—See \(\xi\) 76.

3 u. We have figures of the Ephesian Diana, in the Egyptian style, and in Greek imitation of it, in which she is exhibited with numerous breasts, and very similar to Isis, whereby the fruitfulness of nature seems to have been represented.

Montfacon gives several of these figures. One of the most remarkable is presented in our Sup. Plate 16; on the head of the statue is a double mural crown; a large festoon is suspended from the neck, and within it are two images of Victory; on each arm are two lions; the body tapers to the feet like a Hermes, but is divided into four portions, the first of which is occupied by numerous breasts, the second by heads of stags, and the third and fourth by heads of oxen.

4. In the Sup. Plate 12, are three views of a statue of Diana Triformis, from Montfacon.
presenting the three faces successively; the first face on the right with a torch in each hand; the next face, with a knife (culturum) in the right hand, and a whip (flagellum) in the left; the third, with a key in the right hand and a serpent in the left.

§ 41 a. (10) Minerva. Under the name of Minerva among the Romans and of Παλλάς and ΑΣθρά among the Greeks, ancient fiction personified and defined the idea of high intelligence and wisdom. She was a daughter of Jupiter, sprung from his head. She is said first to have revealed herself near the lake Tritonis in Libya, from which circumstance she was called Tritonia.

1. Some derive this epithet, and the Greek Παλλάς, from the word τριτόνια signifying head.

2. Minerva is by some supposed to have been originally the Egyptian deity worshiped particularly at Sais under the name of Neith or Netha. Various etymologies of the Greek name ΑΘρά have been given; among them is the conjecture which derives it from the name of the Egyptian deity, by inverting the order of the letters; Netha (νήθα), being thus changed, would form αθρα.

§ 41 b. The Greeks ascribed to this goddess the invention of many arts and sciences, which had a great influence on their civilization. She was regarded as inventress of the flute, of embroidery and spinning, the use of the olive, and various instruments of war; in short, of most works indicating superior intelligence or skill. Arachne’s contest with her in working with the needle, and consequent despair and transformation are beautifully described by Ovid.

§ 42. The city of Athens was consecrated to Minerva, and boasted of receiving its name from her. The splendid temple at that place dedicated to her was called Parthenon, in reference to her virgin purity (παρθένος). She had other temples, at Erythere, Tegea, and Sunium, and several at Rome. Her principal festivals among the Greeks were the Panathenaea, the greater and the less, and among the Romans, Quinquatria, on each of which, games and contests were held. The owl was sacred to Minerva, and is often found on her images and on the Athenian coins.

Clarke’s Travels in various countries, &c. Part II. sect. ii. ch. 12.

§ 43. Minerva is usually represented in military armor, with a helmet, and the Αθρις, or her peculiar cuirass bearing on it Medusa’s head, and with a spear and often a shield or buckler in her hand. Her helmet is generally ornamented with the figure of the owl, but presents various forms.

1. In our Plate XI. fig. 6, she appears holding in her left hand an image of Victory, with her right resting on a round shield bearing on it Medusa’s head; her spear leans on her right shoulder; the Αθρις is seen on her breast. In the Sup. Plate 6, she is in a sitting posture, with her spear and buckler; the owl appearing at her feet. In the Sup. Plate 20, the owl appears on one side and a cock on the other; the Αθρις on her breast is here very distinct.

The term Αθρις (κικελή) signifies literally a goat-skin. Homer represents the Αθρις as a part of the armor of Jupiter, whom he distinguishes by the epithet dieloχος; yet he speaks of Minerva as using it (cf. Λ. ii. 447-449. xviii. 204. xx. 400).

2 u. The colossal statue of Minerva, wrought by Phidias, and the Palladium were much celebrated; the former on account of the perfection of its workmanship (cf. P. I. § 107. P. IV. §§ 160, 161, 179); the latter on account of the superstitious confidence placed in it by the Trojans, Greeks, and Romans.

The Palladium was a statue of Pallas, with a spear in one hand and a distaff in the other, about three cubits high. It was said to have fallen from heaven into the citadel of Troy or Ilion before it was completely built, and that the oracle of Apollo being consulted upon this occurrence, answered, that “the city should be safe so long as that image remained within it.” When the Greeks besieged Troy, it was therefore thought of the first consequence to obtain this image. Ulysses and Diomedes succeeded in getting it by stealth (Vir. Αν. ii. 162). It was said to have been afterwards recovered from Diomedes by Ανεας, carried to Italy, and finally lodged in the temple of Vesta.
3 u. Besides the names Minerva, Pallas, and Athena, this goddess was often called Πλατήνα, Ἐρυάη, and Ἐρυάην, Πελώς; she is also termed Μουσία, Φυλοῖς, and very often Πνεύματος or Καίσα.

§ 44. (11) MARS. The god of war and battles was a son of Jupiter and Juno, and educated in Thrace. He was viewed as presiding over rude and fierce war, the origin of which was ascribed to him, while Minerva had the credit of inventing tactics and the proper military art. — Notwithstanding the high idea which Homer gives of the strength and heroism of Mars, he represents him as taken prisoner by Otus and Ephialtes, and wounded by Diomedes; it was, however, by the help of Minerva¹. Besides these occurrences, his amours with Venus and his dispute with Neptune² respecting the son of the latter, Hallirrhotius, who was put to death by Mars, constitute all that is remarkable in his history.

¹ Hom. Il. v. 369, 355. — 2 Apollod. iii. 14.—Pausan. i. 21.

§ 45a. He was most worshiped in Thrace, where probably the whole conception of such a god originated. He had however temples and priests in most of the Grecian cities.

"Mars was never a favorite deity with the Hellenic tribes of Greece, and his worship was comparatively neglected. ... It is not easy to discover the origin of this deity; he seems to have been derived from the Pelasgi, or some other warlike and barbarous tribe, rather than Egypt. He bears a striking resemblance to the northern Odin, and probably was the same deity under another name." Tooke's Pantheon, Lond. ed. 1831.

§ 45b. The Romans regarded him as the father of Romulus, and the founder and protector of their nation. They erected to him many temples, consecrated to him a large public place, the Campus Martius, and a peculiar order of priests, the Sali, who celebrated his festival with music and dancing in solemn processions.

1. It was a special business of these priests to guard the ancilia, or sacred shields, respecting which see P. III. § 215. A very ancient hymn sung in honor of Mars by the Romans is still preserved; see P. IV. § 114. 4.—To Mars was offered the sacrifice called Suovetaurilia; a representation of which, as found in an ancient bas-relief, is given, in our Plate XXIX.

2. Several animals were consecrated to Mars; the horse, for his vigor; the wolf, for his ferocity; the dog, for his vigilance. Magpies and vultures were also offered to him on account of their greediness.

§ 46. The ancient artists have represented Mars in full manly vigor, with a strong but agile body; and an air calm and collected, rather than vehement or passionate. He commonly appears equipped in armor; sometimes naked; sometimes in the attitude of marching, as Mars Gradivus.

1. He is also represented as riding in a chariot drawn by furious horses, covered with armor and brandishing a spear in his right hand; thus he is seen in our Plate XI. fig. 7. Sometimes Bellona, the goddess of war, bearing in her hand a flaming torch, drives the chariot over prostrate warriors; such is the representation given in the Sup. Plate 10. Sometimes he is represented as attended with a horrid retinue; Clamor, Anger, Discord, Fear, Terror, and Fame. In the Sup. Plate 6, he appears as ready for marching; with his plumed helmet, coat of mail, spear, and shield.

2. Bellona, called by the Greeks Εὐωδα, is sometimes said to be the wife, sometimes the sister, and sometimes the daughter of Mars. She had a temple at Rome, and before it was a pillar called Bellika, over which the herald threw a spear when war was proclaimed.

3 u. Mars was called Απερί by the Greeks; other names given to him are Odry sinus, Strymoninus, Enyalus, Thurius, Quirinus, Ultor.

§ 47. (12) VENUS. The ideal of the most perfect female beauty, and the love awakened by it, was in eastern fiction expressed and personified in an imaginary goddess; she was called by the Romans Venus, and by the Greeks Αφροδίτη. According to the common story, she was born from the foam (ἀπόστος) of the sea; in Homer she is presented as a daughter of Jupiter and Dione. After her birth she came first to Cytherea, and thence to Cyprus.—Many of the gods sought her; but Vulcan obtained her as his spouse.

1 u. She, however, loved Mars, Mercury, and Adonis especially, although with unrequited passion; the early death of the latter she bitterly lamented.

Ovid, Metam. x. 500, 717 sq.—Bion, Idyl on the death of Adonis.—See also Theocritus, Idyl xv. which is a beautiful little comedy recognizing the story of Adonis; the scene is laid in Alexandria, at the time of a festival in his honor.
The story respecting Adonis, the young favorite of Venus, is, that being engaged in hunting, of which he was excessively fond, he received a mortal wound from a wild boar. At this Venus was immoderately grieved, and Proserpina restored him to life on condition of his spending six months with Venus and six with herself. It has been explained thus: Adonis, or Adonai, was an oriental title of the sun, signifying Lord; the boar, supposed to have killed him, was the emblem of winter, during which the productive powers of nature being suspended, Venus was said to lament the loss of Adonis until he was restored again to life; whence both the Syrian and Arge women annually mourned his death, and celebrated his renovation. — Adonis is supposed to be the same deity with the Syrian Tanmuoz (cf. Ezekiel viii. 14). — Lucian (De Syria Dea) gives an account of the festival Adonia, held in honor of him at Byblus. Cf. P. III. § 77. 2.

2 u. In her contest with Juno and Minerva, Paris awarded to Venus the prize of beauty. Hence her memorable zeal for the interests of the Trojans.

§ 48. The most places of her worship were Golgi, Paphos, and Amathus, upon the island of Cyprus, which was wholly consecrated to her; Cythera, Cnidos, and Eryx in Sicily; all situated near the sea, and in delightful regions. In Rome she was honored as the pretended mother of Aeneas, the ancestor of the nation, although her worship was first formally introduced from Sicily, in the sixth century after the building of the city.

1. At Hierapolis, in Syria, was a splendid temple in honor of Venus, under the name of Asarte or Astarte, the Ashtaroth of the Holy Scriptures.


2 u. The pigeon or dove, the myrtle, and the rose, were especially sacred to the goddess of love.

3. The swan and the sparrow were also sacred to Venus. Her sacrifices were goats and swine, with libations of wine, milk, and honey.

Some have considered the worship of Venus as derived from corruptions of the traditions respecting the universal deluge; her rising from the sea being a type of the world emerging from the waves of the flood.— Bryant's Mythology.— Hobbes's Myth. Diet.

§ 49. The poets and artists of antiquity endeavored in the description and representation of Venus to embody the fullest and purest idea of female beauty. The most distinguished antique statue of her is the famous Medicean Venus at Florence.

Respecting this statue, see P. IV. § 156. 5.

1. She is represented on coins and gems, and in the descriptions of the poets, in various ways; sometimes she is clothed with a purple mantle glittering with diamonds, her head crowned with myrtle and roses, riding in a chariot made of ivory, finely carved, painted and gilded, and drawn by swans, doves, or swallows. Sometimes she is attended with the Graces and several Cupids. At one time she appears like a young virgin, rising from the sea and riding in a shell; at another, she holds the shell in her hand. In our Plate X. fig. 6, she stands on a wave of the sea, supported by two Tritons, with two attendant Cupids. In the Sup. Plate 6, she stands in a shell, with long tresses, drawing a mantle around her. In the celebrated picture by Apelles (cf. P. IV. § 222), she appears rising from the bosom of the waves and wringing her tresses on her shoulders. In some monuments she holds one hand before her bosom and with the other presses her mantle close about her limbs; Montfaucon gives a figure very similar to this, from a statue formerly in the gallery of Versailles. In the Sup. Plate 7, she is seen in a reclining posture, with Cupid resting his elbow on her lap, while the Graces are adorning her person, and two doves conduct her car on a cloud. In an ancient painting, given in the Sup. Plate 8, she supports in her arms the dying Adonis. In some representations she has golden sandals on her feet, and holds before her a brilliant mirror. The Sicyonians exhibited her with a poppy in one hand and an apple in the other. In Elis she was painted as sitting on a gout and treading on a tortoise.— She usually had a belt or girdle called Cestus, in which all kinds of pleasures are said to be folded.


2 u. Various attributes were given to her, under the different characters of Venus Urania, Marina, Victrix, &c. She was likewise known under the names Erycina, Anadyomenen (ἀναδυόμενη), Paphnia, Idalia.

3. Her names and epithets were exceedingly numerous; as, Cyprus, Καπρίνης, Cytherea, Φιλοθήκη, Ροδοπερά, Ψτιακύρας, Verticordia, Ἑρώς, Ακτολία, Libertina, Saligenita, Ολανδια, &c.

§ 50. The son of this goddess, Ἠρως, Amor, or Cupid, was her common companion, and the god of love, which he was supposed to influence by his arrows. He is represented with a bow and arrows, often with a burning torch in his hand. He was very frequently exhibited on ancient works of art, and in a great variety of forms. Often several Cupids appear in company. — Ἐρως,
Anteros, who is usually considered the god of mutual love, was originally the god that avenge despised love. He is sometimes represented as wrestling with Cupid.

1. The attachment of Cupid to Psyche is the chief incident in his history and forms one of the most beautiful allegories of antiquity.

The allegory is found in Apuleius (cf. P. V. § 471. 2). For expositions, cf. Keightley, p. 118, as cited § 12. 2. (5).—Psyche is usually represented with the wings of a butterfly; as in the statue (Psycbe in terror of Venus) given in our Sup. Plate S.—See also Plate XLVII. fig. 5; cf. P. IV. § 198.

2. Hymenæus was also one of the imaginary companions of Venus. He presided over marriage. He was represented as of fair complexion, crowned with the amaranthus or sweet marjoram. carrying in one hand a torch and in the other a veil of flame color, indicating the blushes of a virgin.

In the Sup. Plate 9, Hymenæus is seen leading by a chain Cupid and Psyche; from an antique sculpture representing their nuptials.

§ 51. (13) Vulcan. In unenlightened periods, the violent agencies of the elements, as well as the appearances of the heavenly luminaries, excited astonishment and were deified. Traces of the worship of fire are found in the earliest times. The Egyptians had their god of fire, from whom the Greeks derived the worship of Πρασσως, called by the Romans Vulcanus or Vulcan. Fable styles him the son of Jupiter and Juno. On account of his deformity his mother thrust him from Olympus; or, according to another story, Jupiter hurled him out, because he attempted to help Juno when fastened by the golden chain. He fell upon the island Lemnos, afterwards his chief residence, and was, according to the later fictions, lamed by his fall.

§ 52. To Vulcan was ascribed the invention of all those arts that are connected with the smelting and working of metals by means of fire, which element was considered as subject to him. His helpers and servants in such works were the Cyclops, sons of Uranus and Gaia, whose residence also was in Lemnos, and of whom there are commonly mentioned three, Brontes, Steropes, and Pyrakmon. These are to be distinguished from the Sicilian Cyclops of a later period.

1. The epithet Cyclopean is applied to certain structures of stone, chiefly walls, in which large masses of rough stone are nicely adjusted and fitted together.

2. Mount Αετως was represented as the workshop of Vulcan; so also Lipara, one of the Αεolian isles, called likewise Vulcainian. Works requiring peculiar art and extraordinary strength, especially when metals were employed as materials, were called by the poets Vulcan's masterpieces. Among these were the palaces of Phæbus, of Mars, and Venus; the golden chain of Juno; the thunderbolts of Jupiter, the crown of Ariadne, and the arms of Achilles, and of Αετως, &c.


3. Vulcan is said to have formed, by request of Jupiter, the first woman; she was called Pandora, because each of the gods gave her some present or accomplishment.

In the Sup. Plate 4, is a composition designed to exhibit the gods assembled to bestow their gifts on the woman.—See Period, Works and Days, v. 94.

§ 53. According to the earlier fictions, Vulcan had for his wife Charis, or Aglaia; and according to the later, Venus, after Minerva had rejected him. Harmonia was his daughter, or the daughter of Mars and Venus. The Giants Caicus and Caeculus were called his sons.—He was worshiped particularly in Lemnos, and the Vulcanian isles. A temple was dedicated to him upon Αετως. At Rome the Vulcanaflia were celebrated in honor of him, and at Athens the Χαλκεια.

1. A calf and a male pig were the principal victims offered in sacrifice to him.—Those who followed arts and employments requiring the use of fire, especially rendered honor and worship to Vulcan. "The lion, who in his roaring seems to dart fire from his mouth, was consecrated to Vulcan; and dogs were set apart to keep his temple."

2. Some of his names are the following: Lemnian, Malciber, Cyclopes (κυκλοπης), Amphigyes (Ἀμφιγείς).

3 Some writers derive the name and story of Vulcan from Tubal-Cain, mentioned by Moses.
§ 54. Vulcan was usually represented as engaged in his work, with hammer and pincers in his hands; sitting more frequently than standing. His lameness is not indicated in any existing monuments, although it was in some ancient statues.

1. Cicero, speaking of one of these statues, says (De Nat. Deor. i. 30), "We admire that Vulcan of Athens, made by Alcamenes; he is standing, clothed, and appears lame without any deformity."—Some of the common representations of this god are seen in our Plate X. fig. 4, and Sup. Plate 6.

2. "That by Vulcan is understood fire, the name itself discovers, if we believe Varro, who says that the word Vulcanaus is derived from the force and violence of fire (Vulcanus, quasi Vulca- nus, quod ignis per aerem solitat, vel aviac violentia ignis); and therefore he is painted with a blue hat, a symbol of the celestial or elementary fire." (Tucke.)—"Vulcan was represented covered with sweat, blowing with his nervous arms the fires of his forges. His breast was hairy, and his forehead blackened with smoke. Some represented him lame and deformed, holding a hammer in the air ready to strike; while with the other hand he turns with pincers a thunderbolt on his anvil (ακρυών). He appears on some monuments with a long beard, disheveled hair, half naked, and a small round cap on his head, with hammer and pincers in his hand." (Lemp.)—The medals of Lemnos usually bear a representation of Vulcan, with the legend Æs Vulcana.

3. The representations of Vulcan show that the anvil of ancient times was formed like the modern. It was placed on a large block of wood (δέξαμενός); cf. Hom. Od. viii. 274. Verg. Aen. vii. 620.—In early times, it was made of bronze, as were also the hammer and pincers; cf. Hom. Od. iii. 433.—Smith's Dict. Ant. p. 512.

§ 55. (14) MERCURY. The Greeks borrowed the worship of this god from the Egyptians, whose Hermes Trismegistus is so celebrated in their early history. According to the Greek and Roman fables, Ægypτis, Mercurius or Mercury, was the son of Jupiter and Maia. Maia was a daughter of Atlas, found by Jupiter in the cave Cyllene in Arcadia, and afterwards with her six sisters placed by him among the stars, thus forming the constellation named Pleiades from their mother Pleione.

The principal characteristics of Mercury were cunning and dexterity, which he exhibited even in his childhood, and not always in the most praiseworthy manner. This appears from the tricks related of him, and from the circumstance, that he was considered as the god not only of mercature, but also of theft; although the latter, in early times was not viewed so much as a crime, as an evidence of power and adroitness. Mercury stole the cattle of Admetus guarded by Apollo, Apollo's arrows, the girdle of Venus, the pincers of Vul- can, &c.

1 u. By his flute the guardian of Io, even the hundred-eyed Argus, was lulled to sleep. (Ov. Metam. i. 668.)—The principal means of his success in his feats was his eloquence; this art was ascribed to him in a high degree. He invented also the lyre, attaching strings to the shell of the tortoise, and presented it to Apollo. In return Apollo gave him the celebrated wand (caduceus), the origin of which is variously stated; its efficacy was potent in calming the passions and soothing contention. Mercury carried this rod as the messenger of the gods, and employed it to awaken dreams, and to conduct the shades of the dead to the lower world; for he was called to offices and labors in that world, as well as on earth and in Olympus.

2. The caduceus was a rod with wings at one end, and entwined by two serpents in the form of equal semicircles. Originally it was nothing more than a rod adorned with green leaves, and with a skillfully tied knot as the symbol of traffic. In a later age these decorations were changed by the poets into serpents and wings. Various interpretations of the meaning of it have been given. Prudence is generally supposed to be represented by the two serpents, and the wings are the symbol of diligence; both necessary in the pursuit of business and commerce, which Mercury patronized."—On the mythological character of Mercury, Class. Journal, xvi. 224.—Bittelger's Amalthea, i. 104.—Bittelger's Vasengem, ii. 97.

§ 56a. Mercury is usually represented as a slender youth, holding his wand, almost always in motion, either flying or rapidly marching, wearing a winged hat (petasus), and winged sandals (talaria). Sometimes he holds a purse in his hand, as the god of commerce; sometimes a tortoise appears by him in reference to his invention of the lyre. The cock was sacred to him, and appears sometimes as an attribute in the images of Mercury.

1. In our Plate XI. fig. 2, we have a common representation of Mercury flying; and another similar, in the Sup. Plate 2.—In the Sup. Plate 7, he is seen attending on Jupiter and Juno.—In our Plate XVIII. fig. 4, and in the Sup. Plate 14 [illustrations
named *Door of Hell* and *Charon*, he appears in his office of conductor of the shades of the dead. Cf. § 32 a. 1.

2 u. The monuments called *Hermæ* (see P. IV. § 164) were originally statues of Mercury. They had their origin when art was in a very imperfect state, but were afterwards retained, and were used to represent other gods and memorable men.

§ 56 b. The worship of Mercury was very common among Egyptians, Greeks, and Romans, and many temples were consecrated to him. At Rome there was a particular festival (*festum Mercatorum*) held for the expiation of merchants, in honor of Mercury.

1. At this festival, held in the middle of the day, the votaries sacrificed to him a sow or a calf, and offered especially the tongues of animals, and sprinkling themselves with water, prayed to him to forgive all their artful measures or falsehoods in pursuit of gain.

2 u. The more common epithets applied to Mercury are *Cylenius*, *Atlantades*, *Alex*, *Agoræus* (*Agyrous*), *Codicer*.

3. Other common epithets are *Áργισθενει, δικτωρ, κληναρ*; he is also termed *διλοκτησ, καφτ, κρηδων*, as presiding over wealth; *τρικάλων*, because his statues were placed where three ways met.

§ 57. (15) *Bacchus*. The Greeks and the Romans worshiped the inventor and god of wine, under the name of *Bacchus*, *Báx205*; the former also called him *Διόνυσος*. In the fictions of both, he was the son of Jupiter and *Sele*, a daughter of Cadmus. In answer to her request, Jupiter appeared to her in his full majesty and divinity, the fiery splendor of which caused her death.1 Jupiter saved alive the infant Bacchus not yet born, and carried him in his own thigh until the proper time of his birth. Hence, according to some etymologists, the poets called him *δισεπιβασιλευς*, as having been twice born; a name which was afterwards given to the irregular hymns2 sung at his festivals.


§ 58. The ancients ascribed to Bacchus manifold offices, and related a multitude of achievements as performed by him. Especially was he celebrated for his advancement of morals, legislation, and commerce; for the culture of the vine and the rearing of bees; and for his military expeditions and success, particularly in India. He was universally worshiped as a god, and a miracle-worker, except in Scythia.

1 u. The power ascribed to him is illustrated in the story respecting Midas, king of Phrygia, who restored to Bacchus his nurse and preceptor Silenus, and received as a compensation the fatal attribute of turning into gold1 every thing he touched.—Some of the remarkable incidents of his story are, changing the Tyrrhenian sailors into dolphins2; his residence upon the island Naxos, where he found Ariadne, forsaken by Theseus, and espoused her; but likewise forsook her, and after her death placed her crown among the stars3; his descent to Hades in order to convey his mother Semele back to Olympus, where she was deified under the name of Thyone.


2. Bacchus is also said to have traveled into India with an army composed of men and women. The achievements of different personages are doubtless ascribed to him. Diodorus Siculus says that there were three who bore this name. Cicero says there were five.

3 u. He is called by various names; *Lýmus*, *Thyoneus*, *Evan*, *Nyectelius*, *Bassareus*, *Thriambus*, *Thrysiger* (cf. *Ov.* Met. iv. 11), *Liber*, *Bimuter*, &c.

§ 59. The worship of Bacchus, originating very early in the East, probably in India, was among the earliest and most general practiced in the Grecian or Roman territories. Pentheus and Lycurgus, who refused to participate in it, were punished with death; and the daughters of Minyas and Orchomenos, for the same reason, were changed into bats. Thebes, Nysa, Mount Citharon, Naxos, and Alea in Arcadia, were renowned for their festivals in honor of Bacchus. —The vine and ivy and the panther were especially sacred to him. Goats were usually offered in sacrifice to him, because they are particularly injurious to the vine.

1. The *Oscophoria*, *Epilania*, *Apaturia*, *Ambrosia*, and *Ascolia*, are named as festivals of this god.

2 u. The most eminent of his festivals were the *Trieterica* and the *Dionysia* (see P. III. § 77. 3), in which his military enterprises were commemorated. These celebrations at length became wild and licentious orgies, and were finally on that account abolished (cf. *Liv.* xxxix. 8, 88.) in Rome by the senate, in the year of the city 568.
GREEK AND ROMAN MYTHOLOGY.


3. In several points the story and worship of Bacchus resemble those of the Egyptian Osiris. There is also a thought to be a strong resemblance between Bacchus and the Scken of India (cf. Rhod. Asiat. c. 15).—Sir Wm. Jones (as cited § 55, 4), contends that Bacchus and the Hindoo Rama, to be the same. "The first poet of the Hindoos," says he, "was the great Valmiki, and his Ramayana is an epic poem on the same subject, which, in unity of action, magnificence of imagery, and elegance of style, far surpasses the learned and elaborate work of Nannus entitled Dionysiacs (cf. P. V. § 75), half of which, or twenty-four books, I perused with great eagerness when I was very young, and should have traveled to the conclusion of it, if other pursuits had not engaged me. I shall never have leisure to compare the Dionysiacka with the Ramayana, but am confident that an accurate comparison of the two poems would prove Dionysiac and Rama to have been the same person."


4. It is worthy of remark, that the abominations of the Dionysiac festivals are to this day practiced at the temple of Juggernaut in Hindostan. This god has two annual festivals. At the one called the car-festival, his image, "a block of wood, having a frightful visage painted black, with a distended mouth of a bloody color," is brought out of the temple in gory array and placed on a prodigious car rising high like a tower, which rests on low wheels and is drawn by the crowd of votaries, attended with flags and banners, amid the sound of musical instruments and the shouts of an immense multitude of pilgrims assembled from various and distant regions. In our Plate XIII, a. is a representation of this ceremony; the horses, which appear attached to the car, are wooden. The car is covered with indecent figures painted all over it. At intervals the car is stopped, and the priests and boys connected with the temple render worship by obscene songs and lascivious actions to please the god, as they say, and cause him to move. — See Ward, View of the Religion, loc. of the Hindoos.

§ 60. The ancient representations of Bacchus are much more dignified than those with which the later artists were accustomed to degrade him. By the poets and artists of antiquity he was exhibited as a handsome agreeable boy, just on the border of youth, with a form more resembling a female, than that of Mercury or Apollo, and with a joyful look. Of no other god have we a greater number or variety of representations, in statues, bas-reliefs, and gems, than of Bacchus with his train, Silenus, the Fauns and Satyrs, and Bacchanals.

1. Among the various representations of this god, we sometimes find him with swollen cheeks, and a bloated body. He is crowned with ivy and vine leaves, having in his hand a thyrsus, an iron-headed javelin, encircled with ivy or vine leaves; as in our Plate X. fig. 8, where he appears also as a handsome youth, holding a wine-cup in one hand, and a thyrsus by a panther. In the Sup. Plate 15, he is a youth holding the thyrsus and leaning upon a column, with a tiger at his feet. Sometimes he appears an infant, holding a thyrsus and cluster of grapes with a horn. Sometimes he is on the shoulders of Pan, or in the arms of Silenus. On the celebrated gem (cf. P. IV. § 211) which is given in our Plate XLVIII., he appears a bloated young man, borne by Satyrs and also attended by Cupids and Bacchanals. Sometimes he is in a chariot, drawn by tigers, leopards, or panthers, surrounded by his retinue of Satyrs and Bacchanals, and followed by old Silenus on an ass.

For various other representations, see Montfaucon, Antiq. Expl. vol. i. Plates 142-167.

2. In our Plate XLVIII. we have also a representation of Silenus, as given from an antiuque by Montfaucon; recumbent on the side of a panther, with one hand resting on a skin full of wine, and the other on an inverted goblet. — An image of Silenus is mentioned by Pliny (Hist. Nat. xxxvi. § 5), as existing in the marble quarry of Paros, said to be the work of nature. There is now in the same quarry a curious bas-relief, of which the image of Silenus forms a part. Dr. Chantrey considered this image to have been a luxus naturae, and the other pieces now in the bas-relief to have been added to it by sculpture. "It represents a festival of Silenus. The demigod is figured in the upper part of it as a corpulent drunkard, with ass's ears, accompanied by laughing satyrs and dancing girls. A female figure is represented sitting with a fox sleeping in her lap. A warrior is also introduced, wearing a Phrygian bonnet (see Plate XXII. fig. w and e). There are twenty-nine figures; and below is this inscription: ΑΔΑΜΑΞ ΩΡΤΥΣ ΝΥΜΦΑΙ."§ 61. (16) CERES. However useful the planting of the vine might be, agriculture in general was much more so, and formed one of the earliest and most common pursuits of men. The observation of its importance and of the productivity of nature occasioned the conception of a particular divinity, to whom its discovery and improvement were ascribed. The usual name for this divinity was Δευτερη among the Greeks, and Ceres with the Romans. She was considered as one of the most ancient goddesses, and was called a daughter of Saturn and sister of Jupiter. Her native place was Emna, situated in a fertile region of Sicily.

In this country she is said to have first taught men to cultivate grain, and to instruct them in all the labors pertaining to it. To her is ascribed also the establishing of laws, and the regulation of civil society. Afterwards she imparted her favors to other lands, and the people of Attica particularly boasted of her protection, and her instruction in agriculture and the use of the plough. She associated Triptolemus with her as a companion in her travels, and sent
him over the earth, to teach husbandry, and thereby raised him to the rank of a god.


§ 62. The seizure and abduction of her daughter Proserpine by Pluto has been already mentioned (§ 32 u). Ceres sought for her with a burning torch everywhere, and thus diffused universally a knowledge of agriculture and good morals. She at length discovered that Pluto had borne her to his realms, supplicated Jupiter for her deliverance, and received a favorable answer, on condition that Proserpine had tasted of no fruit of the infernal world. But she had just tasted of the pomegranate, and therefore received her freedom and liberty to return to this world only for half the year.


1 u. To the history of Ceres belong also the following mythical circumstances; her changing herself into a horse and into one of the Furies, to escape the pursuit of Neptune; her transformation of Lyneus into a lynx on account of his perfidy; and her punishment of Erysichthon, who had violated a grove sacred to her, by afflicting him with insatiable hunger, so that he devoured at last his own limbs.


2 u. Ceres bore several names and epithets, as Δηλος, Θεομοφόρας, Στρω; and Eleusinia, Εριννυς, &c.

3. The name Δημήτρης is by some derived from δή for γά and μητήρ, signifying mother-earth.


§ 63. One of the most celebrated festivals of this goddess was the Θεσμοφορία, which was maintained in many Grecian cities, especially in Athens, in honor of her as having taught the use of laws. Still more celebrated, however, were the Eleusinian Mysteries, which were likewise sacred to Ceres, and which were of two sorts, the greater and the less, the latter held annually, the former only every fifth year. Besides these, the Greeks and Romans honored her with several festivals before and after harvests, e. g. the Προςφορία, and the Αλεξα, the Cerealia and the Ambarvalia.


On the Themnophilus, see Duthuir, as cited P. V. § 65. 3.—On the Ambarvalia, cf. P. Ill. § 219.

1. Among the ceremonies in her worship were the sacrificing of a pregnant sow, and the burning of a fox (vulpium combustio). "A fox was burnt to death at her sacred rites, with torches tied round it; because a fox was not round with stubble and hay set on fire, lest it go let by a boy, once burnt the growing corn of the people of Carseaoli, a town of the Άρθει, as the foxes of Samson did the standing corn of the Philistines."


2. The ruins of the famous temple of Ceres at Eleusis, where the Mysteries were celebrated, were conspicuous when Dr. Clarke visited the spot. He found also a fragment of a colossal statue of the goddess among the mouldering vestiges of her once splendid sanctuary. With great exertion that traveler procured the removal of the statue, in order to its being transported to England.


§ 64. The symbolical accompaniments to the image of Ceres are ears of corn, and the poppy, her usual ornament. She is often exhibited with a torch in her hand, to signify her search after Proserpine.

In some representations she appears a tall and majestic lady with a garland on her head composed of ears of corn, a lighted torch in one hand, and a cluster of poppies and ears of corn in the other. Thus she appears in our Plate XI. fig. 5, and in the Sup. Plate 15. She also appears as a country woman mounted upon the back of an ox, carrying a basket and a hoe. Sometimes she was represented as in a chariot drawn by winged dragons. Her associate Triptolemus also appears occupying her chariot (Ov. Met. v. 646).

§ 65. (17) VESTA. The ideas conceived in the Greek and Roman fables respecting the earth as a person and goddess were exceedingly numerous and various. Besides Gaia, Tithæa or Tellus, who represented the earth taken in a general sense they imagined Cybele to denote the earth as inhabited and cultivated:
Ceres more particularly signified the fertility of the soil; and the name of 
*Vesta* or 'Extia was employed to represent the earth as warmed by internal 
heat. The latter goddess also represented civil union and domestic happiness, 
being supposed to preside over the household hearth. She was called 
the daughter of Saturn and Rhea, and said to have first taught men the use of fire.

1 u. Jupiter guaranteed her vow of perpetual celibacy (Ov. Fast. iv. 249), and 
granted to her the first oblations in all sacrifices.

2. She is sometimes termed Vesta the younger, to distinguish her from Cybele (§19), 
who is also called Vesta the elder. Vesta the younger is the same with *Ignis* or fire.

§ 66. The establishment of family habitations was ascribed to Vesta, and for 
this, altars were usually erected to her in the interior or front of all houses. 
The same was done in the buildings termed *Pulcher Vesta*, which were usually 
found in the Greek cities near their center; that at Athens (P. I. § 115) was 
the most famous. More rarely were temples raised for her. In her temple at 
Rome the celebrated Palladium was supposed to be kept.

The temple of Vesta erected by Numa at Rome was round, and without any image 

§ 67 a. She was represented in a long robe, wearing a veil, bearing in her 
hand a lamp, or sacrificial vase. It is, however, more frequently a *priestess of Vesta* 
that is thus represented.

"In Plate XI. fig. 10, from a medal given by Montfaucon, we have such a representation. In 
the Sup. Plate 2, Vesta is seen as represented in a beautiful statue mentioned by Montfaucon 
(Vol. I. p. 64).—Vesta is sometimes exhibited holding in one hand a javelin or a Palladium; 
sometimes also with a drum in one hand and an image of Victory in the other.

§ 67 u. Her priestesses among the Greeks were widows. But those among the 
Romans under the name of *Vestales*, the vestal virgins, were much more celebrated; 
the mother of Romulus having belonged to the order, although their first regular institution 
is ascribed to Numa. (Cf. P. III. § 218.) Their principal duty was to watch and keep 
avive the sacred fire of Vesta, and guard the Palladium (cf. § 43). Their rigid seclusion was 
rewarded by various privileges, and a peculiar sacredness was attached to their persons.

1. The extinction of the fire of Vesta was supposed to forebode sudden and terrible disasters, 
and if it ever happened, all business was at once interrupted until expiration had been made 
with great ceremony. Negligence on the part of the virgins was severely punished. The fire 
was every year renewed or replaced, on the Calends of March, by fire produced from the rays of the 
sun.

2. In our Plate XXVIII. is a representation of a priestess of Vesta, holding a pan of fire. In 
the same Plate is seen a Vestal holding the *cribrum* or sieve; from a statue in honor of the Vesti 
Tuccia, who is said to have vindicated her innocence by bringing water in a sieve from the 

anciens rallumeroient le feu sacré, in the Mem. Acad. Int. xxxv. p. 305.


§ 68. The divinities included in the class, which are here denominated *Inferior gods*, 
are *Caelus* or *O mene; Sol or Ilia; Luna or Selene; Aurora or Eos; Nox or Ne; 
Iris, *Teris; Eolus or Aiolos; Pan, Pse; Latona or Lat; Themis or Thumes; Eoscula-
pius or Aelone; Pluto or Mouros; Fortuna or Virtus; and Fama or Fame;* which 
were all common to the Greeks and Romans. But to this class are also to be referred 
several divinities, which were peculiar to the Greeks as distinguished from the Romans; 
and also several, which were peculiar to the Romans as distinguished from the Greeks

§ 69. (1) *Caelus*. Although this god was considered as one of the most 
ancient and the father of Saturn, yet not much importance was attached to his 
worship either among the Greeks or Romans. His wife was the goddess of the 
earth, Tithée or Gaia; their offspring were the *Titians*, the *Cyclops*, and the *Cen-
timani*. Through fear that these sons would deprive him of his kingdom, he 
p后的部分有些模糊不清，而且语法和句法上有些问题，无法准确理解。
of early nations. According to the account of Diodorus, Uranus would seem to have been a king of the Atlantides, the founder of their civilization, and the author of many useful inventions. Among other things he was a diligent observer of the heavenly bodies, and became able to announce beforehand many of their changes. Admiration of such knowledge might lead to his deification. Perhaps it might occasion the use of his name (\'O\'pav\') to signify the heavens. The idea, however, of a deity thus called, appears to have been very ancient.

1 See Dial. Sic. iii. 56, v. 44.—2 The Atlantides were a people of Africa, living near Mt. Atlas.

§ 71. (2) Sol. Although the Greeks and Romans worshiped Apollo as the god and dispenser of light, and in view of this attribute named him Phæbus, yet they conceived another distinct divinity, distinguished from Apollo especially in the earlier fables, under the literal name applied to designate the sun, viz. Sol or \'H\'aia. These words, therefore, were employed to express not only the actual body in the heavens, but also a supposed being having a separate and personal existence. In the Homeric Hymn addressed to Helius, he is called the son of Hyperion and Euryphaëssa. Eos and Selene are called his sisters. Many circumstances, which are mentioned as pertaining to him, are also related of Phæbus or Apollo, when considered as the god of the sun.

See Ovid, Metamorph. ii.

§ 72 a. The early prevalence of Sun-worship, which was one of the first and most natural forms of idolatry, renders it probable, that the worship of this god was early introduced into Greece. Many temples were consecrated to Helius. The island Rhodes in particular was sacred to him, where was erected his celebrated colossal statue. Among the Romans his worship was organized with special solemnities by Hellogabalus, who had been a priest of the same god in Syria, and afterwards erected a temple to his honor at Rome.

Of his splendid temple at Heliopolis or Baalbec in Syria, said to have been erected by Antoninus Pius, interesting remains still exist. C F. P. I. 6 3. 6 6.

§ 72 b. Sol or Helius is represented usually in a juvenile form, entirely clothed, and having his head surrounded with rays, and attended by the Horse, and the Seasons. He is sometimes riding in a chariot drawn by four horses, which bear distinct names.

1. Helius is represented on coins of the Rhodians by the head of a young man crowned with rays; a specimen is seen in our Plate XIV. fig. 1. —A view of the colossal statue of Helius erected at Rhodes is given in Plate VI. This was reckoned among the seven wonders.

2. The seven wonders of the world were, 1. The statue of the Sun at Rhodes, 70 cubits high, placed across the harbor so that a large vessel could sail between its legs; 2. The Mænæleon, or sepulchre of Mænæclus, king of Caria, built of marble, above 400 feet in compass, surrounded with 36 beautiful columns (P. III. 6 157); 3. The statue of Jupiter in Olympia by Phidias (c F. P. IV. 6 170); 4. The temple of Diana at Ephesus, with 127 pillars, 60 feet in height, with a splendid image of the goddess; 5. The walls of Babylon built by Semiramis, 50 or 50 feet wide, and 60 miles in circuit (Rollin's Anc. Hist. bk. iii. ch. 1); 6. The pyramids of Egypt; 7. The palace of Cyrus.

§ 73. (3) Luna. She was the daughter of Hyperion and Theia, and was called Σαλαρια by the Greeks, being distinct in name, descent, and story from Diana or Αρεταμις, who was, however, taken as goddess of the moon. To Luna was ascribed great influence in relation to the birth of men. Pandia was said to be a daughter of Luna and Jupiter or Saturn. In common with her brother Helius, Luna seems to have been especially worshiped by the Atlantides.

4 Cf. Homer, Hymn to Luna.

1 a Both the Greeks and Romans consecrated appropriate temples to her, although the worship of Diana as the goddess of the moon was much more prevalent among them. She was represented like Diana in this character, as a goddess riding in a chariot through the skies, with the stars as her attendants.

2. She is represented on coins by the bust of a fair young woman with a crescent on her head; as seen in Plate XIV. fig. 3.

§ 74. (4) Aurora. A sister of Luna, of the same parents, was the goddess of the morning or day-dawn; styled by the Greeks Εαρτα or Ηερα; by the Romans Aurora. By others she is said to have been the daughter of the giant Pallas, and therefore called Pallantias. Orion and Tithonus were her principal lovers, and Lucifer and Memnon her most distinguished sons. The latter
is memorable for the honors paid to him in Egypt, and for his famous vocal statue at Thebes.

1. The statue of Memnon is supposed to be one of those existing at the present day among the ruins of ancient Thebes, near the place now called Meditei Abou. A part of the body of it is said to be now in the British Museum. It is called by the Arabians Salamat, the statue which bids a good morning, a name evidently originating in a belief of the ancient and common tradition; which was, that this statue uttered sounds at the rising of the sun, when it shone upon it. The statue is covered with inscriptions by persons declaring that they had heard its voice at the rising of the sun. Mr. Wilkinson states, from experiment actually made by himself, that if a person in the instant of this colossal, which is in a sitting posture, give it a blow with a hammer, it will cause a sound to a person standing at its foot as if from an instrument of brass.


2 u. Cephalus was insensible to the love of Aurora towards him, although she seized and bore him away from his beloved Procris, whom, after his return to her, he had the misfortune to kill through an accident occasioned by her jealousy.—The early death of a youth was frequently called in poetic language, a seizure or theft by Aurora (Hμηπα οργαζθη). On the story of Cephalus, see Ovid, Metam. vii. 261, 723.

§ 75. This goddess was considered as the harbinger of the sun and of the day, and was sometimes called by the literal name of the latter among the Greeks, 'Ημηπα. By the poets she is represented as a beautiful young woman, whose chariot was drawn by white or light red horses, and who opened the portals of the Sun with rosy fingers. Homer designates her by the epithet Ροδοδάκτυλος.

She is described as rising from the ocean in a saffron robe (κροκοκίθης), in a rose-colored chariot, and scattering the dew upon the flowers. She was called the mother of the stars and of the winds.

In the Sup. Plate 10, she is beautifully represented as driving in her chariot, accompanied by the Hours, and a flying Cupid with a torch in his hand.

§ 76. (5) Νοξ. The night was personified in ancient fable and placed among the divinities as a daughter of Chaos. On account of this early origin she is called, in the Orphic Hymns, the mother of gods and men. Generally, however, she is an allegorical rather than a mythological personage; and in such a sense, sleep, death, dreams, the furies, &c. are called her children.

1 t. A black cock was the offering commonly presented to her. A black sheep was also offered to her as mother of the Furies.

2 u. According to the descriptions of poets, and in some representations by art, she is exhibited as enveloped in a long dark robe, with her head covered with a veil spangled with stars. Sometimes she has black wings, or is drawn in a chariot by two horses with a retinue of stars.

3. Pausanias describes a statue of Nox, holding in her right hand a white child, and a black child in her left, representing sleep and death; thus she appears in our Plate XXXVI. She has also been described as a woman with her face veiled in black, crowned with poppies, and in a chariot drawn by owls and bats. In fig. 2 of Plate XIV., drawn from an ancient engraved gem, she holds a veil over her head, and three stars appear above it. In Plate XLI. she makes a more splendid appearance with a large spangled veil, and a torch inverted; thus she is painted in an ancient illuminated manuscript.

§ 77. (6) Ιρις. By the name of Ιρις was designated among the Greeks the rainbow, as personified and imagined a goddess. Her father was said to be Thaumas, and her mother Electra, one of the daughters of Oceanus. Her residence was near the throne of Juno, whose commands she bore as messenger to the rest of the gods and to mortals. Sometimes, but rarely, she was Jupiter's messenger, and was employed even by other deities.

1. Being the messenger of Juno, she was not unfrequently sent on errands of stru and discord; whence some have thought her name derived from ιρις, stroke. Others derive it from ιρη, to speak or declare.

2 u. She had also sometimes in reference to dying females an office, which was usually assigned to Proserpine, to cut off their hair, and thereby effect their dissolution. Virg. Æn. iv. 693, 704. 'The rainbow was the path by which she descended from Olympus and returned thither.'

3. She is represented with wings having the various colors of the rainbow, and often appears sitting behind Juno as waiting to execute her commands. In the Sup. Plate
20, she appears descending on a cloud. In the Sup. Plate 7, she is seen with Mercury and Hebe, attending on Jupiter and Juno.

§ 78. (7) Αἰολος. Under the name of Αἰολός both Greeks and Romans worshiped a god and ruler of winds and storms. He was called the son of Jupiter, sometimes of Neptune, and by others, of Hippotes, an ancient lord of the Lipari Isles. From Jupiter he received his authority over the winds, which had previously been formed into mythical persons, and were known by the names Zephyrus, Boreas, Notus, and Eurus, and were afterwards considered the servants of Αἰολός.

1 v. He held them imprisoned in a cave of an island in the Mediterranean sea, and let them loose only to further his own designs or those of others, in awakening storms, hurricanes and floods. (Cf. Hom. Odys. x. 1.—Virg. Æn. i. 52.) He is usually described by the poets as virtuous, upright, and friendly to strangers.

2. The name Αἰολός is thought to have come from αἰων, changeable. The island where Αἰολός is said to have reigned was Strongylė (Στρογγύλη), so called on account of its round figure, the modern Stromboli.

See Hygin, Exerc. ad Æn. i. 51.—Cf. Pliny, N. H. iii. 8.

3. In the Sup. Plate 19, are two engravings marked as representations of Αἰολός. In one, a vigorous man supporting himself in the air by wings is blowing into a shell trumpet like a Triton, while his short mantle is waving in the wind; this is from a bas-relief on an altar, found near Nettuno in Italy, with the inscription Ara Vestorum; and it probably is merely the representation of one of the winds. Perhaps Eurus; cf. § 106. In the other, we have a fragment of a square stone, which originally contained in bas-relief a representation of the circle of the Zodiæ with its twelve signs, which were sculptured within the circle; on the outer edge of the circle appear the busts of Jupiter, Diana, Mercury, and Venus; in the corner is the bust of a man with wings on the forehead, blowing with inflated cheeks, which probably represents one of the four principal winds, the other corners of the piece having had each a wind represented in it.

See Montfaucon, Antq. Expl. vol. i. plate cxxiv.

§ 79. (8) Πάν. One of the most singular of the inferior gods, was Πάν, whose worship was universally regarded. He was the god of shepherds and herdsmen, of groves and fields, and whatever pertained to rural affairs. His worship was probably derived from the Egyptians. He was said to be the son of Mercury and Dryope; but his genealogy was variously stated. His favorite residence was in the woods and mountains of Arcadia. From his love to Syrinx, who was changed into a reed 1, he formed his shepherd-pipe out of seven reeds, and called it by her name. His pride in this invention led him into his unlucky contest with Apollo 2. He also invented a war-trumpet, whose sound was terrific to the foe; a circumstance which gave rise to the phrase, panic fear or terror (πανικὸν δέημα).

1 On Metam. i. 832.—2 ib. x. 145.—3 Pausan. Phoc. c. 23.

§ 80. Pan was originally, among the Egyptians, worshiped in the form of a goat, and under the name of Mendes 1. In Greece, Arcadia was especially sacred to him, and here he is said to have given oracles on Mount Lyceus. His festivals, called Αἰκαία by the Greeks, were introduced by Evander among the Romans, and by them called Lupercalia 2. Goats, honey, and milk were the usual offerings to Pan.

1 Herod. ii. 46.—2 On Fast. ii. 31, 327.

1 v. His Greek name Πάν, signifying the whole or all, had reference to the circumstance that he was considered the god of all the natural world; or, according to others, it was derived from πάνω (to feed), and referred to his patronage of shepherds and their flocks. The Romans called him likewise Inus, Lupercus, Menalus, and Lyceus.

2. "The figure of Pan (cf. Sil. Ital. xii. 329) is a rude symbol of the universe, and he appears to have been originally a personification of the Anima Mundi, or terrestrial soul, by which some ancient nations believed that the entire universe was directed."—This god does not appear in the poems of Homer or Hesiod.

3 v. His image was generally human only in part, having commonly the form of a satyr, with ears sharp-pointed and standing erect, with short horns, a flat nose, a body covered with hair or spotted, and the feet and legs of a goat.

4. Such is his image in Plate XIV. fig. 4, and in Sup. Plate 15; in both of which he has in one hand a crooked staff and in the other a pipe of reeds, and an amphora lies beside him. In some representations, his head was crowned with pine, which was sacred to him.

§ 8. (9) Λατόνα. She was called Αἰσχύλος by the Greeks, and held a distinguished place as mother of Apollo and Diana, and on this account was often ranked among the superior deities. She was daughter of Ζεύς or Polus and
Phœbe, and one of the objects of Jupiter's love. The jealousy and anger of Juno was excited against her, and she adjured the goddess of earth to allow Latona no place to bring forth her offspring. Neptune, however, granted the island Delos for the purpose. But here she found no sure asylum, and fled to Lycia, where she was hindered from quenching her thirst at a lake by some peasants. These offenders were in return changed into frogs.—Still more severe was her vengeance in the case of Niobe, a daughter of Tantalus and wife of Amphion king of Thebes. Niobe slighted the divinity of Latona, and the latter engaged both her children, Apollo and Diana, to avenge her; they, by their arrows, slew the seven sons and seven daughters of Niobe, who by grief was changed into stone.

1 Co. Metam. vi. 335.—2 Co. Met. xi. 321. See also § 38.

§ 82. This goddess was honored particularly in Lycia, on the island Delos, at Athens, and in many of the Grecian cities. In Crete a festival was sacred to her, called †Eξδήμα.

1 u. Latona is sometimes spoken of as the goddess of night; and it is possible that her name originated in this idea, derived from λήμα, to be concealed, as nature was buried in profound darkness before the birth of the Sun and Moon or Apollo and Diana.

2. She is usually represented as a large and comely woman with a black veil, so painted, or in engraved gems expressed by a dark-colored veil in the stone.

§ 83. (10) Themis. The goddess of justice (Θέωτις) was one of the most celebrated of the Titanides, or daughters of Uranus and Titania. To her is ascribed the first uttering of oracles, and also the first introduction of sacrifices into Greece. She had by Jupiter three daughters, Δίκη, Ἐνομία, and Ἐσπήρ, which were commonly called the Ἑρώτες (‘Ωραί), who are represented by the poets in various lights, but particularly as goddesses presiding over the division and distribution of time (§ 105). Astraea also was by some called a daughter of Themis.

1 u. Astraea was likewise a goddess of justice, or rather of property; and, according to Ovid's account (Met. i. 149), was the last of the divinities to quit the earth. She was placed among the constellations of the Zodiac under the name of Virgo, anciently called Erigone.

2. Astraea, who according to some was the daughter of Titan and Aurora, was represented (cf. Ant. Gall. Not. Att. xiv. 4) as a virgin with a stern countenance, holding in one hand a pair of balances, and in the other a sword or scepter or a long rod or spear; thus she appears in the Sup. Plate 15, drawn from an engraved gem.

3 u. There was still another goddess, Nemesis, Νήμεσις, who was supposed to judge respecting moral actions, and to exercise vengeance towards unrighteousness. She was called Adrastia sometimes, from the circumstance that Adrastus first erected a temple to her, and also Rhamnusia from having a temple at Rhamnus in the territory of Attica.

4. At her temple in Rhamnus was a large and beautiful statue, ranked among the best works of Phidias—In Plate XXXVI. are two representations of Nemesis, from ancient gems; in each the wheel appears at her feet; in one she has wings, and holds in one hand a branch with a ribin attached; in the other representation she holds a rod or scepter.

See Herder's Zerstörten Blättern, Samml. 2. p. 213.

§ 84. (11) Æsculapius. In proportion as men in the early ages were ignorant of the efficacy and use of remedies for disease, there was the greater admiration of those who were distinguished in the art of healing, and the greater readiness to deify them. Hence the deification of Æsculapius, who was viewed as the god of Medicine, and said to be the son of Apollo and the nymph Coronis.

Hygeia, the goddess of health, was called his daughter, and two celebrated physicians belonging to the age of the Trojan war, Machaon and Podalirius, were called his sons, and honored like him after their death. Æsculapius was killed with a thunderbolt by Jupiter, at the request of Pluto. His most celebrated grove and temple was at Epidaurus, where he was worshiped under the form of a serpent.

1 Co. Metam. ii. 591.—2 Co. Met. xx. 622.

1. The ruins of the temple at Epidaurus are still visible at the place now called Jero, pronounced Yero, a corruption perhaps of Ἰερόν (sacraedes). There were at this ancient seat of the god of health medical springs and wells, which may yet be traced.

2 u. The serpent was usually attached as a symbol to the image of this god, either free or wound about a staff, expressing the idea of health, or prudence and foresight.
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3. In Plate XIV. fig. 6, *Asclepius* holds in one hand a round vase or patra, from which a serpent is eating. In the Sup. Plate 21, he is seen as presented in an ancient statue delineated in Montfaucon; on his left is the trunk of a tree, around which the serpent winds; on his right stands *Telesphorus*, who was said to be a son of *Asclepius*, and was considered as the god of convalescents; *Telesphorus* appears here, as in all representations of him, in a robe covering his arms and whole body, with a hood upon his head. *Asclepius* and *Telesphorus* appear together thus on a coin of Caracalla.

4. *Hygeia* may be considered as the same with the Roman *goddess of health, Salus*. The Romans honored *Salus* with a temple and festivals. One of the city-gates, being near her temple, was called *Porta Salutaris*. She was represented with a bowl in her right hand and a serpent in her left. Her altar had a serpent twining round it and lifting his head upon it.

In Sup. Plate 21, we have a representation of *Hygeia* from a beautiful statue; she sits on a rock, with one hand raised and holding a scepter, and the other holding a bowl, towards which a large serpent is advancing his head over her lap.

§ 85. (12) *Plutus*. The god of riches, *Πυθωρός*, was probably of allegorical rather than mythical origin, since his name in Greek is but the common term for wealth. His father, according to the fable, was *Jasion*, a son of *Jupiter* by *Electra*, and his mother was *Ceres*, who gave him birth in a beautiful region in Crete. *Jupiter*, as it was allegorically represented, deprived him of sight, and his usual residence was low beneath the earth.—By some *Plutus* is considered as the same personage as *Pluto*, ruler of the world of spirits, and this may have been the case.

1 u. It is not known by what figure he was visibly represented. *Pausanias* barely remarks, that in the temple of *Fortune* at Thebes, he appeared in the form of an infant in the arms of that goddess, and at Athens the goddess of Peace held him as an infant in her arms.

2. "*Plutus* was blind and lame, injudicious, and mighty timorous. He is lame, because large estates come slowly. He is fearful and timorous, because rich men watch their treasures with a great deal of fear and care."

§ 86. (13) *Fortune*. Of a like allegorical character was the goddess of *Fortune*, *Vénè*, *Fortuna*, to whom was ascribed the distribution and the superintendence of prosperity and adversity in general. Among the Greeks she had temples at *Elis*, *Corinth*, and *Smyrna*; and in Italy, before the building of *Rome*, she was honored at *Antium*, and especially at *Praeneste*. The Romans made her worship in general very splendid, and gave her various epithets originating from different occasions; as *Fortuna Publica*, *Equestris*, *Bona*, *Blanda*, *Virgo*, *Virillis*, *Muliebris*, &c.

1 u. In the temple at *Antium* were two statues of *Fortune*, which were consulted as oracles, and gave answer by winks and nods of the head, or by means of the lot. Similar divinations were practiced also at *Praeneste*, where her temple was one of the richest and most celebrated.

See *Horace*, *Odes*, i. i. ed. 35. (Ad Fortunam).—*Cf. P. III.* § 222.

2. "The goddess of *Fortune* is represented on ancient monuments with a horn of plenty and sometimes two in her hands. She is blindfolded, and generally holds a wheel in her hand as an emblem of her inconstancy. Sometimes she appears with wings, and treads upon the prow of a ship, and holds a rudder in her hands."

Her image in Plate XIV. fig. 9, is taken from an Imperial coin; in her left hand is a horn of plenty; her right rests upon a rudder; a wheel is behind her. In the Sup. Plate 18, she appears without the wheel, with the images of the sun and moon on her head.

§ 87. (14) *Fame*. The goddess styled *Φωνή*, or *Fama*, was also of allegorical origin. *Virgil* calls her the youngest daughter of *Earth*, who gave birth to this child, in revenge for the overthrow of her sons, the *Giants*; in order that she might divulge universally the scandalous conduct of *Jupiter* and the other gods. She had a place in the Greek Mythology, and was honored with a temple at *Athens*. She was viewed as the author and spreader of reports both good and bad.

1 u. The poets represented her as having wings, always awake, always flying about, accompanied by vain fear, groundless joy, falsehood and credulity.


2. In the Sup. Plate 18, is a representation of *Fame* with her wings extended as just ready to *dv*, with her finger pointing upwards.

§ 88. (15) *Deities peculiar to the Greeks*. Although generally the same deities were common to the Greeks and Romans, each nation had some peculiar to itself. These must be included in the class of *Inferior Gods*. Those peculiar to the Greeks were...
Inferior gods. Deities peculiar to Romans.

§ II. Inferior gods. Deities peculiar to Romans.

1. Places, rivers, mountains, &c., personified. Almost every important city was converted into a goddess, whose image was placed on its coins. Almost every river and stream also was made into a god, of whom some fabulous tale was related; thus Alpheus is said to have pursued the nymph Arethusa from Greece to Sicily.

2. Eminent personages deified. The most important of the deities belonging to this division would come under the class denominated Heroes; although many of them are seldom if ever thus classed, as Orpheus, Homer, Trophonius, &c.; besides many of later times.

3. Virtues and vices personified. The Greeks did not carry such personifications so far as the Romans; yet imaginary deities were thus formed, and altars were devoted to them in Athens and other cities. Some deified among the Greeks are not distinctly named among the Romans; e.g. Chance, Argomaria; Voracity, Aeropharia; Lust, under the name of Ktôrto, Cotyto, a notorious prostitute.

4. Particular pursuits and conditions of life ascribed to some guardian spirit. Thus, Eryx was designated a goddess of weaving, distinct from Minerva, to whom this term is applied. Erêia, the goddess of war, nearly corresponded to the Roman Bellona; and Kôpos, the god of feeding, and Hôpos, the god of jesting, are recognized in the Latin Comus and Momus.

§ 89. (16) Deities peculiar to the Romans. These may be arranged under the following divisions:


§ 90. Of the first division, Roma and Tiber are the principal. Roma was honored by the Romans with temples, sacrifices, and annual festivals, and is one of the most common figures on their medals. In Plate II. is a splendid representation of the goddess Roma, from a painting formerly belonging to the Barberini family. In the same Plate is given also a representation of the Tiber as a god. For similar representations of Italy, Judea, the Danube, &c., see Pl. XII.; cf. P. IV. § 139, 2.

§ 91. In the second, various rural deities are particularly to be noticed.

1 u. Terminalis. In order to express and render still more sacred the rights of property and the obligations of fixed boundaries in landed possessions, the Romans invented a god, who had it for his peculiar province to guard and protect them, called Terminalis. His statue, in the form of those called Hermae, was employed usually to mark the limits of fields. Numa first introduced this usage, and ordained a particular festival, the Terminalia, which was celebrated in the month of February by the occupants and proprietors of contigious lands. Upon these occasions offerings were presented to the god on the boundaries or separating lines. He had a temple on the Tarpeian rock. Oftentimes the statues of other gods, particularly the rural, were placed in the form of Hermæ, to mark the limits of landed property, and Jupiter himself was sometimes represented under the name of Terminalis, or received the epithet Terminalis.

2 u. Priapus. The Romans ranked Priapus among the deities whose province was the protection of fields and cultivated grounds. His image was usually placed in gardens (Hor. i. 1 sat. 9), which were considered as more particularly his care. Images of Priapus were sometimes worn as a sort of amulet (fascinum) to guard against evil charms, and hung upon the doors of houses and gardens. The god whose special province it was to protect from the charm of the evil eye was named Fascinatus.—Plin. H. Nat. xix. 4, xxiv. 4. See § 227. 3.

Priapus is usually represented with a human face and the ears of a goat; he has a sickle or scythe to prune the trees and cut down the corn, and a club to keep off thieves; his body terminates in a shapeless trunk. An ass was generally sacrificed to him. Representations of Priapus are given in Plate XLV. and in the Sup. Plate 23. In the latter, with an extended arm he holds a bell in his hand. In the former, which is from a large anaglyph or bas-relief given by Montfauton after Boissard, we may observe the rites practiced at the festival of this god. It is celebrated by women; two priestesses are close by the statue, one of whom is pouring water or some other liquid upon the image from a bottle; four others are engaged in sacrificing an ass; behind the animal stand two others in peculiar costume, one holding apparently a sistrum, the other a bowl or round vase; on the left of the statue are two women playing on the double flute, and others bearing baskets of fruit and flowers and vessels of wine; on the right, two playing on the tympanum, one dressed like a bacchus with a child on her neck, and others with their offerings of fruit, flowers, and wine.

3 u. Vertumnus. Under this name an old Italian prince, who probably introduced the art of gardening, was honored after death as a god. The Romans considered him as specially presiding over the fruit of trees. His wife was Pomona, one of the Hamadryads (cf. § 101), a goddess of gardens and fruits, whose love he gained at last after changing himself into many forms, from which circumstance his name (Ov. Met. xiv. 623) was derived. This goddess is represented on some monuments of ancient art, and is designated by a basket of fruit placed near or borne by her.

Vertumnus is generally represented as a young man, crowned with flowers, covered up to
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The waist, and holding in his right hand fruit, and a crown of plenty in the left."—In the Sup. Plate 23, the horn is in his left hand, and the fruit in his right; he is fully draped, with the head and leg of a swine hanging from his shoulder. This may be supposed to correspond to his statue mentioned by Cicero (Ferr. i.) and by Horace (Epis. 30) as standing in a street of Rome.

In the same Plate is a representation of Pomona, from an ancient monument; she is without drapery, holding a flower in one hand, and a melon in the other, resting against the trunk of a tree, on which is a basket of fruit is suspended.

4. Flora. The Romans had also a particular goddess of blossoms and flowers, whom they worshiped under the name of Flora. She is said to have been the same as the Grecian nymph Chloris; although others maintain, that she was originally but a Roman courtezan. But this goddess seems not to have been wholly unknown to the Greeks, since Pliny (N. H. xxxvi. 5) speaks of a statue of her made by Praxiteles. She was represented as very youthful, and richly adorned with flowers. She had a festival and games at Rome, celebrated (Ov. Fast. v. 283) in the month of April, called Floria; they presented scenes of unbounded licentiousness.

The indelicacy of this festival was checked on one occasion by the presence of Cato, who chose however to retire rather than witness it (Valer. Max. ii. 10). By some the festival is said to have been instituted in honor of an infamous woman by the name of Flora.

In our Plate XIV. fig. 5, Flora is represented with a garland of flowers on her head, and a horn of plenty on her left arm; as she appears in several antiques. In Sup. Plate 23, she is given from a beautiful statue, once at Rome, and copied by Le Brun; not however identical with the celebrated Flora Farnese (cf. P. IV. § 186.11).

5 a. Feronia. Another goddess of fruits, nurseries, and groves, among the Romans, was Feronia. She had a very rich temple on Mount Soracte, where also was a grove specially sacred to her. She was honored as the patroness of enfranchised slaves (P. III. § 321), who ordinarily received their liberty in her temple. It was pretended that the real votaries of this goddess could walk unhurt on burning coals. Her name was derived according to some from a town, called Feronia, near Mt. Soracte: according to others, from the idea of her bringing relief (felo) to the slave; or from that of her producing trees, or causing them to bear fruit.

6 a. Pales. Another goddess of the same class, was Pales (from pabulum), to whom was assigned the care of pasturage and the feeding of flocks. In her honor a rural festival (Ov. Fast. iv. 721) was held in the month of April, called Putilia or Parilia.

On the festival of Pales the shepherds placed little heaps of straw in a particular order and at a certain distance; then they danced and leaped over them; then they purified the sheep and the rest of the cattle with the fume of rosemary, laurel, sulphur, and the like. The design was to appease the goddess, that she might drive away the wolves, and to prevent the diseases incident to cattle. Milk, and wafers made of millet, were offered to her, that she might render the pastures fruitful. Pales is represented as an old lady, surrounded by shepherds.

7. Numerous other rural gods and goddesses of inferior character were recognized by the Romans. Among the minor rural goddesses, we find Buluna, having the care of oxen; Seia or Segesta, having the care of seed planted in the earth; Hippona, presiding over horses; Collina, goddess of hills; Vallonia, empress of the valleys; Ruscina, the goddess of weeding; Volusia, with several other goddesses, who watch over the corn in its successive steps to maturity (cf. § 5.3); Mellona, the goddess who invented the art of making honey. Among the male deities of the same class, we find Occator, the god of harrowing; Stercuitius, the inventor of manuring; and Pilumnus, the inventor of the art of kneading and baking bread.

§ 92 a. In the latter period of the Republic and during the first ages of the Empire, the Roman system of divinities was greatly augmented. Almost every profession and employment and condition in life had its tutelar god or gods, whose names thus became innumerable, but who never obtained a universal worship. For a knowledge of these, we are mainly indebted to the writings of the Christian Fathers, especially Augustinus (de Civitate Dei, l. iv.), against polytheism. To this class belong, for example, Bellona, the goddess of war, corresponding in some degree to Mars among the Greeks (§ 46); Iuturna, the goddess of succor; Ancula and Ancula, deities presiding over servants; Vacuna, goddess of leisure; Streuna, goddess of diligence; Laverna, goddess of theft; Cunina, goddess of cradles, &c.

Diseases were exalted into deities. Fecuba (fever), e. g. had her altar and temple, and was worshiped that she might not hurt; and so of others of this species.—Mephytis was goddess of noxious exhalations. Tac. Hist. iii. 33.

§ 93. Here we should mention Victoria, a deity of much consideration at Rome. The hall of the senate was adorned by her altar, and a statue in which she appears as "a majestic female, standing on a globe, with flowing garments, expanded wings, and a crown of laurel in her out-stretched hand." The senators were sworn on the altar of this goddess to observe the laws of the empire. A contest arose between the pagans and the Christians on this subject, the latter finally effecting the removal of this altar of Victory.


In our Plate XIV. fig. 10, and in the Sup. Plate 18, Victory is seen as represented in the statue mentioned above.
§ 94. Deified Emperors. To the gods already mentioned, we may add those which were constituted by the apotheosis of the emperors and their favorites. Thus a Caesar, an Augustus, a Claudius, an Antoninus, and others, were elevated to the rank of gods. Sometimes this was done in their lifetime by the vilest adulation, but more frequently after death, in order to flatter their descendants.

It would probably be as proper to rank the deified emperors (cf. § 133) in the fourth class of our division. They should be mentioned in this place, however, as belonging strictly to the number of the Roman deities, in distinction from Greek.

§ 95. Virtues and Vices. The poets were accustomed to give a personal representation to abstract ideas, especially to moral qualities, to virtues and vices; and in this way originated a multitude of divinities purely allegorical, which were, however, sometimes mingled with the mythological, and were honored with temples, rites, and significant images and symbols. Such were Virtus, Honor, Pietas, Invidia, Fraus, and the like.

Virtus was worshiped in the habit of an elderly woman sitting on a square stone.—The temple of Honor stood close by that of Virtus, and was approached by it. The priests sacrificed to Honor with bare heads.

The temple of Pietas (good faith) stood near the Capitol. The priests in sacrificing to her covered their hands and heads with a white cloth. Her symbol was a white dog, or two hands joined, and sometimes two virgins shaking hands.

The temple of Spes (hope) was in the herb-market. Her image is on some of the coins. She is in the form of a woman standing, with her left hand holding lightly the skirts of her garments, and in her right a plate, with a sort of cup on it fashioned to the likeness of a flower; with this inscription: Spes P. R. Similar to this is her appearance in Plate XIV. fig. 8, drawn from a medal of Titus.

A temple to Pietas was dedicated in the place where that woman lived who fed with the milk of her own breasts her mother in prison. Cf. Plin. N. H. vii. c. 30.

Osiris had many altars. Her image held a bowl in the right hand, and a born of plenty in the left. Such is her appearance, sitting on a chair of state, in Plate XIV. fig. 11, taken from a consular coin. Her symbol was two hands joined together and a pomegranate.

In the later periods of Rome, Paz had a very magnificent temple in the Forum, finished by Vespasian. The goddess of peace or security is often represented on Imperial coins. In Plate XIV. fig. 13, from a coin of Titus, she appears as a woman resting on a column, with a spike of wheat in the left hand, and a scepter like the wand of Mercury in the right, held over a tripod. Fraus was represented with a human face and a serpent's body; in the end of her tail was a scorpion's sting.

Invicta is described as a meager skeleton, dwelling in a dark and gloomy cave, and feeding on snakes. Os. Metam. ii. 761.

§ 96. Foreign Gods. It is proper to notice here some Egyptian deities, whose worship was partially introduced at Rome.

1. Osiris. He is said to have been the son of Jupiter by Niobe, and to have ruled first over the Argives, and afterwards, leaving them, to have become an illustrious king of the Egyptians. His wife was Isis, who is by many said to be the same with the Io, daughter of Inachus, who was according to the fables changed by Jupiter into a cow. Osiris was at length slain by Typhon, and his corpse concealed in a chest and thrown into the Nile. Isis, after much search, by the aid of keen-scented dogs found the body, and placed it in a monument on an island near Memphis. The Egyptians paid divine honor to his memory, and chose the ox to represent him, because as some say a large ox appeared to them after the body of Osiris was interred, or accorded to others, because Osiris had instructed them in agriculture.

Osiris was generally represented with a cap on his head like a mitre, with two horns; he held a stick in his left hand, and in his right a whip with three thongs. Sometimes he appears with the head of a hawk.

In the Sup. Plate 26, are two engravings marked as representations of Osiris. The first is according to a colossal statue, dug up at Rome, and taken by some for an Isis. The second is from another sculpture, and shows the hawk's head. In Plate XV. he is seen in a sitting posture.—Cf. Montfaucon, Ant. Exp. vol. 2. p. 278, 293.—The image of a hawk with a vessel on its head, and that of the ibis with a serpent in its bill, have been taken by some as emblems of Osiris; see Plate VIII.

2. Isis. She was the wife of Osiris. Io after her metamorphosis is said, after wandering over the earth, to have come to the banks of the Nile, and there she was restored to the form of a woman. She reigned after her husband's murder, and was deified by the Egyptians. The cow was employed as her symbol, but more commonly the sistrum.

Isis is often represented as holding a globe in her hand, with a vessel full of ears of corn. Her body sometimes appears enveloped in a sort of net. On some monuments she holds in her lap a child, her son Horus, who is also ranked among the deities of Egypt.

Isis, in that form, she is seen with her son Horus, who is often represented with a cap surmounted by a globe; her own head is formed into that of a cow, with a hawk on the forehead, surmounted by a singular cap. In Plate XV. she is seen as represented on the Isisac Table. In the same Plate Horus is given as found on that Table.

Some have considered Osiris and Isis as representing the sun and the moon. Their story is by others viewed as corresponding to that of Venus and Adonis. (Cf. King's Enquiry, &c.)—Some resemblances have been pointed out between Isis and Iea, a deity of the Hindoos, and Diana, a goddess worshipped among the northern tribes of Europe (cf. Tzot. Germ. 9).—See Creator's Symbolik.

The Egyptians had numerous festivals which were connected with the fables re
specting Isis and Osiris. The chief festival adopted by the Romans was termed the 
Isis; which lasted nine days, and was attended with such licentiousness as to be at 
length prohibited by the senate.

The Isis Table is a curious monument, which receives its name from its being supposed to 
represent the mysteries of Isis. The original was obtained at Rome, A. D. 1525, and came after 
some time into the cabinet of the duke of Mantua, where it remained until the pillage of that 
city, A. D. 1620; it is said to be now (1889) in the royal gallery at Turin. It is described as 
a tablet of copper or bronze, “almost four feet long, and of pretty near the same breadth;” and 
“covered with silver mosaic, skilfully inlaid;” “the ground-work being a black enamel.” It 
is divided into three equal compartments by two horizontal lines of hieroglyphics; the middle 
compartment being subdivided by two perpendicular lines of hieroglyphics into three compart-
ments, a large one at the center, and a smaller one at each side of it. The five compartments 
thus formed are crowded with figures, with hieroglyphics interspersed. The whole is surrounded 
by a border, also crowded with figures and hieroglyphics. The engravings in our Plate XV. are 
all drawn from this Plate. In that Plate Isis is given as seen in the center of the Table, sitting 
in a splendid gate-way.

A fine engraving of the whole Table with some explanations, is given by Montfaucou, Ant. Expl. 
vii. p. 340, as cited §12. 2 (f).

Among the most remarkable ruins discovered at Pompeii, is a Temple of Isis. The columns 
which surrounded it are almost entirely preserved. The temple itself was entirely built of brick, 
and on the outside covered with a very solid stucco. It had the form of a square, and was not 
covered, but was surrounded by a covered gallery, was supported by columns, and served for 
the support of all the other buildings in the temple. “At this temple have been found all the instruments which apper-
tain to the religious ceremonies, and even the skeletons of the priests, who had been surprised 
and buried by the shower of cinders in the middle of the occupations of their ministry. 
Their vestments, the cinctures and coals on the altars, the candela-\[\text{b}a,\] lamps, sistrums, the vases which 
contained the lustral water, paterae employed in the libations, a kind of kettle to preserve 
the incense, on which they placed the libation of the goddess Isis when they 
offered sacrifices to her, the attributes of the divinity with which the temple was adorned, &c., 
are still shown. Many of these vases have the figure of an ibis, of a hippopotamus, of a lotus; 
and what renders them still more important, they were found exactly in the situation in which 
they were used, so that there can now be no doubt as to their reality and their use. The walls 
of the temple were adorned with paintings, relating to the worship of the goddess; there were 
figures of priests in the costume of their order: their vestments were of white linen, the heads 
of the officiating priests were shaved, their feet covered with a fine thin lace, through which the 
muscles might be distinguished.” Stuart, Dict. of Architecture, article Pompeii.

3. Apis. This is the name of the ox in which Osiris was supposed to reside, rather 
than a distinct deity. The ox thus honored was known by certain marks; his body 
was all black, excepting a square spot of white on his forehead, and a white crescent 
or sort of half-moon on his right side; on his back was the figure of an eagle; under his 
tongue a sort of knot resembling a beetle (cantharidae); and two sorts of hair upon 
his tail. This ox was permitted to live twenty-five years. His body was then embalmed, 
placed in a chest, or Coptis, and buried with many solemnities. A mourning 
then followed, until a new Apis, or ox properly marked, was brought to 
sight.—It is a curious fact that Belzoni, who succeeded in finding an entrance into the 
second of the great pyramids of Egypt, found in the corner of a large and high chamber 
in the interior of the pyramid a Coptis, which, on being carefully opened, presented 
the bones of an ox.

Mnevis is the name of the sacred ox consecrated to the Sun, and worshiped especial-
ly at Heliopolis. He is described as being white.

In Plate XV. are two representations, from the Isis Table, supposed to be Apis and Mnevis; 
each is attended by two priests; under the head of each is a standard supporting something, 
perhaps the eating-trough of the sacred animal.

4. Serapis. This was one of the Egyptian deities, considered by some to be the 
same with Osiris. Magnificent temples, generally called Serapea, were erected to him 
at Memphis, Canopus, and Alexandria. Tacitus relates a marvelous tale of the 
removal of an effigy of this god from Sinope, on the southern shore of the Pontus Eu-
xinus, to Alexandria. The worship of the god existed, however, in Egypt at a much 
elier period. The mysteries of Serapis were introduced at Rome under the 
emperors, but soon abolished on account of their licentiousness.—Some derive the name 
from Coptis and Ape, as having signified at first merely the chest or box in which the 
body of Apis was deposited.

In the Sup. Plate 24, we have a very remarkable statue of Serapis; resembling as to the form 
of the body what those of Diana Ephesia in Sup. Plate 10; around the 
body twines a huge serpent, whose tail is grasped in the hand of Serapis, while the head 
 appears at his feet; on the portions between the folds of the serpent are various figures of 
persons and animals.—In the Sup. Plate 23, we have another, more in the Roman style; Serapi-
s sits, in full drapery, with sandals on his feet; one arm raised in earnest action; given by 
many fancifully as belonging to the cabinet of Pouvel. In the same Plate is another representation 
from an Abraxas (cf. P. IV. § 200. 3); he holds a spear in his right hand, and points upward with the 
other; a Cerberus stands at his side.—In all these images we notice the face and beard of a 
Jupiter, and also the calathus or basket on the head which is the mark of Serapis.
GREEK AND ROMAN MYTHOLOGY.

It has been supposed by some, and the notion is adopted by Dr. E. B. Clarke, that the Egyptian Apis was a symbol of Joseph; and that the various legends connected with the worship of this god grew out of the history of that patriarch.—Cf. Fontius, de Theologia Gentilis. Anot. 1642.—Clarke, Travels, P. ii. sect. 2. ch. 5.

5. Anubis. This was another deity connected in fable with Osiris. He was said to be the son of Osiris, and to have accompanied Isis in her search after her husband. He is represented as having the head of a dog. He is also called Hermoanubis; or, as others say, the latter is the name of another deity of a similar character.

He appears to be represented in the monument exhibited in our Plate XVIII. fig. B. Cf § 31. 2.—In the Sup. Plate 47, we have images of Anubis. The first is from a piece of marble sculpture given by Montfacon from Boissard; he stands with one foot on a crocodile, holding in his left hand a caduceus, and in the right a short rod attached to a globe; by his head on one side is a palm leaf, on the other a laurel-branch; on his right is seen also the head of Serapis, and on his left that of Apis, from which circumstance the inscription on the original monument, ΩΟΙ ΑΔΕΑΦΟΙ, is supposed to designate Serapis, Apis, and Anubis. The other image in this Plate is drawn from an engraved gem; presenting Anubis with the Roman coat of mail and a bow and arrow.

Cynocephalus is by some considered to be the same as Anubis; but this name in Egyptian mythology merely designates the dog as converted into a divinity. The term Cynocephalus is applied by Greek writers to a race of beings said to exist in Asia (Diod. Sic. iii. 34). The image in Sup. Plate 47, is given by Montfacon, under the name of Cercepithceus, as being the monkey-god of Egypt.

Eleusus designates the cat, as deified by the Egyptians, and especially honored at Bubastis; whence the name Diana Bubastis, applied to the same animal. Their images are given in Sup. Plate 27.

6. Harpocrates. He is supposed to be the same as Horus, son of Isis, and was worshiped as the god of Silence. He was much honored among the Romans, who placed his statues at the entrance of their temples. He was usually represented in the figure of a boy, crowned with an Egyptian mitre, which ended at the points as it were in two buds; in his left hand he held a horn of plenty, while a finger of his right hand was fixed upon his lips to command silence and secrecy.


In Plate XLVII. fig. 1, from an Abrasas, we have Harpocrates sitting on the lotus flower; cf. P. IV. § 198. In the Sup. Plate 25, the first image of Harpocrates presents him with a singular head-covering, from which a large horn descends below the shoulder. The second is remarkable, because he has the wing of Mercury, the panther-skin of Bacchus, the owl of Minerva, the head of Diana, the serpent of Echecapius, together with the horn of plenty.

7. Canopus. He is said to have been the pilot or admiral of the fleet of Osiris in his expedition to India. In the Egyptian mythology he seems to be the god of the waters of the Nile.

Nearly all the representations of him are formed by the head of a person or animal appearing at the top of one of those vases in which the Egyptians kept the waters of that river; the body of the vase is frequently covered with hieroglyphics. Two such representations are given in our Plate VIII.

III.—Mythical Beings, whose history is intimately connected with that of the gods.

§ 97. (1) Titans and Giants. The enterprises of the Titans are celebrated in the ancient fables of the Greeks. They have already been mentioned in the account of Saturn (§ 14), to whom they were brothers, being generally considered as sons of Uranus or Celus and Tita. The oldest was called Titan, and from him, or their mother, they derived their common name. The prevalent tradition assigned to Uranus five sons besides Saturn, viz. Hyperion, Ceus, Japetus, Crius, and Oceanus; and likewise five daughters besides Rhea, wife of Saturn, viz. Themis, Mnemomyse, Thya, Phaeb, and Tethys, called Titanides. On account of their rebellion against Uranus, in which however Saturn and Oceanus took no part, the Titans were hurled by their father down to Tartarus, whence they were set free by the aid of Saturn. With Saturn also they afterwards contested the throne, but unsuccessfully. The Cyclopes, mentioned in speaking of Vulcan (§ 52), may be considered as belonging to the Titans.

The number of the Titans is given variously; Apollodoros mentions 13, Hyginus 6. The number of 45 is stated by some.—The name of one of them, Japetus, is strikingly similar to Japhet, mentioned in the Bible, whose descendants peopled Europe; and it is remarkable that in the Greek traditions Japetus is called the father of man kind. Some have considered the Titans as the descendants of Gomer, the son of
Japhet.1—They have also been supposed to be the Cushites, or descendants of Cush2, and the builders of the tower of Babel. Others think them merely personifications of the elements3; and suppose their fabled war with their father Cethus, or against Saturn, an allegorical representation of a war of the elements.

Hesiod's Battle of the Titans is often named as a remarkable specimen of sublimity. It will be interesting to compare it with Homer's Battle of the Gods, and Milton's Battle of the Angels.


§ 98. The Giants were a distinct class, although their name (γέγορας, from γή and γερὰ) designates them as sons of Earth, or Gaia, who gave them birth, after the defeat of the Titans by Jupiter, and out of vengeance against him. The most famous of them were Enceladus, Hylcyoneus, Typhon, Egeon, Ephialtes, and Otus. According to the common description, they had bodies of extraordinary size and strength, some of them with a hundred hands, and with dragon's feet, or serpents instead of legs. Their most celebrated undertaking was the storming of Olympus, the residence of Jupiter and the other gods. In order to scale this summit, they heaped mountain upon mountain, as Οeta Pelion, Ossa, and others. But Jupiter smote them with his thunderbolts, precipitated some of them to Tartarus, and buried others beneath the mountains. Typhon or Typhæus, for instance, he pressed down with the weight of Εtna2, under which, according to the fable, the giant constantly strives to lift himself up, and pours from his mouth torrents of flame.


1. Εgeon or Briareus was another giant, eminent in the contest, with fifty heads and a hundred hands. He hurled against Jupiter a hundred huge rocks at a single throw; but Jupiter bound him also under Εtna, with a hundred chains.—This story of the war between the Giants and Jupiter is also explained by some as an allegorical representation of some great struggle in nature which took place in early times. This contest is to be distinguished from that of the Titans, who, although often confounded with the Giants, were a distinct class.

2. Οrion is by some also placed among the giants as a son of Gaia or Terra; yet the more common fable ascribes his origin to the joint agency of Jupiter, Mercury, and Neptune; according to which some derive his name from the Greek word διώρα (urina). He was ranked among the attendants of Diana, and after his death his name was given to a constellation.

See Françoise, as cited § 117 O. Dr. Fourmont, L.i fab. d'Orion, in the Mem. Acad. Instr. xiv. 16. attempting to show a connection of the fable with the story of Isaac the son of Abraham.

3. The Πυγμαῖοι of the ancients were fabulous beings, of very diminutive size, supposed by some to dwell in Egypt and Ethiopia; by others, in Thrace and Scythia; and by others, in India.


§ 99. Tritons and Sirens. Triton has already been mentioned (§ 29) as a son of Neptune and Amphitrite. From him, as most famous, the other various deities of the sea derived the name of Tritons. They were represented, like him, as half man and half fish, with the whole body covered with scales. They usually formed the retinue of Neptune, whose approach Triton himself announced by blowing his horn, which was a large conch or sea shell.

A Triton is usually represented with the form of a man in the upper part, and the form of a fish in the lower. Sometimes the head of the fish is also retained; as in the Sup. Plate 19, from a sculpture given by Montfaucon; where Triton is seen bearing perhaps a Nereid, or more probably Venus Martina, since the figure at the right appears to be a Cupid. In Plate XI. III. Triton is announcing with his horn the approach of Neptune.—Cf. Ov. Met. i. 333.—Virg. Æd. x. 203.

There were other minor divinities of the sea under Neptune; but Triton seems to have had the pre-eminence, and under Neptune a sort of control among them. Phorcus, Proteus, and Glauceus have been already mentioned (§ 29). Nereus was ranked among them as a son of Oceanus, and the father of the Nereides. Ino and her son Palamon or Melicertes, are also said to have been admitted by Neptune as gods of his retinue. Palamon is thought to be the same with Portunus, whom the Romans worshiped as the guardian of harbors.

§ 100. The Sirens were a sort of sea-goddesses, said by some to be two in number, by others, three, and even four. Homer mentions but two, and describes them as virgins, dwelling upon an island, and detaining with them every
voyager, who was allured thither by their captivating music. They would have decoyed even Ulysses, on his return to Ithaca, but were not permitted. — By others they were described as daughters of the river-god Achelous, and companions of Proserpine, after whose seizure they were changed into birds, that they might fly in search of her. In an unhappy contest with the Muses in singing, they lost their wings as a punishment of their emulation. Others make them sea-nymphs, with a form similar to that of the Tritons, with the faces of women and the bodies of flying fish. The artists generally represent them as virgins, either not at all disfigured, or appearing partly as birds.

Their fabled residence was placed by some on an island near cape Pelorus in Sicily; by others, on the islands or rocks called Sirennuse, not far from the promontory of Surrentum on the coast of Italy. — Various explanations of the fable of the Sirens have been given. It is commonly considered as signifying the dangers of indulgence in pleasure.

§ 101. (3) Nymphs. The Nymphs of ancient fiction were viewed as holding a sort of intermediate place between men and gods, as to the duration of life; not being absolutely immortal, yet living a vast length of time. Oceanus was considered as their common father, although the descent of different nymphs is given differently. Their usual residence was in grottoes or water-caves, from which circumstance they received their name, Nymphēs. Their particular offices were different, and they were distinguished by various names according to the several objects of their patronage, or the regions in which they chiefly resided.

1 u. Thus there were the Oreades, or nymphs of the mountains; Naiades, Nereides (cf. § 29), and Potamides, nymphs of the fountains, seas, and rivers; Dryades and Hamadryades, nymphs of the woods; Nymphēs, nymphs of the vales, &c. The Dryads were distinguished from the Hamadryads (ἔϑαρφις) in this, that the latter were supposed to be attached to some particular tree, along with which they came into being, lived and died; while the former had the care of the woods and trees in general.

2. Places consecrated to these imaginary beings were called Nymphēa. Such was the celebrated spot in the vicinity of Apollonia, famous for its oracle and the fire which was seen to issue constantly from the ground (Plin. Nat. Hist. xxiv. 7). Such was the place and building at Rome which was called Nymphēum, adorned with statues of the nymphs, and abounding, it is said, with fountains and waterfalls. Festivals were held in honor of the nymphs, whose number has been stated as above 3000.


They were generally represented as young and beautiful virgins, partially covered with a veil or thin cloth, bearing in their hands vases of water, or shells, leaves, or grass, or having something as a symbol of their appropriate offices. The several gods are represented, more or less frequently, as attended by nymphs of some class or other; especially Neptune, Diana, and Bacchus. Under the term of nymphs, were sometimes included the imaginary spirits that guided the heavenly spheres and constellations, and dispensed the influences of the stars; the nymphs being distributed by some mythologists into three classes, those of the sky, the land, and the sea.

In Plate XLIII. Nymphs are seen accompanying Neptune and Amphirhine. — In the Map, Plate 19, we have a Nereid upon a sea-monster which seems to consist of the lower part of a fish united with the heads of two horses, which she guides by reins; one horse has two fins or wings instead of the two fore feet; from a gem of Maffei. In some representations, the Nereid appears a woman with the lower part of the body in the form of a fish, thus exhibiting the mermaid.

§ 102. (4) Muses. The ancients were not content with having in their fictions a god of science and a goddess of wisdom in general; but assigned to particular branches of knowledge and art their appropriate tutelary spirits or guardian divinities, whom they called Muses, Mvssai, and considered as the daughters of Jupiter and Mnemosyne. They were nine in number, according to the common account, with Greek names, as follows: Καλλίς (Illustrious), Καλλικοπή (Fair-voiced), Μαλαουίς (Singing), Θησεία (Gay), Εὐσάτε (Loving), Εὐφήμη (Well-pleasing), Τερψίχορη (Dance-loving), Πολυμνία (Songful), and Οὐρανία (Celestial).

The Romans termed them Camene. They were frequently called by common names, derived from places sacred to them, or from other circumstances, as Pierides, from Pieria, Μενεδεκιάς, Πολυμνίας, Πολυμνίας, Καστάλιδες, &c.

§ 103 u. In order to represent the Muses as excelling in their several arts, especially in music and song, the poets imagined various contests held by them; as, for example, with the Sirens, and the daughters of Pierus, in which the Muses always gained the prize. They were described as remaining virgins, and as being under the instruction and protection of Apollo. Their usual residence was Mt. Helicon, where
was the fountain Hippocrene, and Mt. Parnassus, where was the fountain Castalia; the former in Boeotia; the latter near Delphi in Phocias. Mt. Pindus and Mt. Piers in Thessaly were also sacred to the Muses. Particular temples were also consecrated to them among the Greeks and the Romans. Festivals in their honor were instituted in several towns of Greece, especially among the Thespians. The Macedonians observed a festival for Jupiter and the Muses, which was continued nine days.


The Muses are usually represented as virgins with ornamented dresses, and crowned with palms or laurels. "According to the best authorities, Clio, History, holds in her hand a half-opened scroll; Melpomene, Tragedy, is veiled, and leans upon a pillar, holding in her left hand a tragic mask; Thalia, Comedy, holds in one hand a comic mask, in the other a staff resembling a broken wand; Erato, Love, holds two flutes or pipes; Terpsichore, the Dancer, is represented in a dancing attitude, and plays upon a seven-stringed lyre; Euterpe, the Muse, is represented in a dancing attitude; and plays upon a seven-stringed lyre; Rhipide, the Muse, is represented in a dancing attitude, and plays upon a seven-stringed lyre; drive, the Muse of Comedy, is represented in a dancing attitude, and plays upon a seven-stringed lyre; Polyhymnia, Eloquence and Imitation, places the foefinger of the right hand upon her mouth, or else decorates a scroll in her hand." (Anthon's Lemp.—Generally accordant with this description, yet in some respects different, are the figures in our Plate XXXIX.; where the Muses are represented as seen in the statues belonging to the collection of Christina queen of Sweden, and described by Maffei.—A valuable monument, to guide the critic and artist in distinguishing the Muses, is a bas-relief on a sarcophagus in the Capitoline gallery at Rome, in which the nine are represented.

"The Muses are often painted with their hands joined dancing in a ring; in the middle of them sits Apollo, the ruler, commander, and prince. The pencil of nature described them in that manner upon the agate which Pyrrhus, who made war upon the Romans, wore in a ring; for in it was a representation of the nine muses, and Apollo holding a harp; and these figures were not delineated by art (Plin. L. xxxvii. c. 1), but by the spontaneous handy-work of nature." (Tooke's Panth.)

For various representations of the Muses, see Montfaucon, Ant. Exp. vol. i. plates 56-62.—Museum Pio-Clementinum, vol. i. plates 17-28. vol. iv. plates 14, 15.

§ 104. (5) The Graces and the Hours. To the return of Venus belonged the Graces, Χάριτες, Gratiae, servants and companions of the goddess, diffusing charms and gladness. They were said to be daughters of Jupiter and Eury-nome, according to others of Bacchus and Venus herself, and were three in number, Αρχαία (Splendor), Θάλεια (Pleasure), and Ευφροσύνη (Joy). They are honored especially in Greece, and had temples in the principal cities. Altars were often erected to them in the temples of other gods, especially Mercury, Venus, and the Muses.

1. They are frequently represented on ancient monuments as beautiful young virgins, composing a group, holding each other by the hand, and without drapery.

2. They appear in the Sup. Plate 8, a representation which very nearly resembles what is seen on two beautiful antique engraved gems, given by Ogle, Ant. Exp. Plates 47, 48. In the Sup. Plate 7, the Graces are employed in adorning Venus. An antique painting found, with other pieces, at Rome, in a niche near the Coliseum, in 1667, exhibits them dancing, with slight drapery.


§ 105. The Horae, "Ωραι, were the goddesses of Time, presiding especially over the seasons and the hours of the day, and were considered as the daughters and servants of Jupiter. They came at length to be viewed as tutelary patrons of beauty, order, and regularity, in reference to which Themis was said to be their mother. They were named Ενωμα, Διξη, Εψη.

The Graces, Hours, and Muses, are all supposed by some writers to have had originally a reference to the stars and seasons, and to have afterwards lost their astronomical attributes, when moral ideas and qualities became more prominent in the Greek system of fictions.

The Hours are usually represented as dancing, with short vestments, and garlands of palm-leaf, and all of the same age. In some monuments of later periods, four Hours appear, corresponding to the four seasons.—In the Sup. Plate 10, the Hours are represented by four virgins attending Aurora.

In representing the seasons, the Romans used the masculine gender; thus in our Plate IX. which exhibits them as sculptured on the Arch of Severus, we see four lads or young men, each with wings, and appropriate symbols of Spring, Summer, Autumn, and Winter. The Romans also personified the Months, usually representing them by male figures.

Cl. Winckelmann, Hist. de Palt, L. ii. ch. 2, § 83—Montfaucon, Ant. Exp. Suppl. vol. i. p. 22 ss. Here he gives also, Plate 5-14, from Larmorius, engravings of the representations of the months as beautifully depicted in a manuscript belonging to the Imperial Library at Venice; February alone is represented by a female.

§ 106. (6) The Fates. The very common poetic representation of human life under the figurative idea of spinning a thread, gave rise to the notion of th
Fates, called Μάραι by the Greeks; by the Romans, Parcae. They were three sisters, daughters of Night, whom Jupiter permitted to decide the fortune and especially the duration of mortal life. One of them Clotho (Κλοθή), attached the thread; the second, Lachesis (Λάχεσις), spun it; and the third, Atropos (Ατρόπος), cut it off, when the end of life arrived. They were viewed as inexorable, and ranked among the inferior divinities of the lower world. Their worship was not very general.

The Parcae were generally represented as three old women, with chaplets made of wool and interwoven with the flowers of the Narcissus, wearing long robes, and employed in their works: Clotho with a distaff; Lachesis having near her sometimes several snakes; and Atropos holding a pair of scissors. Such is their appearance in the Sup. Plate 14, which is not copied from any ancient monument, but designed after the description of the poets.


§ 107. (7) The Furies and Harpies. Among the divinities of the lower world were three daughters of Acheron and Night, or of Pluto and Proserpine, whose office it was to torment the guilty in Tartarus, and often to inflict vengeance upon the living. The Greeks called them Ἐρινίαι, Furies; and also by a sort of euphemism, or from design to propitiate them, Εὐμενίδες, signifying kindly disposed; the Romans styled them Friria. Their names were Τισιφόν (from τίς and φόνος), whose particular work was to originate fatal epidemics and contagion; Αἰλετός (from ἀἰλέτης), to whom was ascribed the devastations and cruelties of war; and Μεγάρα (from μεγαρία), the author of insanity and murders. Temples were consecrated to them among both the Greeks and the Romans, and among the latter a festival also, if we may suppose the Furinilai as appropriated to them and not to a separate goddess Furina, as some suppose.

1. They were represented with vipers twining among their hair, usually with frightful countenances, in dark and bloody robes, and holding the torch of discord or vengeance. 2. See the Sup. Plate 14, where they are seen in drapery, with the serpent locks and scorpion whips with which the artists represented them. On two vases in the Hamilton collection they have serpents in their hair. In the Sup. Plate 12, they are introduced as lashing a criminal with their whips.


§ 108 a. The fable of the Harpies, Ἀρπωνα, seems to have had reference originally to the rapidity and violence of the whirlwind, which suddenly seizes and bears off whatever it strikes. Their names were Ἀδέλλο (from ἀῖδέλλα, storm), Κέλεφο (from πελαίνοις, dark), and Ὑκυτη (from ἕκυτητης, flying rapidly), all indicative of the source of the fiction.

They appear to have been considered, sometimes, at least, as the goddesses of storms, and so were called Θεάθλη (Hom. Od. xx. 66). They were said to be daughters of Neptune and Terra, and to dwell in islands of the sea, on the borders of the lower world, and in the vicinity of the Furies, to whom they sometimes bore off the victims they seized.

They are represented as having the faces of virgins, and the bodies of vultures, with feet and hands armed with claws, and sometimes as with the tails of serpents. See the Sup. Plate 14.


§ 108 b. (8) The Venti or Winds. It has been already remarked (§ 78) that the four principal winds were at an early period converted into mythical personages. Among both Greeks and Romans they gained the rank of deities. The Venti, Ἀνέφοροι, were eight; Εὔφορος, Eurus, South-east; Ἀντηκόμος, Subbalaus, East; Κασίως, Cassius, Aquilo, North-east; Εὔθυμος, Boreas, North; Σεῖτος, Corus, North-west; Ζησίφως, Zephyrus, Occidens, West; Νότος, Notus, Auster, South; Αὐλός, Libus, Africæus, South-west.

Little is handed down to us respecting the worship paid to the winds. An altar dedicated to them was found near Nettuno (cf. § 78, 5). Pausanias speaks of one erected at the foot of a mountain near Nymphæus, where annual sacrifices were offered to them at night. The most remarkable monument pertaining to these gods is the Temple or Tower of the eight Winds at Athens, still existing; said to have been erected about B. C. 150; a view of it is given in Plate XXI fig. 2; see also P. I. § 110.

On each of the eight sides of this tower is represented one of the winds; Eurus, as a young man flying freely and vigorously; Subbalaus, a young man holding fruit in the fold of his mantle; Aquilo, a venerable man, with a beard, holding a dish of olives; Boreas, with hoofs on his legs, muffling his face in a cloak, and flying eagerly; Corus, also with hoofs and cloak, and holding in his hands an inverted vase of water; Zephyrus, a youth with naked breast, and carrying flowers; Notus, an old man with gloomy face; Africæus, also with melancholy looks and heavy wings
In our Sup. Plate 20, Zephyrus is seen supported in the air, in company with Flora or Chloris, to whom he is said to have been married.


§ 109. (9) The Demons or Genii, and Manes. In the earliest mythologies we find traces of a sort of protecting deities, or spiritual guardians of men, called Δάμωρες, or Genii. They were supposed to be always present with the persons under their care, and to direct their conduct, and control in great measure their destiny, having received this power as a gift from Jupiter. Bad demons, however, as well as good, were imagined to exist, and some maintained, that every person had one of each class attendant upon him.

From the notion of an attending genius arose the proverbial expressions indulgere genio and defraudare genio, signifying simply to gratify or deny one's self.

The demons of classical mythology must not be confounded with the fallen spirits revealed in the Holy Scriptures, and represented as possessing men in the time of Christ.


§ 110. The Manes were a similar class of beings. Although often spoken of as the spirits or souls of the departed, they seem more commonly to have been considered as guardians of the deceased, whose office was to watch over their graves, and hinder any disturbance of their tranquillity. They were sub-ordinate to the authority of Pluto, on which account he is styled Summanus.

Some describe a goddess, named Mania, as their mother.

1 u. The Romans designated by the name of Lemures, or Larve, such spirits of the dead as wandered about in restlessness, disturbing the peace of men, issuing from the graves as apparitions to terrify the beholders.

2. In Plate XXXVI. we have one face of a square sepulchral monument found at Brixia, on which two Manes are represented, each with wings and an inverted torch; a representation not uncommon on such structures.


§ 111. (10) The Lares and Penates. The system of tutelary spirits was carried further by the Romans than by the Greeks. The former assigned to each dwelling and family its guardian deities, which were called Lares and Penates. The Lares were said to be sons of Mercury and Lara, or Larunda, daughter of Almon. They received a variety of epithets or by-names, according to the particular object, over which they were in different cases supposed to preside, as familiares, compitales, viales, palellarri, publici, privati.

1 u. They were especially considered, however, as presiding over houses, and had in every house their proper sanctuary (lararium) and altar. They seem to have been viewed as the spirits of the departed ancestors, the fathers and forefathers of the family, who sought the welfare of their descendants.

2. Public festivals were held in their honor, called Compitalia, which were made very joyful occasions; the slaves of the family shared liberty and equality with their masters, as on the Saturnalia.

The dog was sacred to the Lares, and an image of this animal was placed by their statues. These statues were sometimes clothed in the skins, and even formed in the shape, of dogs.

T. Henry, Diss. de Laribus. 2d ed. Zwirzow. 1816. 8.—Miller, as cited § 112.

§ 112. The Penates were also domestic or household gods, but they were not properly speaking a distinct class by themselves, because the master of the dwelling was allowed to select any deity according to his pleasure, to watch over his family affairs, or preside over particular parts of them. Accordingly Jupiter and others of the superior gods were not unfrequently invoked in this capacity. The gods who presided over particular families, were sometimes styled parei Penates. While those that presided over cities or provinces were styled patrii or publici Penates. Adulation sometimes elevated to the rank of Penates even living persons; especially emperors.

The Lares and the Penates are often confounded, but were not the same. "The Penates were originally gods, the powers of nature personified; the mysterious action of which produces and upholds whatever is necessary to life, to the common good, to the prosperity of families; whatever, in fine, the human species cannot bestow on itself. The Lares were originally themselves human beings, who, becoming pure spirits after death, loved still to hover round the dwelling they once inhabited; to watch over its safety, and to guard it as the faithful dog does
the possessions of his master. They keep off danger from without, while the Penates, residing in the interior of the dwelling, pour blessings upon its inmates." (Anth. Lemp.)

A number of small bronze statues, representing Roman Penates, were found in the last century at Exeter, in England.

§ 113. (11) Sleep, Dreams, and Death.

Among the imaginary beings supposed to exert an influence over the condition of mortals, Tyto, Orgeto, and Qavatoi, gained a personification, being called brothers, sons of Nox or night, and ranked among the deities of the lower world.

1 u. The residence of Sleep, Tyto, Somnus, was said to be in Cimmeria, on account of the perpetual darkness which tradition ascribed to that region; and the poppy, on account of its soporific qualities, was his common symbol. He is represented as holding in his hand a light inverted and about to be extinguished.

The last symbol was also employed in representing Qavatoi, or Death, who was often placed beside his brother Sleep on sepulchral monuments, and appeared in a similar bodily form, and not a mere naked skeleton, as in modern art. When death was the result of violence, or circumstances of a disgusting character, the Greeks expressed it by the word κρανίον, and they fancied a sort of beings called κρανίτις, who caused death and sucked the blood. The Romans made a similar distinction between morts and lethum.

2. In the representation of Somnus, given in our Plate XXXVI., he is a young man lying on the ground asleep, with one arm on the neck of a lion, and holding the capsules of a poppy. Thana-tos, or Death, stands by him with a scythe and wings, in a robe bespangled with stars, as he is seen in some paintings.

The Romans imagined death as a goddess, Mors. The poets described her as roving about with open mouth, furious and ravenous, with black robes and dark wings. She is not often found represented on existing monuments of art; in one supposed to represent her, a small figure in brass, she appears as a skeleton, sitting on the ground with one hand on an urn.


3. The god of dreams was Orgeto (Hom. Il. ii. 56), more commonly called Morphes, from the various images or forms (μορφή) presented in dreaming. Morphes is sometimes considered as the god of sleep, but was more properly his minister; Phobetor (φόβητωρ), sometimes considered as the god of dreams, was another minister of Somnus, and Phantastus (φανταστής) another.

Cf. Theory of Dreams, &c., illustrated by the most remarkable dreams recorded in History. Lond. 1669. 12.

§ 114. (12) The Satyrs and Fauns.

The idea of gods of the forests and woods, with a form partly of men and partly of beasts, took its rise in the earliest ages either from the custom of wearing skins of animals for clothing, or in a design to represent symbolically the condition of man in the semi-barbarous or half-savage state. The Satyrs of the Greeks and the Fauns of the Romans, in their representation, differed from the ordinary human form only in having a buck's tail, with erect pointed ears. There were others called Panes, which had also the goat's feet, and more of the general appearance of the brute.

1 u. The Fauns were represented as older than the Satyrs, who, when they became old, were called Sileni. Yet the Romans represented the Satyrs more like beasts, and as having the goat's feet. The Satyrs, Fauns, Panes, and Sileni, all belonged to the retinue of Bacchus (§ 60).

2 u. The name of Fauni was of Italian origin, derived from a national god Faunus, who was son of Ficus (king of the Latins) and the nymph Canens (Ov. Met. xiv. 320, 330), and whose wife Fauna was also honored as a goddess.


§ 115. (13) The Gorgons. Three imaginary sisters, daughters of Phorcys and Cete, were termed Gorgones, from their frightful aspect. Their heads were said to be covered with vipers instead of hair, with teeth as long as the tusks of a boar, and so terrific a look as to turn every beholder into stone. They are described as having the head, neck, and breasts of women, while the rest of the body was in the form of a serpent. According to some they had but one eye and one tooth, common to them all, which they were obliged to use in turn. Their names were Stheno, Euryale, and Medusa. Medusa is said to have been slain by Perseus, who cut off her head, while they were in the act of exchanging the eye.

They are sometimes ranked, with the Furies, among the infernal deities. But their residence is variously assigned; some placing them in a distant part of the western
§ 116. (14) The *Amazons*. The Amazons were no doubt mythical beings, although said to be a race of warlike women, who lived near the river Thermodon in Cappadocia. A nation of them was also located in Africa. They are said to have burnt off their right breast, that they might use the bow and javelin with more skill and force; and hence their name, Αμάζονες, from α and μάζος. They are mentioned in the Iliad (iii. 189. vi. 186) and called ἀριθμαπώς.

Various explanations of the fable are given. Some consider it as having a connection originally with the worship of the moon. Several statues of Amazons were placed in the temple of Diana at Ephesus (Plin. N. Hist. xxxiv. 8), and may have represented some of her imaginary attendants, or some of her own attributes.

A figure resembling an Amazon, but having four arms, is seen in the caves of Elephanta.—In our Sup. Plate 22, an Amazon is represented with her bow and quiver of arrows.—Traditions respecting a race of Amazons are said to be still current in the region of Caucasus. Cf. Edinb. Rev. No. Ivi. p. 324. —On the Amazons, see Cruickshank’s Symbolik.

§ 117. This seems to be the place for noticing more particularly several *Monsters*, which are exhibited in the tales of ancient mythology.

(a) The *Minotaur* was said to be half man and half bull. The story is, that Minos, king of Crete, refused to sacrifice to Neptune a beautiful white bull, which was demanded by the god. The angry god showed his displeasure by causing Pasiphae, the wife of Minos, to defile herself with this bull, through the aid of Daedalus, and give birth to the monster. Minos confined the Minotaur in the famous labyrinth. Here the monster devoured the seven young men and the seven maidens annually required from the Athenians by Minos.

Theseus, by the aid of the king’s daughter, Ariadne, slew the Minotaur and escaped the labyrinth (cf. § 145).

(b) The *Chimaira* was said to be composed of a dragon, goat, and lion united: the middle of the body was that of a goat, the hinder parts those of a dragon, the fore parts those of a lion; and it had the heads of all three, and was continually vomiting forth flames. This monster lived in Lycaia, in the reign of Jobates, king of that country. This king, wishing to punish Bellerophon in order to gratify his son-in-law Prastus, sends him against the Chimaira; but Bellerophon, by the aid of Mimnerma, and the winged horse Pegasus, instead of perishing himself, destroyed the monster.

This fable is by some supposed to refer to a volcanic mountain on the Lycaian coast.—See Clarke’s Travels, pt. ii. sect. ii. ch. 8. (vol. iii. p. 211. ed. N. York, 1853).—Plin. N. Hist. v. 27.—Banier, and Furet, on Bellerophon, in the Monn. Acad. Litt. vii. 37, 69.

(c) The *Centauri* were said to be half men and half horses. Some make them the offspring of Ixion and the cloud; others refer their origin to the bestiality of Centaurus, the son of Apollo. They were said to dwell in Thessaly. The principal incidents related of them are their rude attempts upon the women at the marriage of Phiritous and Hippodamia, and the consequent battle with the Lapithae, who drove them into Arcadia. Here they were afterwards chiefly destroyed by Hercules. (Ov. Met. xii. 530.)—Some have imagined this fable to allude to the draining of the low parts of Thessaly, as the horse is in general symbolical of water.

Knight’s Inquiry, &c. In the Class. Journal.—Cl. Mistord, ch. 1. sect. 3.—Banier, La Fable des Cent. in the Mem. Acad. Litt. ii. 18.

(d) *Geryon* was a monster said to be the offspring of Chrysaror and Callirhoe, and to have three bodies and three heads. His residence was in the island of Gades, where his numerous flocks were kept by the herdsmen Eurythyon, and guarded by a two-headed dog called Orthos.

The destruction of this monster formed one of the twelve labors of Hercules (§ 123).

(e) The *Hydra* was a monstrous serpent in the lake Lerna, with numerous heads, nine according to the common account. When one of these heads was cut off, another or two others immediately grew in its place, unless the blood of the wound was stopped by fire.

The destruction of the Hydra was another labor assigned to Hercules, which he accomplished by the aid of Iolans, who applied lighted brands or a heated iron as each head was removed. The arrows of Hercules, being dipped in the Hydra’s blood, caused incurable wounds.

(f) *Pegasus* was not so much a monster as a prodigy, being a winged horse said to have sprung from the blood, which fell on the ground when Perseus cut off the head of Medusa. He fixed his residence on mount Helicon, where he opened the fountain called Ηιππορέες (ιεπας και αρησαν). He was a favorite of the muses, and is called “the muses’ horse.” The horse, having come into the possession of Bellerophon, enabled him to overcome the Chimaira. Afterwards Pegasus, under an impulse from Jupiter,
...hrew off Bellerophon to wander on the earth, and himself ascended to a place among the stars.

An engraving is given by Winkelnann of a beautiful bas-relief in white marble, representing Bellerophon and Pegasus; the original, preserved in the palace of Spada at Rome, is of the natural size.—See Winkelnann, Hist. de l’Art, vol. ii. p. 652. ill. 281.

—Cf. Fr. [unknown], Uranographie ou Traite Elementaire d’Astronomie. Par. 1818. § containing the ancient Fables respecting the Constellations.

(g) Cerberus was the fabled dog of Pluto (§ 34), stationed as sentinel at the entrance of Hades. He is generally described as having three heads, sometimes as having fifty. Snakes covered his body instead of hair. None from the world of the living could pass him but by appeasing him with a certain cake, composed of medicated and soporic ingredients. (Vig. En. vi. 420.)

To seize and bring up this monster was assigned to Hercules as one of his labors.

(b) Scylla and Charybdis are the names, the former of a rock on the Italian shore, in the strait between Sicily and the main land, and the latter of a whirlpool or strong eddy over against it on the Sicilian side. The ancients connected a fabulous story with each name.—Scylla was originally a beautiful woman, but was changed by Circe into a monster, the parts below her waist becoming a number of dogs incessantly barking, while she had twelve feet and hands, and six heads with three rows of teeth. Terrified at this metamorphosis, she threw herself into the sea, and was changed into the rocks which bear her name.—Charybdis was a greedy woman, who stole the oxen of Hercules, and for that offence was turned into the gulf or whirlpool above mentioned.

Cf. Virgil, En. iii. 420 sq.—Ovid, Metam. xiv. 66.—Propert. iii. 11.—Hyginus, fab. 159.

(i) The Sphinx was the offspring of Orthos and Chimera, or of Typhon and Echidna; a monster having the head and breasts of a woman, the body of a dog, the tail of a serpent, the wings of a bird, the paws of a lion, with a human voice. This monster infested the neighborhood of Thebes, proposing enigmas and devouring the inhabitants who could not explain them. At length one of its enigmas, in which she demanded what animal it was which walked on four legs in the morning, two at noon, and three at night, was solved by Oedipus: he said that the animal was man, who in the middle of his life creeps upon his hands and feet, in middle age walks erect, and in the evening of his days uses a staff. On hearing this solution, the Sphinx instantly destroyed herself.

In Plate VIII. are given two images of the Sphinx. One is without wings; having a peculiar Egyptian head-dress; from a sculptured monument given by Boissard. The other is from an engraving given by Maffei; having the calathus on her head, and the sistrum in her paw.

Representations of the Sphinx are very common among Egyptian monuments. A very celebrated colossal statue of a Sphinx yet remains near the pyramids. It is cut in the solid rock, and is 125 feet in length—Clarke’s Travels, pt. ii. sect. 2. ch. 4.—Dee’s Travels (vol. i. p. 55. Lond. 1595.)—Lond. Quart. Rev. xii. 103, 403 sq.

(2) The Grifon (Tvoph) was an imaginary animal, said to be produced from a lion and an eagle, and supposed to watch over mines of gold and whatever was hidden. Its image is sometimes found on ancient medals; the upper part resembling an eagle, the lower part a lion.


(I) In the Greek mythology Typhon is ranked among the Giants; by some considered to be the same as Typhaon (cf. § 95); by others distinguished from him; said to have been produced from the earth by Juno’s striking it; described as having a hundred heads like those of a dragon.—In Egyptian mythology the monster called Typhon holds an important place, being considered as the cause of evil, “the Egyptian devil.” (Ptolemy.) He is described and represented in various ways; sometimes as having a hundred dragon heads; sometimes as a wolf; sometimes as a crocodile, and as uniting the tail of a crocodile with the head and fore-legs of the hippopotamus, as seen in our Plate VIII.

IV.—Mythical History of the Heroes.

§ 118. In Grecian story three periods are distinguished even by the ancients: the unknown, δoίξιων, of which no historical monuments remained to make known the state of society; the fabulons, μεξίων, of which the accounts left are mingled with manifold fictions; and the historical, ἱστορικῶν, of which a genuine and trustworthy history is recorded. The first extends to the deluge of Deucalion, the second to the introduction of the Olympiad into chronology, and the third through the subsequent times. To the second of these periods belonged the Heroes, as they are called, and it is on that account often styled the heroic age. These personages are supposed to have possessed extraordinary powers of body and mind, and distinguished merit is ascribed to them as having founded cities
or countries, improved their manners and morals, or otherwise exalted or defended them.

§ 119. Grateful sensibility to the merits of ancestors and progenitors was a most common cause of the sort of deification with which these heroes were publicly honored after death; and the disposition towards this grateful remembrance was quickened and sustained by oral traditions respecting their deeds, which were much adorned and exaggerated by the poets. Hence it came, that most of the heroes were at last viewed as sons of gods, and often of Jupiter himself. The veneration for the heroes was however less sacred and less universal than the worship of the gods. To the latter, important festivals were established, regular priests ordained, appropriate temples erected, and public solemn sacrifices offered. The heroes, on the other hand, received only an annual commemoration at their tombs, or in the vicinity, when offerings and libations were presented to them. Sometimes, however, the respect paid them exceeded these limits, and they were exalted to the rank and honors of the gods. The introduction of solemnities in memory of heroes is ascribed to Cadmus.


§ 120. The heroes of the Greeks were of different ranks. Some were viewed as a sort of household deities, such as after their mortal existence watched over their families and friends and were honored and worshiped only by them. Others, whose services while they lived were of a more extended character, were worshiped by whole states and tribes, as demi-gods, and sometimes had their appropriate festivals and mysteries, and even temples and priests. To such was ascribed a more general superintendence of human affairs. It is the latter class that we are here to notice particularly, as they were the most illustrious, and their worship was not limited to the Greeks, but was adopted also among the Romans. Of these only the principal can be mentioned, in doing which the order of time will be followed.

§ 121. The Giants and Titans (§ 97) might correctly be ranked among the Heroes, and regarded as the most ancient. To the same class, too, belong Inacetus, founder of the kingdom of Argos; his son Phoroneus, to whom various merits were ascribed; and Ogyges, a king of Beotia, memorable from the flood which occurred in his reign. This rank also was enjoyed, especially among their respective people and tribes, by Cecrops, founder of the Attic state; Deucalion, a Thessalian prince, who with his wife Pyrrha escaped the general flood that happened in his times; Amphiictyon, author of the celebrated council or confederation of the early Grecian states; Cadmus, who came from Phoenicia to Greece, and contributed so much to enlighten and improve the people (cf. P. IV. § 34; Danaus, to whom the kingdom of Argos was indebted for its advancement; Bellerophon, who was said to have destroyed the monster Chimera, and to have performed other exploits; Pelops, king in Elis, from whom Peloponnesus took its name, as his descendants occupied that peninsula; and the two princes of Crete by the name of Minos, one celebrated as a lawgiver, the other as a warrior.

Some writers argue against the existence of two individuals by the name of Minos.—See Hdt. iii. 131. Götting. 1823. 3 vols. 8.

§ 122. Perseus was one of the most distinguished of the early heroes. He was the son of Jupiter and Danae, educated by Polydectus on the island Seriphos. His chief exploit was the destruction of the gorgon Medusa, whose head he struck off with a sword given to him by Vulcan. From the blood that fell, sprang the winged horse Pegasus, on which Perseus afterwards passed over many lands.

1 u. Of his subsequent achievements, the most remarkable were his changing king Atlas into a high rock or mountain, by means of Medusa’s head, and his deliverance of Andromeda, when bound and exposed to be devoured by the sea-monster. In connection with the latter adventure he also changed into stone Phineus, who contended with him for the possession of Andromeda. He inflicted the same afterwards upon Polydectes for ill treatment towards Danae. To Perseus is ascribed the invention of the discus or quoit, with which he inadvertently occasioned the death of his grandfather Acrisius. Finally he founded the kingdom of Mycenæ. After his assassination by
Megapenthes, he was placed among the constellations, and several temples were erected to him, besides a monument between Argos and Mycenae. (Cf. Oe. Met. iv. 603. v. 1-350.)

2. The fables respecting Perseus are by some considered as a modification of the story of the Persian Minotaur (cf. § 25), and a piece of ancient sculpture on one of the gates of the citadel of Mycenae has been thought to confirm the analogy.—Creeger, Symbolik.—Gell, Itinerary of Greece.

3. Atlas, whom on account of his refusing hospitality to Perseus, the latter is said to have changed into a mountain, is described as the son of Japetus and the king of Mauretania. He owned numerous flocks of sheep and beautiful gardens abounding with cedrons and oranges. His seven daughters, renowned for beauty and wisdom, were called Atlantides from their father, and Hesperides from their mother Hesperis. The gardens called the gardens of the Hesperides were said to be guarded by a dreadful dragon that never slept. The name of Atlas was given to the chain of mountains in that part of Africa, and to the ocean on the west. Whether from reference to the height of those mountains or to the astronomical researches of the king, Atlas is said to have supported the heavens; and accordingly artists have represented him as bearing an immense sphere on his shoulders.

Thus he is seen in the Sup. Plate 22. On some monuments, Hercules is represented in a similar way; because, as is said, he eased Atlas of his burden.—Cf. Ogl. Ant. Expl. plates 33.

§ 123. Of all the Grecian heroes, no one obtained such celebrity as Hercules, son of Jupiter and Alcmena. Wonderful strength was ascribed to him even in his infantile years. Eurystheus king of Mycenae imposed upon him many difficult enterprises, which he carried through with success; particularly those, which are called the twelve labors of Hercules. These were: to kill the Nemean lion; to destroy the Lernean hydra; to catch alive the Stag with golden horns; to catch the Erymanthean boar; to cleanse the stables of Aegias; to exterminate the birds of lake Stymphalos; to bring alive the wild bull of Crete; to seize the horses of Diomedes; to obtain the girdle of Hippolyta, queen of the Amazons; to destroy the monster Geryon; to plunder the garden of Hesperides, guarded by a sleepless dragon; and to bring from the infernal world the three-headed dog Cerberus.

These various exploits were often made the theme of description and allusion in the poets. The first is detailed in the 25th Idyl of Theocritus. The twelve labors are described in 12 verses in the 5d Chilid of Pindar (cf. P. V. § 51).—The story of Hercules strangling the serpents while an infant is given in the 24th Idyl of Theocritus.

§ 124 u. Many other exploits were ascribed to him, by which he gave proof of his extraordinary strength, and exhibited himself as an avenger and deliverer of the oppressed. Such were, his slaying the robber Cacus, so much dreaded in Italy; the deliverance of Prometheus, bound to a rock; the killing of Busiris and Antaeus; the contest with Acheleous; and the rescue of Alcestes from the infernal world. Less honorable was his love of Omphale queen of Lydia, by which he sank into the most unworthy effeminacy. His last achievement was the destruction of the centaur Nessus. Nessus dying gave his poisoned to Deianira; Hercules afterwards receiving it from her, and putting it on, became so diseased that he cast himself in despair upon a funeral pile on mount Oeta.

The worship of Hercules soon became universal, and temples were erected to his honor, numerous and magnificent. He received a great many surnames and epithets from his exploits and from the places of his worship. Hercules and his labors afforded the artists of ancient times abundant materials to exercise their ingenuity in devices, and they very often employed them.

Two of the most celebrated antique statues represent Hercules: the Torn, or Hercules Belvidere, and the Hercules Farnese: cf. P. IV. § 156, 6. 7. The latter represents him leaping upon his club, as it were after his labors. A view of it is given in Plate XLIV. fig. 6, copied from Winckelmann. An engraving of the same is given in the Sup. Plate 22. The other representation in this Plate shows the infant Hercules strangling the serpent; from an antique sculpture.


Among the various solutions of the story of Hercules, there is one which very ingeniously applies the account of his twelve labors to the passage of the sun through the twelve signs of the Zodiac. A view of this is given in Antonus's Lemiprintes.

§ 125. Theseus, a son of Aegaeus and Aethra, or according to others a son of Neptune, was excited by the renown of Hercules, to engage in enterprises the most hazardous, and he successfully accomplished them. Among these was the extermination of a multitude of robbers and assassins that infested Greece, and especially the destruction of the Minotaur a terrible monster of Crete, to
which the Athenians had previously been compelled to send seven male youth and as many young virgins annually, to be devoured by him. By the help of Ariadne, a daughter of Minos, Theseus was enabled to trace the winding of the labyrinth, in which the monster had his abode, and put him to death. Ariadne accompanied him on his return to Athens, but he ungratefully deserted her on the island of Naxos.

§ 126 u. The other principal exploits of Theseus were his descent to the lower world with his friend Pirithous, his victory over the Amazons (§ 116), whose queen Hippolyta became his wife, and the assistance he gave Adrastus, king of Argos, against the Theban prince Creon. Great praise was awarded to him for improving the legislation and the whole morals of Athens and Attica; and yet he was for some time an exile. The manner of his death is variously related, but it seems by all accounts to have been caused by violence.

The honor paid to him was accompanied with unusual solemnities; a superb temple was consecrated to him at Athens, and a festival was established called Θύρεα, held on the eighth day of every month, with games, and a regular sacrifice termed Οὐάδιον. Provision was made at the public expense to enable the poor to share in the festivities of this occasion.

Cl. Plut. in Vit. Them.—Diod. Sic. L. iv. c. 61.—Ov. Metam. vii. 404; viii. 152; xii. 210.—Mitford’s Greece, ch. i. sect. 3.—For a view of the temple of Theseus, see Plate XXII fig. 3.

§ 127. JASON and the ARGONAUTS. One of the most celebrated enterprises of the heroic ages, one which forms a memorable epoch in the Grecian history, a sort of separation-point between the fabulous and the authentic, was the Argonautic expedition. This was a voyage from Greece to Colchis in order to obtain the golden fleece, conducted by Jason, the son of Aeson, king of Thessaly. The undertaking was imposed upon him by his uncle Pelias. He invited the most illustrious heroes of Greece to unite in the expedition, and among those who joined him were Hercules, Castor and Pollux, Pelias, Pirithous, and Theseus. The vessel built for the purpose was named Argo, which after various adverse events arrived at Αία, the capital of Colchis. Αἰετes was then king of Colchis, and promised to Jason the golden fleece only on certain most difficult conditions.

§ 128. Although Jason fulfilled these conditions, yet Αἰετes was unwilling to permit him to take the desired booty, and sought to slay Jason and his companions. This purpose was betrayed by Medea, the king’s daughter, by whose assistance and magical art Jason slew the dragon that guarded the fleece, and seized the treasure. He immediately fled, accompanied by Medea, but was pursued by her father. Medea put to death her brother Absyrtus, cut his corpse into pieces and strewed them in the way, in order to stop her father’s pursuit. Jason was afterwards faithless to her, and married Creusa, or, as others name her, Glauce, a daughter of Creon, king of Corinth. Medea took vengeance by causing the death of Creusa and also of the children she had herself born to Jason. After death Jason received the worship bestowed on heroes, and had a temple at Abdera.

See the poems on the Argon. Exped. by Orphus, Apollonius Rhodius, and Valerius Flaccus. (Cl. P. V. §§ 45, 73, 776.)—Bustier, on the Argon. Exped. in Mem. de l’Acad. des Inscr. vol. iv. p. 54; xii. 121; xiv. 41.—Heqni Not. ad Apolloe. p. 177.—C. P. Levaque, sur le Retour des Argonautes, in the Mem. de l’Institut, Classe d. Sciences Mor. et Pol. vol. iv.

Various explanations have been put upon the story of the Argonauts. One writer thinks the golden fleece was the raw silk of the East. Hager, Pantheon Chinois.—Another thinks the phrase arose from the habit of collecting gold, washed down from the mountains, by putting sheepskins in the channel of the streams. Mitford, ch. i. sect. 3.—Bryant (AnaL Anc. Myth.) considers the whole story as a tradition of the flood.

§ 129. Castor and Pollux, who were among the Argonauts, were twin sons of Jupiter and Leda, and brothers to Helena. On account of their descent, they were called Dioscuri (Διόσκουροι), although, according to some, Castor was the son of Tyndarus, the husband of Leda. Castor distinguished himself in the management of horses, and Pollux in boxing and wrestling. The last exploit of the Dioscuri was their contest with Lyceus and his brother Idas. Castor was slain by Lyceus, and Lyceus by Pollux: and as Idas was about to avenge the death of his brother, Jupiter smote him with lightning.—Pollux obtained from Jupiter the honors of deification and immortality in conjunction with his brother Castor. Both were placed among the constellations and represented by the Gemini or twins in the zodiac. Both the Greeks and the
Romans consecrated temples to them, and they were especially invoked and worshiped by mariners. 1. They were said to be placed among the marine gods, from having cleared the Hellespont and the neighboring seas from pirates. They were invoked as Αντώνων, averters of evil; and white lambs were sacrificed to them.—The Romans honored them especially for services supposed to be received from them in pressing dangers, as in the battle with the Latins near lake Regillus. They constantly swore by their names; the oath used by the women was Ἱεσαυτός, or by the temple of Pollux; that of the men was Ἱλεύρος, or by the temple of Pollux.

Representations of Castor and Pollux are found particularly on Roman monuments. A fine representation, drawn from a large gem given by Maffei, is seen in our Sup. Plate 21.

2. The festival called Διασκέδαις (διασκεδασμός) was in honor of these brothers, celebrated especially by the Spartans. On this occasion the gifts of Bacchus were very freely shared. It was amidst the drinking at the feast in honor of Castor and Pollux, which Alexander held in Bactra, that he madly slew his devoted friend Clistus.—This festival is supposed by some to have had the same origin as the famous mysteries of the Cabiri, which were celebrated particularly at Samothrace, and were thought to have great efficacy in protecting from shipwreck and storms.

An ancient structure now exists at Salonica, which is supposed to have been a Cabirian Temple; see Plate V.—Cf. G. S. Faler, Mysteries of the Cabiri. Oxf. 1693. 2 vols. 8.—Ferret, Les Cabires, in the Mem. Acad. Inscr. vol. xxvi. p. 9

§ 130. Heroes of the Theban War. In the early history of Greece, the war of Thebes, which is dated upwards of 1200 years before Christ, is much celebrated. Without relating its incidents we shall here only name some of the principal heroes of the time. Among these were Etiocles and Polyneices, the two sons of Λέον, king of Thebes, whose own private story was so tragical. The war arose from the dissension of these brothers, who slew each other in a single combat, and were afterwards honored as demigods. Several famous chiefts, as Καπανδρις, Τύδεας, Ηππομεδον, Παρθενούπεα, united with Αρδρας, king of Αργος, and father-in-law of Polyneices, to take part in the war. The events connected with it furnished the poets with matter for numerous tragedies.—The second enterprise against Thebes, ten years later, was more fortunate in its issue, but less celebrated. It was undertaken by the sons and descendants of those slain in the first war, and was therefore termed the war of the Πτέρυγιοι. The most illustrious of these were Αλκίος, Θερσανδρ, Πολυδορ, and Θησέεινος.

The Theban war was one of the favorite themes of ancient poets. Αττιακῆς of Κολοφών, a Greek poet, and contemporary with Χερελίος, wrote a poem in twenty-four books on the subject; the fragments have been collected. Cf. P. V. § 19.—The poem of the Latin poet Στάτιος is still extant. Cf. P. V. § 278.


§ 131. Whilst the Thebans and the Argives were involved in contention and calamity, Τανταλος, and his descendants the Τανταλίδες, were equally afflicted by various misfortunes, occasioned by the singular destiny of this prince, who was to be a son of Jupiter, and also of Λυδία. Being of immortal descent, he was honored with a visit from the gods during an excursion they made upon earth. In order to prove the divinity and power of his guests, he served up among other meats the limbs of his son Πελόπως, whom he had cruelly murdered. The gods perceived his perfidious and barbarous conduct, and refused to touch the dish; but Κερες, whom the recent loss of her daughter had rendered inattentive and melancholy, ate one of the shoulders, and in compassion to the fate of the young prince, Jupiter restored him to life; and instead of the shoulder which Ceres had devoured, substituted one of ivory, which possessed the property of healing by its touch all kinds of diseases.

As a punishment for his cruelty, Τανταλος was condemned in hell (§ 34) with an insatiable hunger and thirst in the midst of abundance.—He had a daughter Νιβω, who fell a sacrifice to her intolerable vanity. She was married to Αμφιός, a prince of Θεβών in Βεοτία; and having a great number of children, she had the temerity to treat Λατώ, who had only two, with overbearing arrogance. Provoked at this insolence, Λατώ applied to Απόλλων and Νιβω, who (§ 35) destroyed all her boasted offspring except Κυλωρ (cf. § 32). Νιβω, after the death of her children, returned to Λυνία, and ended her days near Mt. Σιπύλως; according to the fables, she was so shocked at her misfortune, that she was changed into a rock. "On Mt. Σιπύλως, according to Πανασάνια, was to be seen a rock which from a distance resembled a woman in deep melancholy, though near at hand it had not the most remote resemblance to one."

Πελόπος quitted Πυργία and repaired to Ελας, where he became enamored of Ηπποδάμαι, the daughter of king Χένωμας; but this monarch, having been informed that he should perish by the hand of his son-in-law, determined to marry his daughter to him only who could outrun him in the chariot-race; and those who entered the list were to forfeit their lives if conquered. Unattended at this critical moment, Pelops boldly undertook the combat, and to secure his success, he previously bribed Μύρτης, the charioteer of Χένωμας, who disposed the axe-tree of the chariot in such a manner as to break it on the course; and the unfortunate king, being thrown to the ground, killed himself. Χένωμας thus left his kingdom and his daughter to Pelops, who acquired great celebrity, and gave his name to the peninsula in the southern part of Greece. Pelops, after death, received divine honors. He had an altar in the grove Αλίας at Olympia, and was much revered, even above other heroes (Pind. Olymp. 1. 146. Pausan. v. 13). His descendants were called Πελοπίδαι. His two sons, Ατρέως and Θυβίες, were celebrated for their mutual hatred and crimes. But his two grandsons, Αγαμήμον and Μένελαος, the Ατρίδαι, acquired a more honorable renown.
§ 132 u. Heroes of the Trojan War. Of all the wars of Grecian story, none is more famous than that of Troy, which was the first military campaign of the Greeks out of the limits of their own country. The immediate occasion of it was the seizure of Helen, wife of Menelaus, king of Lacedaemon, by Paris, son of Priam, king of Troy. The siege continued, according to the common account, including the preparation and marches, ten years, with various successes and disasters, until at last the Greeks became masters of the city by stratagem. The chiefs who were engaged in this enterprise acquired the highest renown in Greece, and the poetry of Homer has secured their everlasting remembrance. The chief commander was Agamemnon, and the more illustrious of the heroes with him were Achilles, Ulysses, Diomedes, Menelaus, Ajax son of Telamon, and Ajax son of Oileus, Idomeneus, and Nestor. On the side of the Trojans, Hector, Æneas, and Antenor were among the most celebrated.

The war of Troy was not more memorable in itself than for its consequences. It gave a new spring to Grecian culture (cf. P. IV. § 40). The arts of war were greatly improved. Numerous and important civil revolutions took place in most of the states. But all this pertains to authentic history rather than to mythic tales.

See Mitford, ch. i. sect. 4.—Gillier, ch. i. iii.—Clarke's Journ. v. 14. 18. vi. 25. ix. 609, 626. xviii. 141.—Chandler, History of Troy. See references given in P. V. § 50. 7.—Bryant (in a Dissertation on the war of Troy, Lond. 1799.) has maintained that the whole tale is a mere fable, and that there never was any such war.

§ 133. Although the personages specially called Heroes in Grecian story belonged to the period termed the heroic age (cf. § 118); yet under our fourth division of the subject of Mythology (cf. § 10) will properly fall the names of a multitude of personages of later periods, including Romans as well as Greeks, who after their death were deified in the country where they lived, or had become renowned (cf. § 88. 2, and 89. 3) for memorable attainments or achievements. Merely to have been a king or ruler was sufficient to secure deification among a people fond of the pageantry of superstition. This servile and impious adulation was particularly practiced by the Asiatic Greeks towards the successors of Alexander. Mere governors of provinces were sometimes thus honored. After the Roman imperial power was established, it became a regular custom (cf. § 94) to deify the emperors.

The Roman senate made it their business by a solemn decree to place every deceased emperor in the number of the gods, and the ceremonies of his Apotheosis were united with those of his funeral. But as the actions of each one were now faithfully recorded by history, it was impossible to connect with the deified name such fabulous and mysterious tales as to give the divinities, thus established by law, much hold upon the popular feelings. The list of imperial demi- gods, therefore, is of comparatively little importance in a view of the ancient mythology.

This deification of the emperors, it is very likely, gave rise to the beatification of saints, practiced by the Roman Catholics. See Middleton's Letter from Rome, showing the conformity between Popery and Paganism. Lond. 1729. 4. 6th ed. 1825. 8.

Also in his Miscellaneous Works. Lond. 1755. 5 vols. 8.—Cl. Gibbon, Decl. and Fall, &c. ch. iii.

Respecting the ceremonies attending the Apotheosis, or Consacratio, see P. III. § 343.


**Gods of the Greeks and Romans, as classed in the preceding Sketch.**

<table>
<thead>
<tr>
<th>Superior Gods</th>
<th>Inferior Gods</th>
<th>Mythical Beings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jupiter Juno</td>
<td>Saturn Aurora</td>
<td>Titans Manes</td>
</tr>
<tr>
<td>Neptune Minerva</td>
<td>Bacchus</td>
<td>Giants Lares</td>
</tr>
<tr>
<td>Apollo Diana</td>
<td>Sol</td>
<td>Pygmies Penates</td>
</tr>
<tr>
<td>Mars Venus</td>
<td>Aelous</td>
<td>Tritons Satyrs</td>
</tr>
<tr>
<td>Mercury Vesta</td>
<td>Nox</td>
<td>Sibyls</td>
</tr>
<tr>
<td>Vulcan Ceres</td>
<td>Helius or Iris</td>
<td>Nymphe</td>
</tr>
<tr>
<td>Janus Rhea</td>
<td>Sol</td>
<td>Muses Amazons</td>
</tr>
<tr>
<td>Saturn</td>
<td>Pluto</td>
<td>Graces Centaurs</td>
</tr>
<tr>
<td>Pluto</td>
<td>Bacchus</td>
<td>Hours Minotaur</td>
</tr>
<tr>
<td>Bacchus</td>
<td>Themis</td>
<td>Seasons Chimaera</td>
</tr>
<tr>
<td></td>
<td>Nemesis</td>
<td>Fates Geryon</td>
</tr>
<tr>
<td></td>
<td>Vertumnus</td>
<td>Furies Hydra</td>
</tr>
<tr>
<td></td>
<td>Fortuna</td>
<td>Harpies Pegasus</td>
</tr>
<tr>
<td></td>
<td>Flora</td>
<td>Winds Scylla</td>
</tr>
<tr>
<td></td>
<td>Feronia</td>
<td>Genli Charybdis</td>
</tr>
<tr>
<td></td>
<td>Pales, &amp;c.</td>
<td>Somnus Sphinx</td>
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<tr>
<td></td>
<td></td>
<td>Mors Typhon</td>
</tr>
</tbody>
</table>

**The Gods as classed by the Greeks.**

<table>
<thead>
<tr>
<th>Superior Gods, called</th>
<th>Inferior Gods, called simply ꜧωλ</th>
<th>Demigods, called ꜧπ情况进行</th>
</tr>
</thead>
<tbody>
<tr>
<td>Myꜧαλος ꜧοῖ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jupiter Juno</td>
<td>Saturn</td>
<td>Here fall Ioana, Persus, and all named above, under Heroes.</td>
</tr>
<tr>
<td>Neptune Ceres</td>
<td>Bacchus</td>
<td>The Thesan Heroes are—</td>
</tr>
<tr>
<td>Apollo Diana</td>
<td>Aelous</td>
<td>Capaneus</td>
</tr>
<tr>
<td>Mercury Minerva</td>
<td>Nox</td>
<td>Tydeus</td>
</tr>
<tr>
<td>Mars Vesta</td>
<td>Helius or Iris</td>
<td>Polynices</td>
</tr>
<tr>
<td>Vulcan Venus</td>
<td>Sol</td>
<td>Thersander, &amp;c.</td>
</tr>
<tr>
<td></td>
<td>Pluto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bacchus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genius</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhea</td>
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<tr>
<td></td>
<td></td>
<td>Here also some-</td>
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<tr>
<td></td>
<td></td>
<td>times Saturn,</td>
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<tr>
<td></td>
<td></td>
<td>Bacchus, Aelous, and other</td>
</tr>
<tr>
<td></td>
<td></td>
<td>gods are put.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Agamennon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Achilles</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ulysses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Diomedes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ajax, &amp;c.</td>
</tr>
</tbody>
</table>

**The Gods as classed by the Romans.**

<table>
<thead>
<tr>
<th>I. Consentes.</th>
<th>2. Selecti.</th>
<th>3. Perigrini.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jupiter</td>
<td>Saturn</td>
<td>Gods from other nations; as</td>
</tr>
<tr>
<td>Neptune</td>
<td>Pluto</td>
<td>Mithras</td>
</tr>
<tr>
<td>Apollo</td>
<td>Sol</td>
<td>Osiris</td>
</tr>
<tr>
<td>Mercury</td>
<td>Janus</td>
<td>Isis</td>
</tr>
<tr>
<td>Mars</td>
<td>Bacchus</td>
<td>Apis &amp; Mnevis</td>
</tr>
<tr>
<td>Vulcan</td>
<td>Genius</td>
<td>Serapis</td>
</tr>
<tr>
<td>Juno</td>
<td>Rhea</td>
<td>Anubis</td>
</tr>
<tr>
<td>Ceres</td>
<td></td>
<td>Harpocartes</td>
</tr>
<tr>
<td>Diana</td>
<td></td>
<td>Canopus, &amp;c.</td>
</tr>
<tr>
<td>Minerva</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Venus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vesta</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Gods of the Greeks and Romans, as classed according to supposed Residence.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Jupiter Venus</td>
<td>Terra Pomona</td>
<td>Oceanus Tethys</td>
</tr>
<tr>
<td>Apollo Vesta</td>
<td>Cybele Pales</td>
<td>Neptune Amphitrite</td>
</tr>
<tr>
<td>Mercury Aurora</td>
<td>Ceres Peronia</td>
<td>Aelous Matuta</td>
</tr>
<tr>
<td>Mars Iris</td>
<td>Saturna</td>
<td>Proteus Iao or</td>
</tr>
<tr>
<td>Vulcan Hebe</td>
<td>Janus Silenus</td>
<td>Phorcys Leucothoe</td>
</tr>
<tr>
<td>Cupid Psyche</td>
<td>Bacchus Satys</td>
<td>Portunus Sirens</td>
</tr>
<tr>
<td>Hymenius Horse</td>
<td>Terminus Fauns</td>
<td>Nereus Nereids</td>
</tr>
<tr>
<td>Juno Seasons</td>
<td>Vertumnus Lares</td>
<td>Triton Scylla</td>
</tr>
<tr>
<td>Minerva Graces</td>
<td>Priapus Nymphs</td>
<td>Glauus Charybdis</td>
</tr>
<tr>
<td>Diana Muses</td>
<td>Flora Penates, &amp;c.</td>
<td>Palemon Tritons</td>
</tr>
</tbody>
</table>

The Muses sometimes ranked with the Celestial.

1 President sometimes with the Terrestrial.

**Infernal.**

<table>
<thead>
<tr>
<th>Pluto Proserpine</th>
<th>Charon pine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minos Nemesis</td>
<td>Rhadamanthus Manes</td>
</tr>
<tr>
<td>Eacus Namen</td>
<td>Cerberus Parcae</td>
</tr>
<tr>
<td>Nox Furies</td>
<td></td>
</tr>
</tbody>
</table>

1 Goddess of Funerals.
PART III.
GREEK AND ROMAN ANTIQUITIES.
GRECIAN ANTIQUITIES.

§ 1. Graecia is by some supposed to have derived its name from Graicus, a son of Thessalus, his descendants being called Graeci, Graeci. The Graeci, however, were only a single tribe of the inhabitants, some of whom planted themselves in Italy. The country originally seems to have had no common name, comprehending properly all its tribes. Graecia was a name used by the Romans, not by the inhabitants themselves. It was called by them Hellas, from Hellen, a son of Deucalion, and also Achaia, Pelasgia, Ionia; and the people were called by the ancient writers Achæans, Argivi, Danai, Hellenes, Pelasgi, and Ionians. These names of the country and the occupants, however, were not employed always in a uniform sense, but seem to have referred in their general application chiefly to the more important colonies or communities, which originally occupied and peopled the land.

§ 2. Greece, in the most comprehensive sense of the term, was bounded on three sides by the Mediterranean sea, parts of which were distinguished by the names of Ægean, Cretan, Ionian, and Adriatic; and on the north extended to the chain of mountains called Osælus (cf. P. I. § 77) separating it from Asia. Taken in this extent, it is naturally divided into four parts; Macedonia; Thessalia and Epirus; Hellas; and Peloponnesus (cf. P. I. § 76). Taken in a more limited sense, excluding Macedonia, it was sometimes divided into two parts; Graecia Propria (including Thessalia and Epirus, and Hellas); and the Peloponnesus. In the most limited sense, however, it included merely Hellas, which is perhaps usually meant by the restrictive phrase Graecia Propria. The name of Greeks was also applied to the inhabitants of Grecian colonies in Asia, in Italy, and in Africa.

§ 3. It may be well to mention the principal cities which were distinguished for their power and cultivation. These were Athens, in Attica; Sparta or Lacedaemon, in Laconia; Argos, Mycene, and Corinth, in the territory of Argolis; Thebes, in Boeotia; Megalopolis, in Arcadia. The more eminent foreign or colonial cities of the Greeks were the following; Miletus and Ephesus in Ionia; Mitylene, Chios, Samos, and Rhodus, in the islands near Asia Minor; Byzantium on the Thracian coast; Coreya on the island of that name; Tarantum, Sybaris, and Locri in Southern Italy; Syracuse, Agrigentum, Gela, and Leontium in Sicily; Syracuse in Africa. In later times Alexandria in Egypt, Antioch in Syria, and Seleucis in Chaldea on the Tigris, were considered as Grecian cities.

§ 4. The form of government in Greece underwent, in the course of its history, three remarkable changes. In the earliest heroic ages, the several tribes or communities obeyed petty princes or chiefs of their own choice. Subsequently monarchies properly so called were established in Sicyon, Argos, Attica, Thebes, Arcadia, Thessaly, Corinth, Lacedaemon, Elis, Ætolia, Ægialea, or Achaia. But the Greeks were in the most flourishing condition during the time of the two republics of Athens and Sparta.—The Achæan and Eteolian league, the kingdom of Epirus, and the political constitution of the Greeks in Asia Minor, are also very valuable portions of the Grecian history.

§ 5. The first inhabitants of Greece, who probably came from Thrace and who were followed next by the Pelasgi (cf. P. IV. § 33, 34) and the Hellenes, lived in a very rude state, without any commercial relations or even common laws. They practiced upon each other constant robbery and violence, and
were exposed to frequent attacks from the occupants of the neighboring islands. Colonies from Egypt, Phœnicia, and Asia Minor, gave the first impulse to their culture, which was aided by the commencement of the navigation. The famous Argonautic expedition was one of the most memorable exploits in the navigation of this early period, occurring about eighty years before the Trojan war. About fifty years before the same, the first formal state constitution was adopted, in Crete, under the direction of Minos; not with the perfection, however, which was secured at Athens, through the influence of Cecrops, and after him Theseus. The people of Attica were the first to adopt a more peaceful, quiet, and frugal mode of life; and this example influenced the inhabitants of other regions to renounce their irregular habits and predatory excursions.

§ 6. Hereby was occasioned a more free intercourse between the different people of Greece, and a greater union in regard to objects of common interest, particularly in reference to murders and depredations. A proof of this was given by the fact of so many states joining to avenge the injuries of Menelaus (committed against him by Paris in the seduction of Helen) and carrying on together the war against Troy. This war became a means of the further advancement of Grecian culture (cf. P. IV. § 40), although it was also the occasion of many troubles and revolutions among the states at home, and thus led to the migration of many Greeks to neighboring islands and to Asia. Finally they became weary of wars and tumult, began to love peace, law, and social ease, and united in adopting public solemnities and religious rites, and maintaining social and civil order.

§ 7. Hitherto the form of government had been chiefly of a military character; the chief pain who commanded in war was the civil head of his people; but now a more monarchical form was assumed. Soon however the kings abused their power, and by their tyranny forced their subjects to throw off the yoke. Love of liberty then became the ruling passion of the Greeks, and the very name of king was odious. It was this spirit which gave rise to a state of things in which the Greeks sustained an eminence surpassing all other nations. Through the mutual assistance rendered each other in acquiring independence, the jealousies and discords which had previously reigned were in great measure allayed. Amphictyon, third king of Athens, had united several of the states in a sort of confederacy (cf. § 105), and this compact afterwards became much more close and strong. An excess of population in this period of tranquillity and prosperity was prevented by sending out various colonies to Italy, Asia, and Africa.

§ 8. Among the free states, Sparta or Lacedemon enjoyed first the advantages of a rigid and at the same time salutary system of laws, which however in some particulars evinced the imperfect culture of the age. Lycurgus, B. C. about 820, the author of this code, had previously made himself acquainted with the manners and institutions of the Cretans and Egyptians. Without introducing any violent changes, or even abolishing in form the existing twofold regal office, he placed the relations of rulers, magistrates, and people, in a new and improved attitude. His morals and precepts, which were in part very severe, tended, as did his whole political system, to form a brave, constant, and warlike people, and thus cause them to be feared and respected. His design was accomplished, and Sparta acquired in these respects a high pre-eminence over the other states.

See J. E. P. Manso, Sparta, ein Versuch zur Erklärung d. Geschichte und Verfassung dieses Staats. Leipzig, 1800-1805. 3 Th. S.

— Cf. references given P. V. § 7 (d).

§ 9. Next to Sparta, Athens became distinguished. Being advanced in culture by the legislation of Solon, B. C. about 594, and subsequently acquiring glory and power from the defeat of the Persians at Marathon, she became more and more jealous of the superiority of Sparta. This jealousy led to mutual animosities and finally to the well known Peloponnesian war, which was carried on for eight-and-twenty years (from 431 to 404 B. C.)) between Athens and Sparta, and in which almost all the other states of Greece took part on one side or the other. Sparta finally was triumphant, but her glory did not endure long after this. Athens rose far higher in political and literary character, and
became the residence of refined manners, useful knowledge, and cultivated taste in the arts.

§ 10. The progress and decline of culture in Greece we are to notice more particularly in the Archeology of Literature (P. IV. § 33ss. 61ss.), and here it is only necessary to allude to the causes, which conspired to render Greece so eminent in this respect. Some of the causes were, besides the highly propitious climate of the land, its numerous population, whose very necessities as well as mutual emulation excited and fostered a spirit of activity and invention; its enjoyment of an encouraging and ennobling liberty; its commercial intercourse, and the general prosperity which resulted. These, with other favorable circumstances, raised the Greeks to a nation which is even to the present day one of the most remarkable in history, and whose works in literature and art are still valued as our best models.

§ 11. Hence our diligent attention is properly bestowed on the antiquities of the Greeks, by which we become acquainted with their religious, civil, military, and domestic institutions and customs. The general utility of such knowledge, especially as an aid in the investigation of history, language, criticism, mythology, and art, commends the study of antiquities to every one, who engages at all in classical pursuits. It adds to the interest and value of Greek antiquities, that, among all the various objects of knowledge, the language, literature, religion, history, and whole genius of the Greeks, hold so high a place in point of relative importance. Some acquaintance with what is denominated their Antiquities is essential to enable us to enter much into these subjects, to comprehend well their spirit and character, or to contemplate the various monuments of their literature and art in a definite and correct view.

On the utility of the study of classical antiquities, we introduce the following remarks, abridged, from Rollin (as cited P. II. § 3 u.)—"To a certain extent, this study is indispensable for all who make pretensions to education. Without it, there are a multitude of expressions, allusions, and comparisons which they cannot understand; without it, it is scarcely possible to advance a step even in reading history, without being arrested by difficulties which a tolerable knowledge of antiquity would readily solve. Like all other studies, when carried too far, it threatens with its dangers. There is sometimes connected with it, a sort of learning, abstruse and badly conducted, which is occupied only on questions equally vain and perplexing, which on every subject searches for that which is least known and most difficult to be comprehended. Seneca (de Brev. Vit. c. 14) more than once complains that this vitiated taste, which originated with the Greeks, had passed over to the Romans. Juvenal also (L. iii. Sat. 7) ridicules the corrupt taste of his contemporaries, who required that a preceptor should be able to reply without preparation to a thousand absurd and ridiculous questions. It is to know very little of the worth of time, and grossly to misapply one's talents and exertions, to occupy them in the study of things obscure and difficult and at the same time, as Cicero says (Off. L. i. n. 19), unnecessary and sometimes even vain and frivolous. Good sense will lead the student carefully to shun this danger. He will remember the sentiment of Quintilian (L. i. c. 8), that it is a foolish and pitiable vanity, which prides itself in knowing upon every subject all that inferior writers have said; that such an occupation consumes unprofitably the time and strength which ought to be reserved for better things; and that of all the eminent qualifications of a good teacher, that of knowing how to be ignorant of certain things is by no means the least.

After these precautions, we cannot too highly recommend the study of antiquities either to students or teachers. High attainments in this very comprehensive branch of learning ought to be the aim of every youth, who proposes to pursue important studies himself, or to direct those of others. The extent or difficulty of the work should dishearten no one. By devoting every day a fixed portion of time to the reading of ancient authors, intellectual riches will be amassed, little by little, which will afterwards be a source of astonishment even to the possessors themselves. It is only necessary to make the commencement, to employ time profitably, and to note down observations in order and with accuracy.

Most of the topics connected with antiquities might be embraced under seven or eight heads: religion; political government; war; navigation; monuments and public edifices; games, combats, shows; arts and sciences; the customs of common life, such as pertain to repasts, dress, &c. Under each of these divisions are included many
subdivisions. For example, under the head of religion are comprised the gods, priests, temples, vases, furniture, instruments employed in different religious ceremonies, sacrifices, feasts, vows and oblations, oracles and omens; and so of the other heads."

—Burgess, Essay on the Study of Antiquities. Oxford. 1753. 8.—Plu tinus, as cited § 186. 3 u.—See also P. F. § 29; and works there cited.

§ 12. The sources of Greek antiquities are in part the classical writers, and especially the historians, more particularly such of them as give details of the whole constitution of Grecian society, the manners, customs, and modes of thinking and feeling. Among the classical writers, the poets also must be considered as sources of information on this subject, especially the epic poets, whose narrations, notwithstanding their fictitious ornaments, have some truth for a basis, and whose representations give much insight into the character and views of the people of the times. But another important source is found in the remaining monuments of art: inscriptions, coins, statues, bas-reliefs, gems, and vessels of various kinds. These, being sensible objects, give us a more distinct and complete conception of many points than could possibly be gained from mere verbal descriptions, and are, moreover, of great value as illustrations of beauty and taste.

§ 13. Various modern writers have collected from these sources scattered items of information, and arranged them methodically for the benefit of those who wish to gain a knowledge of antiquities, and apply it to the study of Greek literature. Other writers have investigated particular topics in a more full and extended manner.

1. For an account of works of both kinds, see J. A. Fabricius Bibliographia antiquaria. (Stud. et op. P. Schaffe hausen.) Hamburg. 1782. 4. cap. ii.
Nitzsch's Beschreibung des, &c. which is cited below (Th. i. p. 35.)
Kroeb, Handbuch der philol. Bächerkunde. (Bd. ii. p. 211.)
Cl. Sulzer's Allg. Theorie, etc.
Meusel's Bibliotheca historica. vol. 3d, as cited P. V. § 240-244
enumerates the works on Antiquities.

2. The most important collection of particular treatises on Greek Antiquities is J. G. Gronenia Theatrum Antiquitatum Graecarum. Lug. Pat. 1797-1702. 13 vols. fol. (1793-1812.) An account of the contents is given in the work of Fabricius, just cited.—A mass of valuable matter relating to various branches of Greek Antiquities, with illustrations taken from ancient monuments, is found in Montfaucon's Antiq. Explic. cited P. II. § 12. 2 (d). An abridgment of this in German, by J. P. Roth, was published Nurem. 1807. fol. with 150 plates.—We may mention here also Caryeus, Recueil des Antiquités. Paris. 1767. 7 vols. containing Egyptian and other antiquities, with engravings.

3. Among the best Manuals and Compends on the subject are the following:
P. F. A. Nitsch (same), Archaiologiae et Archologiae der Griechen und Römer. (also in his Encyc. der Class. Alterthums.) Magdeburg. 1835. 8.

J. Potter, Archaiologia Graeca, or the Antiquities of Greece. 1819. 2 vols. 8.—Same work, ed. G. Dunlap. Edinb. 1820. 8.—With additional corrections by Author. New York, 1825. 8.—With notes, maps, &c. by J. Esqui. Glasg. 1837. 12. invaluable.—Same work in German, with additions by J. J. Rambach. Halle. 1877-78. 3 vols. 8.

4. The following are not designed for manuals, but contain highly interesting pictures of Grecian antiquity.

5. The following works also may be consulted with advantage on different points:
Ieschomoth, Hollenische Alterthumskunde. Halle. 1826.
Giglii's Discourse on the Manners of the Greeks.
W. Becker, Charicles; Bilder anglischerinnen Sitten. Lpz. 1840. 2 vols. 8. with plates. A work illustrating the private life of the ancient Greeks.
J. Mattfeld, Recherches sur les Mors, les Usages, religieux, civil, et militaires, des Anciens Peuples. Par. 1809. 3 vols. 4.
Wm. Bruce, State of Society in the age of Homer.
§ 14. The subject of antiquities cannot be treated in so strict accordance with chronological order as the events of history, because the sources of information are not sufficiently minute. But still in describing the antiquities of a people, one should not lose sight of the influence which political revolutions, the progress and decline of refinement, and other circumstances, have exerted at successive times upon the constitution, manners, and whole national character and social state. Most writers have not been sufficiently mindful of this, and have also confined themselves chiefly to the most flourishing of the Grecian states, viz. Athens, and so have described Attic, rather than Grecian antiquities. In order to avoid this double fault in the present sketch, the antiquities of the earlier and less cultivated times will be distinguished from those of a later and more enlightened period; and in speaking of the latter, although Athens was then the most important and most eminent, we shall also notice the constitution and peculiarities of the other principal states.

I. — Of the earlier and less cultivated Ages.

§ 15. It has been already suggested (§ 5, § 10), that Greece advanced with very rapid step from a state of extreme rudeness in manners and morals to the highest degree of refinement. The history of this progress may be divided into three distinct periods. The first extends from the original state of barbarism to the time of the Trojan war; this was the period of the peopling of Greece: the second extends from the capture of Troy to the time of Solon, the period of the rise and formation of the Grecian constitutions and customs: the third extends from the age of Solon, to the time when the Greeks lost their liberty by subjection to the Macedonians (cf. P. V. § 9), the period of their greatest perfection and glory.

Under the present head it is proposed to notice what pertains more particularly to the first and second of the above-mentioned periods; and the subject will be considered in four general branches, viz. religious, civil, military, and domestic affairs.

I. RELIGIOUS AFFAIRS.

§ 16. During the rude and unsettled state of society among the Greeks, their religion had no fixed or steady form: yet a great part of the popular belief originated in these times, which on this account have been called the mythical ages or fabulous period. The formation of this early popular faith was aided by the general ignorance, the predominance of sensual ideas, and the natural tendencies of the mind in an uncultivated state of society (P. II. § 5 u). With the progress of social and moral culture, the traditions and fables grew into a sort of system, which was retained as a religion of the people, and augmented and modified by additions from Egyptian and Phoenician mythology.

According to common accounts, Greece received new and better religious notions from Thrace, by Orpheus, B. C. about 1259 (cf. P. V. § 12, § 48).
They were, however, chiefly of Egyptian origin. The worship of animals the Greeks never adopted; but they embraced in common with most of the ancient nations, the worship of the stars, that early form of idolatry. They also practiced the custom of deifying and worshiping men (P. II. § 118), who were styled heroes, having distinguished themselves by making new discoveries, establishing useful laws, or performing renowned exploits.


§ 17. Religious study and instruction among the early Greeks was the business of their wise men, lawgivers, and poets, who were mostly at the same time priests. The matter of these was confined chiefly to the dogmas and narratives of Theogony and Cosmogony, which were of a mixed character, fabulous and allegorical, but based upon some real appearances in nature and man. The various operations of the powers of nature and the movements of human passions, were the principal foundation of the tales and doctrines of the mythology. The origin of things, their vicissitudes and transformations, their nature, tendency and effects, were the subjects; and these were, by a lively fancy, changed into supposed or imaginary persons, to whom words, actions, and appropriate attributes were ascribed. The regular combination or assemblage of these in order was called the Theogony, or account of the origin and descent of the gods. This constituted the whole theory of religion, which one of the most ancient of the Greek poets, Hesiod, reduced to a sort of regular form in his poem styled the Theogony, and all the principal elements of which Homer interwove in his two epic poems, the Iliad and Odyssey. (Cf. P. V. § 50, § 51.)

§ 18. In the first ages the wise men, and especially the poets, made great exertions to imbue the minds of the people with reverence for the gods and respect for their worship. On public solemnities, and in great assemblies of the people, they were accustomed to adapt their songs to this object. Even when the subject of these songs was not the history of the gods, nor any point of direct religious instruction, they were opened by a prayer to Jupiter, Apollo, or some inspiring deity. In this way they fixed and strengthened a prevailing faith in the power and providence of the gods, and formed the first ideas of right, virtue, and morality, and of future rewards and punishments. The songs of these poets constituted at first the chief means and subject of the instruction of the young. Hence arose on the one hand the great influence of their poetry on the moral culture of the Greeks, and on the other hand the great admiration in which the early poets were generally held.

§ 19. For an account of the principal Grecian deities, their names, rank, history, attributes, and mode of worship, we refer to the portion of this work which treats of Mythology (P. II). Here we only remark, that the number of the Grecian gods constantly increased with the progress of time, yet the highest and most distinguished of them were introduced and honored in the early ages, and it was chiefly in the class of heroes or demigods that this augmentation took place, after the lapse of the heroic ages, and by means of oral traditions. The more extensive the services of these heroes were while living, the more general was the reverence for them after death, while those, whose beneficial influence had been confined chiefly to a particular city or tribe, were deified chiefly by the same, and received a less general homage and worship.

§ 20. The sacred places, which were specially dedicated to the gods in these early ages, were in part, fields and grounds, whose produce was devoted to uses connected with religious worship; partly groves and particular trees, the former being commonly planted in a circular form; and partly, at length, temples, which were viewed as the seats and habitations of their respective gods. The temples were usually in the cities near the market or place of public business, although they were sometimes erected in the country, and in the consecrated groves. The ground, on which they stood, was usually elevated either by nature or art, and their entrance or front was commonly towards the east. Some of them were dedicated to a single deity, others to several. It was not uncommon to place the name of the god, to whom the temple was sacred, in a brief inscription over the entrance.

§ 21. Originally the interior of the temple was entirely vacant, after the Egyptian manner, even without the image or statue of its god. And in the earliest times the image of a god (cf. P. IV. § 156. 2) was nothing but a mere stone, which served to represent the deity, and to which offerings were brought. This was the primary origin of altars. By degrees, these stones came to be formed into a human shape, after which it was more common to place statues
RELIGIOUS AFFAIRS IN THE EARLY AGES. 147

(...διακομα) of the gods in their temples. The posture was sometimes standing, sometimes sitting. The material, at first employed, was of no great value, being stone, wood, or clay. There were, however, in the heroic ages, images of the gods of a more costly substance, such as ivory, brass, silver or gold, although Homer never exactly describes the material.

§ 22. The care of the temples and holy things was intrusted to the priests and priestesses. The number of these varied in different cases, and depended generally upon the rank of the deity, on whose temple and worship they attended. The marriage state was not forbidden them, although it became afterwards customary to take priestesses mostly from persons unmarried, who either were obliged to perpetual celibacy, or remained priestesses only until marriage. In some instances the priesthood was hereditary; but in others it was adopted in free choice, or by lot. The residence of the priests was usually near the temple, or the consecrated grove, often within the limits of the latter. They derived their subsistence from what was offered to the gods, and were often in easy circumstances. Generally the office was highly honored in the early ages of Greece, and was held, in part at least, by the noblest and most distinguished personages, sometimes even by kings.

§ 23. Some of the principal rites and solemnities pertaining to the religious worship must here be mentioned. Among these were lustrations (ζαρμος, ζαρμος), which consisted in the ablution of the body, and a certain purification of the clothes, and of sacred utensils. For this purpose salt water was used, which was taken from the sea, or prepared by a solution of salt in common water. Sulphur and fire were also used on these occasions. These purifications were considered as especially necessary for those who were defiled by murder and blood, and even for the places where such crimes had happened. They were often ordered for the propitiation of offended deities.

§ 24. But prayers and sacrifices were the most essential parts of Grecian worship. The former were put up, especially, when some important enterprise or undertaking was commenced; the object of the prayer being to secure a happy issue, in case of which very rich gifts were promised to the gods by the supplicant. Both prayers and vows were termed ενευτ. In making them, the eyes and hands were raised towards the heavens, or in the temples directed towards the images. The posture was sometimes standing, sometimes kneeling (γοονες, γοονες); the latter was used especially in case of earnest desire or peculiar distress, and often by the whole assembly in common.

1. Supplicants usually had garlands on their heads and necks, and green boughs of olive or laurel (ζαλλως or κλαδιος λεωνσ) in their hands. In the boughs wool was placed without tying, and they were hence called sometimes σεμανα. With these boughs the supplicants touched the knees, sometimes the cheek, of the statue of the god addressed in their prayers.

2 u. With the prayers were usually joined the libations, or drink offerings, σπονδα, called also λοβα, χοι. These consisted generally of wine, part of which was poured out in honor of the gods, and part of it drunk by the worshiper. The wine must be pure (δεκανοι), and offered in a full cup. Sometimes there were libations of water (δεκανοια), of honey (μελαντοια), of milk (γαλακτοτοια), and of oil (λοιμπατοια).

In Plate XX. we have the representation of a priestess in the act of pouring out the libation; in this instance the liquid is poured upon the flame kindled on the altar; also in Plate XXVII. fig. C. which is taken from Wace, Antique Vases.

§ 25. The sacrifices, σφωνε, originally consisted merely of incense, σφων, or some sort of fragrant fumigation, by cedar, citron wood, or the like. In very early times, the fruits of the earth, in a crude, unprepared state, were offered; and subsequently, cakes, αλως, baked of coarse barley, or meal mixed with salt. It was not until a somewhat later period, that the slaughter of living victims was introduced. These victims were selected with great care. At first, bullocks, sheep, goats, and swine, were chiefly taken for the purpose. Afterwards certain animals became specially sacred as victims appropriate to particular gods. Sometimes a single victim was sacrificed, sometimes several at once, which were often of the same kind of animal, and often also of different kinds. The hecatomb (ξαραμωθοϋ) properly consisted of a hundred bullocks
or oxen; yet neither the number nor kind of animals was very precisely regarded.

The origin of sacrifices is an interesting and important theme. Some flippant and superficial writers ascribe them wholly to mere superstition and priestcraft. Others attempt in a more serious manner to explain their existence by human origin. Several theories have been proposed; one is, that they were first gifts, a natural expedient for procuring the favor of the gods; another, that they were federal rites, drawn from men's eating and drinking together in token of friendship, and hence the sacrificial banquet (cf. § 27); a third, advanced by Warburton (in his Divine Legation of Moses), is that they were symbolical actions, expressive of gratitude in some offerings, and in others, of the acknowledgment of sin and contrition through the death of an animal representing the death deserved by the worshiper. But a fourth account, which refers them to a divine institution, is more satisfactory. The Bible represents the Hebrew sacrifices as typical of the death of Christ as the great atoning sacrifice for sinners. (Cf. Ep. to Heb., ix. and x.) On supposition that God, when he promised a Redeemer to Adam, instituted some memorial and type, in an animal sacrifice, it is easy to see how by tradition the practice of offering sacrifices should be universal.—The subject is well discussed by W. Magie, Dissertations on the Scriptural Doctrine of Atonement and Sacrifice. N. York, 1813. 8.—Cf. A. A. Sykes, Essay on the Sacrifices. Lond. 1748. 8.

§ 36. The altars (ἁυμοναὶ), on which the sacrifices were presented, were erected not only in the temples, but often in open places, as on the banks of rivers, on mountains, in groves, and the like.

The altar seems to have preceded the temple; and, in the opinion of some, gave rise to the temple, as suggested in the following passage.

"Throughout the whole of the liiid no mention occurs of a temple in Greece, except in the second book, evidently incidental, and the interpolation of some vainly patriotic Athenian rhapsodist. The passage indeed might be condemned on the grounds of philological discussion, but it contradicts both the history of religion, and of religion in Greece, for a temple of the Minerva appears to have been a mere shrine, in which a statue was inclosed, and probably, in Tenedos, a temple of Apollo is merely alluded to. During the age of Homer, then, the primeval altar, common to both Europe and Asia, was the only sacred edifice known. This differed little from a common hearth; the sacrifice being in fact a social rite, the victim, at once an offering to heaven, and the food of man, was prepared by roasting; the first improvement on their simple construction appears to have been the addition of a pavement, an obvious means of cleanliness and comfort. Yet even this appears to have constituted a distinction not common, since, in particular instances, the pavement is mentioned as a peculiar ornament. Subsequently, in order to mark in a more conspicuous manner, and with more dignity, the sacred spot, while the rites should be equally exposed to the spectators, an open colonnade was added, inclosing the altar and pavement. Thus the roofless temple might be said to be finished; but whether this primeval structure existed in his native country during the age of Homer does not appear. We remark here a very striking resemblance between the ancient places of devotion in Greece and the Druidical temple of the more northern regions. In fact, the astonishing remains at Stonehenge present the best known, and perhaps one of the most stupendous examples ever erected of the open temple. This species of religious erection appears to have been co-extensive with the spread of the human race, and not, as generally supposed, limited to the northern portion of the globe."—Mene, Hist. of Sculpture, &c. p. 225, as cited P. IV. § 169.

§ 37. Among the ceremonies connected with offering a sacrifice, was the previous washing of the hands (§ 67. 2) and the sprinkling, by the priests, of those who were present, with sacred water (ζερσὺς). Then was placed upon the back and head of the victim, in early times, unground barley, in later times, a number of small cakes (πόκαωα, ὀλόκλεια), often meal mixed with honey, wine, or oil; a little hair torn from the forehead of the victim was then thrown upon the fire; next followed the prayer and libation (§ 24. 2); then the priest, or the ζερσυς, smote the animal on the head with an ax or club, and cut its throat with a sacrificial knife (σφαγῆς). The blood was received in an appropriate vessel (σφαγετορ). The victim was then flayed and cut in pieces. The next thing was to cover the haunches or thighs (μεκοῦ) with earl or fat (ξίνισγγα), and to take small pieces from other parts of the animal and place upon them (ὠδοσεζέειν). Upon the portions thus prepared, wine was commonly poured, and they were then placed on the altar and burned. The rest of the victim was usually roasted on spits, and eaten at the sacrificial banquet. Banquets of this kind were made especially on the sacred festivals.

§ 28. Besides the sacrifices properly so called, it was common to bring to the gods other gifts and offerings (δῶρα, ἀναζύγματα). Among these, were crowns or garlands (στέφανος, στέφος), with which the temples, altars, and statues were often adorned, and which were formed of the leaf sacred to the particular god to whom they were offered: e. g. of ivy, for Bacchus; of oak, for Jupiter. Curtains and vestments (περιπετασμάτα, περοφύκματα) wrought with rich embroidery were brought and placed upon the statues or hung in the tem
ples. Vessels of gold, silver, and brass were also offered, and tripods (τρίποδες) especially to Apollo. The spoils of war were often thus consecrated, ἀφαρωσία, with shields and arms. Frequently the articles dedicated to the gods were marked by inscriptions stating the occasion and circumstances of their dedication. From the custom here described, arose the great riches of some of the Grecian temples.

The temple of Apollo at Delphi, particularly, became in the course of years possessed of immense wealth. See Mitford's Hist. Greece, ch. xxxvii. sect. 1; ch. xxxviii. sect. 1; ch. xxxix. sect. 5.—Bancroft's Histoire, p. 201, as cited P. V. § 7. 8.—De Velasco, Les richesses du temple de Delphes, in the Mem. Acad. Inst. iii. 78.

§ 29. In addition to the worship rendered the gods, there was a worship of the heroes as demigods (§ 16), which however was neither so general nor attended with so much ceremony. These had no festivals, properly speaking, but an annual funeral solemnity (ἰεράς στρατομα), and were viewed as tutelary guardians of their country, tribe, or family. On these solemnities, the drink offerings (γαῖα) were in common practice; not only wine was used for the purpose, but often milk, and even blood. Sometimes victims were slain, and various offerings presented, and from these a trophy (τροπαίοι) or a funeral pile, was constructed. In some cases, the first fruits of the season were offered. The usual place of such solemnities was the tomb of the hero, in whose memory they were held, near which it was customary to erect an altar; often also to make a pit or hole (θέσις ρεκτος, τάξις ρεκτος), which had reference to their dwelling in the under world. (Cf. P. II. § 32.)

§ 30. Funeral solemnities were generally a part of the religious usages of the more ancient Greeks. These commenced immediately on the death of an individual, in the formal closing of his eyes (πυγμακείω τούς φθοραμοίς), a ceremony usually performed by the nearest kinsman. The corpse was then washed and anointed, clothed in a white linen pall and placed on a sort of bier (ἐξετροπος, ἰπεμπρο). Around this the kindred and friends of the deceased raised the funeral lament, which was often expressed in song by persons employed for the occasion, and accompanied by mournful notes of the flute. The mourners also testified their sorrow by plucking off their hair, and casting it upon the corpse. These ceremonies were continued, not always the same length of time, sometimes three, sometimes seven days, and often a greater number.

§ 31. The burning of the corpse was a custom peculiar to the Greeks, as the Egyptians and the Persians used to inter their dead. In the earliest times interring was practiced by the Greeks, although Homer speaks only of burning.

1 u. After the completion of the bewailings just described, the corpse was borne on a bed or bier to the appointed place, where a funeral pile (πυρος) was erected. Near this, funeral sacrifices were slain. Upon the pile were placed various objects, which had been particularly valued by the deceased, even animals, and sometimes human beings previously put to death. During the burning, the attendants uttered their wailings and funeral chants. The flame was finally extinguished by pouring on some liquid, and the ashes or remaining bones were collected by the nearest relative, and deposited in an urn, which was buried in the earth. The place of interment was marked by stones and a mound (νομαθα), or other monument, with an inscription. The ceremonies were ended with a funeral repast (νεκρόθηκαι, περιδεκτικος). Sometimes games were celebrated in honor of the deceased.

2. It is stated, that among the θρακιανς wives were burned on the funeral piles of their husbands; a custom which is still prevalent in India, although the influence of Christianity is breaking it up in the portions of the country subject to England.

§ 32. In speaking of the religious customs of the Greeks, we should notice their regard to oracles and to divinations. The most ancient of the oracles was that of Dodona; that of Delphi was still more celebrated, and also of early origin. The practice of divination and the interpreting of signs was a business of the priests in particular. It was done partly by observing accidental occurrences, as the flight of birds, or the breaking of thunder, in both of which the right side indicated good fortune, the observer having his face directed to the north; and partly by consulting the entrails of victims. Sneezing was re-
garded as a favorable prognostic. We may mention also the prophetic interpretation of dreams, and the belief of the multitude in magic, and in bodily metamorphoses, which they supposed to afford various means of aid and protection.

The religious festivals were numerous and attended with various ceremonies. —But on each of the topics mentioned in this section, we shall speak more particularly again. (Cf. §§ 70–77.)

II. CIVIL AFFAIRS.

§ 33. It has been already remarked (§ 5), that the first inhabitants of Greece lived in a dispersed state, without civil culture or any social compact. The family relations, the authority of the parent over the child, of the husband over the wife, exhibited the only traces of government. Phoroneus, a son of Inachus, is mentioned as the first author of association for civil purposes. Gradually the Greek tribes began to select leaders, who were called kings (καστορέκδες), however limited might be the extent of their dominion or authority. The choice most generally fell upon such as had rendered to their tribe or country some distinguished and meritorious service; and then the dignity became hereditary, a thing rather rare, however, in the earlier ages. Sometimes the choice was determined by consulting an oracle, and in such case the authority was viewed as the more rightful, and as sanctioned by the gods.

On the subject of the civil affairs of the early Greeks, we may refer to F. W. Tittmann's Darstellung der griech. Staatsverfassungen. Leips. 1822. § —Mitford, ch. ii. sect. 2; ch. iv. sect. 4. —See § 93.

§ 34. The kingly power, in the first ages, was far from being despotic, or unlimited; the leaders and princes being bound by certain laws and usages. The principal duties of these chiefs were to command in war, to settle disputes between the people, and to take care of the worship of the gods. Valor, love of justice, and zeal for religion, were therefore reckoned among their most important excellences. For their honor and support, a portion of the lands was assigned, the cultivation of which they superintended themselves. Certain taxes or imposts were also paid to them, which were increased in time of war. The signs of their office were the scepter and diadem. The former (πχίπαρω) was usually of wood, and in length not unlike the lance; the latter (διαδήμα) was a sort of bandeau or head-band, rather than a proper crown. The general costume of these kings was distinguished by its richness, and was commonly of a purple color.

In ancient times, one of the tokens of office and rank always was something attached to the head; a wreath, cap, crown, or the like. A metallic crown was common. David is said to have had a crown of gold with precious stones, of the weight (meaning probably of the value) of a talent (1 Sam. xii. 30). Atheneus mentions a crown, made of 10,000 pieces of gold, placed on the throne of king Ptolemy.

In our Plate XVI. fig. C, we have a curious golden crown, which is said to have been found in some part of Ireland, in 1692, about ten feet under ground. Near it in the Plate, fig. a, is an ancient Abyssinian crown; on the other side, fig. b, is the covering seen on the head of a conquered prince or general upon Egyptian monuments.—In Plate XXV. fig. 6, we have the fillet and horn worn by governors of provinces in Abyssinia. "A large broad fillet," says Bruce, "was bound upon their forehead and tied behind their head. In the middle of this was a conical piece of silver about four inches long. It is called kerm or horn, and is worn especially in parades after victories."—Bruce, Travels, &c. as cited P. IV. §118. 1.

§ 35. The court and retinue of the first kings was very simple and unimposing. In war, they usually had by their side a friend, who served as a kind of armor-bearer. Both in war and peace, they employed heralds (ξρόμαντες) in the publication and execution of their orders. The heralds also imposed silence, when the chiefs wished to come forward and speak in an assembly. The same officers assisted in religious ceremonies, and were present in the forming of treaties.—The kings also selected councillors, of the most distinguished, experienced, and brave of the people; and in cases of doubt or difficulty, held with them consultations and formal assemblies, in which the speaker was accustomed to stand and the rest to sit. Both public and private affairs were discussed in these assemblies.

§ 36. The courts of Justice were in public places; and the whole assembly
usually presented the form of a circle. The judges sat upon seats or benches of stone; the men selected for the office were such as were much respected on account of age and experience. They bore in their hand a scepter or staff. The cause was stated orally by the contending parties themselves, and by them the witnesses were brought forward. The kings or chiefs presided in these judicial assemblies, sitting on an elevated seat or throne. For a period, equity and precedent or usage formed the basis of all decisions; but afterwards, the courts had for their guide particular laws and statutes, which were first introduced by Phoroneus, and more extensively by Cecrops.

§ 37. As the laws in the more ancient times were few and simple, so were the punishments. But few crimes were made capital. Murder was commonly punished by banishment, either voluntarily sought by the murderer, or expressly decreed by public sentence; its duration, however, was but a year, and even this could sometimes be commuted for a fine. The privileges of asylum belonged only to the author of accidental, unintentional homicide. Adultery was punished severely, commonly with death. Robbery and theft were very frequent in the early times of Greece, and originally were not considered as criminal, while the right of the stronger was admitted, especially if shrewdness and cunning were united with the theft. Nothing therefore was aimed at but to recover what had been taken, or to inflict vengeance by a corresponding injury. Afterwards, however, particular punishments were imposed for these offences.

§ 38. In as much as the inhabitants of Crete were connected with the Greeks by their having a common language, it is important to mention the Cretan laws, which were introduced by Minos. They are said to have been the most ancient written code, and were afterwards taken by Lycurgus as models. Military valor and union among the people seems to have been their great aim; every ordinance of Minos was directed to promote strength of body, and to cultivate social attachment between the members of the state. In order to impart greater dignity and authority to his laws, he brought them forward as having been revealed to him by Jupiter. But the moral culture was not greatly advanced by institutions having their primary and chief reference to a state of war.

§ 39. In the progress of time, the form of government among the Greeks underwent many changes, and at length became wholly democratic. The most celebrated of the states were Athens and Sparta. Of these in particular a few important circumstances respecting their government in the more early ages are here to be mentioned.

Athens was originally governed by kings. The power of these kings was more unrestrained in war than in peace. After the death of Codrus (1068 B.C.), it became a free state. The chief authority was given to officers styled Archons, who ruled for life. Thirteen archons of this description succeeded each other, all descended from the family of Codrus. After the time of these (752 B.C.), the office of Archon ceased to be for life, and was limited to ten years, and was held by a single person at a time. After a succession of seven Archons of this kind, the office was made annual (684 B.C.), and nine Archons were appointed to rule jointly, not all, however, of the same rank.—The civil government experienced changes under Draco, and others still greater under the distinguished legislator Solon, and in after times.

§ 40. Sparta was also originally governed by kings. Eurysthenes and Procles, the two sons of Aristodemus (one of the Heraclidae that invaded Peloponnesus), reigned jointly, but not harmoniously. Under their descendants the kingly office lost much of its authority. Lycurgus, the famous Spartan lawgiver, changed greatly the form of government; it did not become democratic, neither was it, properly speaking, aristocratical. Two kings remained at the head, and a senate was established consisting of twenty-eight men, who were above sixty years of age. There was also the body of five Ephori, appointed annually. The people themselves likewise had some share in the administration of the state. Notwithstanding many internal divisions and disturbances, this state enjoyed a long period of comparative rest and liberty. This it owed
very much to the wise regulations of Lycurgus, the salutary influence of which was aided by the limited territory and moderate population of Lacedemon.

§ 41. One of the most effectual means of advancing the Greeks was their commerce and the navigation connected with it. In the earliest times, commerce consisted chiefly in barter and reciprocal exchanges of native products, the use of gold not being introduced. Afterwards pieces of metal of different values were employed. (Cf. P. IV. § 94.) Navigation became more common after the Trojan war, and Ægina first turned it to the advantage of commerce. Corinth and Rhodes became most distinguished in this respect. The commerce of Athens finally became something considerable; that of Lacedemon on the other hand always remained comparatively unimportant.—On the whole, it is worthy of remark, that the extension of commerce and maritime intercourse had an important influence upon the civil and moral culture of the Grecian states. (Cf. P. IV. § 40.)


"Commerce, in the Homeric age, appears to have been principally in the hands of the Phenicians. The carrying-trade of the Mediterranean was early theirs, and Sidon was the great seat of manufacture. The Greeks were not without traffic carried on by sea among themselves; but the profession of merchant had evidently not in Homer’s time that honorable estimation which yet, according to Plutarch, it acquired at an early period in Greece. While it was thought not unbecoming a prince to be a carpenter to supply his own wants or luxuries, to be a merchant for gain was held but as a mean employment; a pirate was a more respeicted character.

Navigation had been much practiced, long before Homer, in small open vessels, nearly such as are still common in the Mediterranean; and the poet gives no hint of any late advancement of the art. The seas, indeed, which nearly surrounded Greece, are singularly adverse to improvements upon that vast scale which oceans require, and which modern times have produced. Broken by innumerable headlands and islands, with coasts mostly mountainous, and in some parts of extraordinary height, the Grecian seas are beyond others subject to sudden and violent storms. These united circumstances, which have made the Greeks of all ages excellent boatmen, have contributed much to prevent them from becoming seamen. The skill and experience of the pilot, in the modern sense of the term, are constantly wanted; the science of the navigator is of little avail; even the compass is comparatively useless in the Ægean. The Mediterranean vessels now, not excepting the French, which are mostly navigated by Mediterranean sailors, never keep the sea there but with a fair wind. The English alone, accustomed in all their surrounding waters to a bolder navigation, commonly venture in the Archipelago to work windward. Sails were used in fair winds in Homer’s time; but the art of sailing was extremely imperfect. The mariner’s dependence was his oars, which no vessel was without. For in seas so land-locked, yet so tempestuous, the greatest danger was to the stoutest ship. Light vessels, which with their oars could creep along the coast, watch the weather, make way in calms, and, on any threatening appearance, find shelter in shoal water or upon an open beach, were what Grecian navigation peculiarly required. The Phenicians, for their commerce, used deeper ships, accommodated to their more open seas and longer voyages." Mitford.

III. MILITARY AFFAIRS.

§ 42. Military prowess was esteemed by the early Greeks as of the greatest merit, and was therefore an object of universal ambition. The first inhabitants were distinguished for their warlike inclinations and habits of life, although their wars were conducted without much method or discipline. They were constantly in arms, not only to defend themselves and their property, but to attack and plunder others. Thus they perpetrated violence, murder, and devastation in the extreme. It needed but a trifling occasion to excite a general, long, and bloody war; the siege of Troy furnishes a striking example. In such cases, several chiefs and people, sometimes of very distant provinces, united as in a common cause.

§ 43. The Grecian armies consisted partly of foot-soldiers and in later times of horsemen, partly of such as were borne in chariots. The foot-soldiers were distinguished as light armed (πολιτής) and heavy armed (πολεμικός). The Thessalians were early and especially celebrated for their cavalry (πολεμικός). Still more ancient was the use of war-chariots, which were employed by the heroes of Homer. Two horses, sometimes three, were attached to these chariots; each contained two warriors, one of whom guided the horses (περισσόος), while the other pointed out the direction (παρεπιμέλης), discharged arrows, hurled missiles from a sling, or fought with short arms, and when the action was close sprang from the chariot (δρωπός). Notwithstanding the inconvenience of these vehicles in battle, they were in use for a long time, before cavalry came to be generally substituted in their place.

In the Sup. Plate 10 is seen a war chariot with three horses and two persons; Bellona acting as charioteer, while Mars is hurling the javelin.

§ 44. The weapons of the Greek warriors were of two kinds, defensive and offensive. Among the former (δείδασσα, προστάσσα) was the helmet (χρυσός, περικεφαλαία, χωρίς) made of hide or leather and adorned with a crest of hair or tufts of feathers (φολος, λόφος), and attached to the neck by a strap (διηρήσα); the breastplate (Σώματα), commonly made of brass, sometimes of leather or linen; the girdle (Σωλήν), mostly of brass and encircling the lower part of the body; the greaves (ξυρίδες), of brass or some more precious metal; and the shield (στρίβα), usually round, made of bullock's hide, and used for the protection of the whole body (cf. § 139).

1. The shield was often adorned with figures, but not as much so as Hesiod represents the shield of Hercules to have been, and Homer that of Achilles.

2. Homer's description of the shield of Achilles (I. xlvii. 457) is considered as one of the finest passages in the Iliad. A delineation and model of the shield was formed by the celebrated artist Flaxman, and several casts were made in silver gilt, bronze, and plaster. He brought the whole work within a circle of three feet in diameter. It contains upwards of a hundred human figures exhibited in relief.

3. The offensive weapons were, the spear (δορυ), commonly made of the ash-tree (μελις), and of different lengths and forms according as it was designed for combat more or less close; the sword (ξίφος), the belt of which hung from the shoulders; the bow (γόνον), usually of wood, with a string (τενείον) of twisted horse-hair or of hide; the arrows (δέκτης, δικτήτης), of light-wood, pointed with iron, and winged (πτερωμένα τίς) with feathers; the javelin (αχνον, αχωντον), of various lengths and forms, and the sling (σφεδόντης), of an oval shape, with two leather strings attached to its ends, by means of which arrows, stones, and leaden balls (μολισβονα) were hurled against the foe.

The spear used for close combat was called δορυ οφείτων; that for a distance, ταλαντόν. The point, termed δικτήτης and δικτήτης, was always of metal. οφείτων was the name given to the box or case, in which the spears were deposited when not in use.—The term γόνον also designates the spear; the epithet βραζη (δικτήτης) is usually applied to it. Cf. Hom. II. iii. 380.—The arrows were kept in a quiver (φαρέτρα), which, with the bow, was usually carried on the back of the shoulders (ιεν ωφείτων). The quiver had a lid or cover (γόνον). Cf. Hom. II. iv. 116-120.

Various articles of ancient armor are seen in our Plates XVII. and XXII. The bow and quiver are given in fig. T, and L, of Plate XVII. In this Plate also, fig. Y, Y, we have forms of the Grecian javelin; in O, O, spear-heads; in the fig. a, a, the long spear; in H, a form of the club (cf. § 139) which in various forms were used in early periods; in fig. A, A, are given forms of the club or battle-mallet used by the Egyptians, which sometimes had leaden heads with handles four or five feet long; in fig. I, I, we have the Grecian battle-ax; in fig. S, and in the several figs. marked C, and those marked D, are forms of the Grecian and Roman sword; in E, a Dacian sword; in those marked B, Persian swords.—In Plate XXII. fig. a, b, c, d, and e, are varieties of helmets found in Egyptian remains: f, g, h, and i, are Persian and Syrian helmets; the kings are sometimes represented with crowns of a similar appearance; m, and n, are given as Phrygian: l, m, are Grecian, and may represent also the Roman: p, and q, are Dacian: k, is a form quite similar to the latter, said to be used also by the Syrians. In fig. r, and on the Grecian warriors, fig. l, and fig. 7, the thorax is seen, and the girdle: s, represents a figure found (cf. Stone's Life of Brant, vol. ii. p. 55, Appendix) buried in a sitting posture, near the celebrated Dighton Rock, in Massachusetts, with a concave breastplate thirteen inches long, supposed to be of cast brass, and a belt of the same material four and a half inches wide, having a reed-like appearance; a bronze arrow-head, t, was found with it. In fig. u, and on the warrior, fig. 7, we
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see the greaves: the shield, in fig. 1, 3, 7; the spear in the hands of the Grecian warriors, in fig. 1, 2; and of the Persian, fig. 3: the bow, &c. in fig. 6, which represents an Egyptian archer.

§ 46. Most of the weapons of the ancient Greeks were made of brass or copper, which seems to have been used earlier than iron (cf. P. IV. § 10), and was often used after the introduction of iron. For defensive armor, iron was afterwards generally preferred. For the cuirass or breastplate, the greaves and the shield, tin or lead was sometimes used. To adorn the weapons with gold was considered as too extravagant and ostentatious. Yet they endeavored to give their armor the highest degree of brightness, not only for the sake of beauty, but to inspire fear in the enemy. On the shield they had a sort of field-badge, or military emblem, usually in bas-relief, the image of some god, or animal, especially the lion. The horses also were ornamented with much care.

Respecting the military apparel little is ascertained. Lycurgus directed the Lacedaemonians to clothe their soldiers in scarlet.—The Greek soldiers usually carried their own provisions, consisting chiefly of salt meat, cheese, olives, onions, &c. For this purpose each one had a vessel made of wicker with a long neck, called γυδαν. Robinson, p. 349.

§ 47. In connection with the affairs of war, it is proper to notice the use of ships or vessels, which the Greeks in early times employed partly in piracy, partly in transporting armies, and partly in actual combat. In later times the naval battles of the Greeks were frequent and celebrated. Their first ships were long (μαξηράί), and moved by oars. The number of rowers was various, often very considerable. Originally there was but a single rank on each side; afterwards, as the ship was built higher, another rank of rowers was added; vessels of the latter kind were called διορπα, those of the former μυνόρπα, also μονορπίς, κέλπης. At a later period they were built with three tiers or ranks, τριμπίς, which continued to be the most common form, although there were vessels with four, five, and six tiers, and sometimes even more.

It was early customary to place upon ships certain images and signs, from which they were named. The ship commonly bore the image or statue of some god, to whose protection it was especially intrusted. In the capture of a vessel, the first object of a victor was to plunder this image, and place it as a trophy in his own ship.

§ 48. The Greeks early practiced in war the forming of regular camps. Their compass and extent were such as not only to include the whole army, but also the ships, which after the landing of the troops were drawn upon the dry land. It was customary to surround the camp with a wall or ramparts with towers and breast-works. Before the wall was a fosse or ditch, guarded with pointed stakes. For the principal officers separate tents were erected, of wooden frames, covered with skins. During the night, sentinels were stationed on guard, and beacon-fires were kindled. Spies and scouts were sent out from both parties, when hostile camps were placed against each other.

"Tents like those now in use seem to have been a late invention. The ancients, on desultory expeditions, and in marching through a country, slept with no shelter but their cloaks, as our light troops often carry none but a blanket; when they remained long on a spot they huddled. Achilles' tent or hut was built of fir, and thatched with reeds; and it seems to have had several apartments. (II. xxiv. 458. ix. 699)." Milford.

§ 49. The order of battle was either to place the war-chariots in front, and the infantry in the rear, or to give the latter the front, and support them by the chariots from behind. The whole army was drawn into close array, although arranged in distinct divisions. On the commencement of battle they implored the aid of the gods, and made vows of grateful returns. Then the generals exhorted the soldiers to valor, and proceeded to set an example. The onset was usually accompanied with loud shouting and clamor to inspirit each other and intimidate the foe. The wounded were healed with care, having nursing and medicine; but the slain of the enemy were left unburied, or their corpses even exposed to insult, unless their burial was agreed upon in some express stipulation.

§ 50. The spoils taken in battle consisted partly of arms, which the captor
either appropriated to his own use, or dedicated to the gods, and partly in other utensils and precious articles, which, together with their owners, became the property of the victor. By means of a ransom, however, the spoils, as well as the prisoners, could be redeemed. After battle, the remaining booty was often divided among the soldiers by lot; the general, however, always received his portion first and without lot. Those who had distinguished themselves by valor, also received prizes and rewards, by the promises of which the generals often stimulated their troops before the action.

"We find that, so early as Homer's time, the Greeks had improved considerably upon that tumultuary warfare alone known to many barbarous nations, who yet have prided themselves in the practice of war for successive centuries. Several terms used by the poet, together with his description of marches, indicate that orders of battle were in his time regularly formed in ranks and files. Steadiness in the soldier, that foundation of all those powers which distinguish an army from a mob, and which to this day forms the highest praise of the best troops, we find in great perfection in the Iliad. 'The Grecian phalanges,' says the poet (iv. 427), 'marched in close order, the leaders directing each his own band. The rest were mute: insomuch that you would say, in so great a multitude there was no voice. Such was the silence with which they respectively watched for the word of command from their officers.'

Considering the deficiency of iron, the Grecian troops appear to have been very well armed, both for offence and defence. Their defensive armor consisted of a helmet, a breastplate, and greaves, all of brass; and a shield, commonly of bull's hide, but often strengthened with brass. The breastplate appears to have met the belt, which was a considerable defence to the belly and groin; and with an appendant skirt guarded also the thighs. All together covered the forepart of the soldier from the throat to the ankle; and the shield was a superadded protection for every part. The bulk of the Grecian troops were infantry, thus heavily armed, and formed in close order, many ranks deep. Any body, formed in ranks and files, close and deep, without regard to a specific number of either ranks or files, were generally termed a phalanx (II. iv. 332. vi. 83). But the Loerians and any Oilean Ajax, were all light-armed; bows were their principal weapons, and they never engaged in close fight (dyxoproûmè).

Riding on horseback was yet little practiced, though it appears to have been not unknown (II. xiii. 722). Some centuries, however, passed before it was generally applied in Greece to military purposes; the mountainous ruggedness of the country prevented any extensive use of cavalry, except among the Thessalians, whose territory was a large plain. [Cf. Sellier, cited $138.] But in the Homeric armies no chief was without his chariot, drawn generally by two, sometimes by three horses; and these chariots of war make a principal figure in Homer's battles. Nestor, forming the army for action, composes the first line of chariots only. In the second he places that part of the infantry in which he has least confidence; and then forms a third line, or reserve, of the most approved troops.

The combat of the chiefs, so repeatedly described by Homer, advancing to engage singly in front of their line of battle, is apt to strike a modern reader with an appearance of absurdity perhaps much beyond the reality. Before the use of fire-arms that practice was not uncommon, when the art of war was at the greatest perfection. Caesar himself gives (De Bell. Gall. v. 43), with evident satisfaction, a very particular account of a remarkable combat, in which, not generals indeed, but two centurions of his army engaged. The Grecian chiefs of the heroic age, like the knights of the time of chivalry, had armor probably superior to that of the common soldiers; and this, with the additional advantage of superior skill, acquired by assiduous practice amid unbounded leisure, would make this skirmishing much less dangerous than on first consideration it may appear."—Mitford, ch. ii. sect. 3.

"Another practice common in Homer's time is by no means equally defensible, but on the contrary marks great barbarism; that of stopping in the heat of action to strip the slain. Often this paltry passion for possessing the spoil of the enemy superseded all other, even the most important and most deeply interesting objects of battle. The poet himself (II. v. 48, vi. 67) was not unaware of the danger and inconvenience of the practice, and seems even to have aimed at a reformation of it. We find, indeed, in Homer's warfare, a remarkable mixture of barbarism with regularity. Though the art of forming an army in phalanx was known and commonly practiced, yet the business of a general, in directing its operations, was lost in the passion, or we may call it fashion, of the great men to signalize themselves by acts of personal courage and skill in arms. Achilles and Hector, the first heroes of the Iliad (viii. 106. 233), excel only in the character of fighting soldiers: as generals and directors of the war they are inferior to many. Indeed, while the fate of the battles depended so much on the skirmishing of the chiefs, we cannot wonder that the prejudice should obtain which set the able arm in vulgar estimation, above the able head. But the poet obviously means to expose the absurdity and mischievous consequences of that prejudice, where he makes
Hector (II. xxii. 99), in a late repentance, acknowledge the superior abilities of Polydam- 

mas. Yet Homer's own idea of the duties of an officer, though he possessed very 

extensive and very accurate knowledge both of the theory and practice of war of his 

own age, was still very imperfect."—ib.

§ 51. At the end of war the conquered party either submitted wholly to the 

dominion and laws of the conqueror, or a peace was made upon certain con-

ditions. This was effected through legates, fully commissioned for the purpose. 

In forming a treaty of peace, various ceremonies were observed, partly of a 

religious character. A victim was slain, of which however no meal was made, 

but its flesh was cast aside; libations were poured out; the parties joined 

hands in pledge of good faith, and called upon the gods as witnesses of their 

cozen, and as avengers of its violation, especially upon Jupiter, whose 

thunderbolts were an object of terror to the perjured. The restoration of plun-

der was generally a preliminary requisition; and the conquered party was often 

compelled to pay a sum of money as a fine or indemnification.—Sometimes the 

whole war was terminated by a single combat, the parties agreeing to abide by 

its issue.

IV. DOMESTIC AFFAIRS.

§ 52. Since social life was but gradually introduced in Greece, it is not to be 

expected, that the earliest ages should exhibit much refinement in what pertains 

to domestic affairs. During the heroic ages their mode of living was nearly as 

rude as their morals. Their principal meat was the flesh of cattle, sheep, swine, 

goats, and deer, which they were accustomed to roast. The flesh of birds and 

fish was more seldom used. The most common food was milk, fruit, and vege-

tables. The first and most common drink was water; wine, however, was in 

frequent use; but, generally, mingled with water. Large drinking-vessels 

were employed at their repasts. Ordinarily they had two meals a day, at mid-

day and evening, and in the earlier times it was the Greek custom to sit at 

table, not to recline. The number of persons at one table was seldom greater 

than ten.

It was a proverb, ascribed to Theognis (cf. P. V. § 31), that the persons at a social 

repast should not be less in number than the Graces, nor more than the Muses.—The 

Roman Varro is said to have enjoined this rule, respecting the proper number at a 

repast (Gell. xili. 11). Adam.

"Homer mentions three different sorts of seats: (1) δίπερας, which contained two 

persons, commonly placed for those of mean rank; (2) θηράς, on which they sat up-

right, having under their feet a footstool termed φούρνας; (3) ξαμπήν, on which they sat 

leaning a little backwards." Robinson.—Cf. Hom. Odys. i. 130, 131.

§ 53. Social repasts or banquets were often held, being occasioned by public 

solemnities, festivals, religious celebrations, marriages, and the like. Some-

times they were made at the common expense of the guests (ερανός, cf. Odys-

s. i. 226); such entertainments, however, were viewed as of inferior rank. The 

feasts upon victims offered in sacrifice have been mentioned (§ 27).

At table the guests sat according to a definite order. The beginning was 

made by washing the hands. In early times a separate board was placed for 

each guest, and his portion of food thus divided to him. Wine was brought 

by youthful attendants, and the guests often drank to each other, and recipro-

cally exchanged cups. They endeavored to heighten the joys of the banquet 

by conversation and wit, and also by songs and instrumental music. Cf. P. 

IV. § 68.

§ 54. The dress of the early Greeks was longer, and more ample, and more 

completely covered the body, than that of later times. Next to the body they 

wore a long robe or frock (χιλείων), which was kept in place by a girdle, and 

over this a cloak (χλαδίαν) of thicker materials, to protect against the cold. 

Instead of the latter they sometimes had a mantle (χίασος). The women wore 

also long cloaks or over-garments, called πικράων, often richly embroidered and 

ornamented. They likewise covered their heads, while the men seem not to 

have done it in the earlier ages, except that they wore helmets in war. Shoes 

or socks were not used constantly, but only in going out. In war the men 

wore a sort of boot or greaves (§ 44).
§ 55. For the sake of cleanliness and of bodily strength, the early Greeks practiced frequent bathing, and with it united the custom of anointing. In bathing they made much use of the sea-water, on account of its purifying and strengthening properties. They also had warm baths in their houses. After taking the bath they anointed the body with oil; costly ointments, expressly prepared for the purpose, were of later invention. They cultivated in every way the growth of the hair, long hair being considered as essential to personal beauty and dignity. The color most esteemed was yellowish or light brown. They were also pleased with frizzled or curled locks, and employed artificial means to secure such forms to their hair.

§ 56. Of the real architecture and arrangement of Greek houses in the earlier periods, we do not get an accurate view from the descriptions of Homer, which, aside from their poetical character, relate only to the palaces or dwellings of distinguished personages. (Cf. P. IV. § 232.) Respecting these we may remark, that they were ordinarily surrounded by some kind of a wall, not very high; between the wall and the house itself was the fore-court, in which an altar usually stood. Then followed a colonnade, a vestibule, and the main building or house, often highly ornamented without and within; although the art of building at this time had not reached by far the perfection which Greek architecture afterwards attained. In the upper part of the house was the dining-hall, the sleeping-room, and the women’s apartment. The roofs were flat, as in oriental countries, and often served as places of rest both by day and by night.

§ 57. The Greeks cheerfully received to their houses the stranger, and the needy; and the rites of hospitality were held sacred among them. Jupiter himself was considered as the god and rewarder of hospitality, and the avenger of all violations of its laws, and on that account was styled Ξίνος (P. II. § 25). They had no public inns (cf. § 168), but travelers found reception with those who stood related to them by ties of hospitality. This relation existed not only between particular persons, but also between whole cities and communities. Kings and distinguished persons exercised hospitality towards each other by a sort of common understanding. The external tokens of a welcome reception of guests were joining hands and embracing with a kiss. Sometimes this was accompanied with offering the bath andunction. On separating, it was common to unite in a friendly repast, and renew their pledge of mutual friendship over the wine. Valued gifts were sometimes bestowed on the departing guest.

§ 58. In speaking of the occupations of the Greeks, agriculture may be first mentioned. This was their most common pursuit and means of living. The boundaries of the fields were marked by stones, which served to guard the cultivators against mutual encroachments. The culture of the vine and of trees was also an object of attention. The raising of cattle was a common employment, and a principal source of wealth. These employments were not considered in any way degrading or ignoble, but were exercised by persons of eminence and even by princes. The hunting of wild beasts should also be mentioned here, as practiced in order to secure the flocks and the fields from depredation. In the chase they made use of various weapons, as the bow and arrow, and the spear, with the help of the dog. Fowling and fishing were likewise a frequent employment.

The nets (ספטמבר) employed in fowling, hunting, and fishing were made of flax (קִנָּה); the meshes (קְרֵשָׁה) being of various sizes according to the use intended. In hunting, the nets were supported by stakes (①ץקרץ) and extended in a curve so as partly to surround a space into which the animals were driven. Several kinds of fishing nets are mentioned, of which the most common were the φιλάτορον (retiaceulum) or casting-net, and the εὐρίθ (tragum) seine or seine.


§ 59. The employments of women consisted partly in the care of the household, partly in spinning, weaving, and needle-work, not only for their own clothing, but for that of the men also. Grinding, baking, cooking and washing, were performed by the women. In general, the female sex among the
Greeks was in a state of great, although not slavish subjection to the male. There was comparatively little intercourse between the sexes. The women lived chiefly by themselves in the apartment assigned to them, the ΠΕΝΑΙΩΛΙΑ or ΠΕΝΑΙΩΛΟΣ, which was in the interior or upper part of the house (§ 56). Seldom were they allowed to go abroad. In later times this close discipline and confinement remained in force, and women shared even less than previously in the business and pleasures of men.


§ 60. Among the most common amusements of the Greeks were music and dancing. The former consisted of vocal and instrumental, which were always united; and it was designed for instruction as well as gratification. Hence music, although in a more extended sense of the term, was an essential object in education. (Cf. § 179, and P. IV. § 63.) The lyre was the stringed instrument the most in use, and of wind instruments the flute was the most common. The former enjoyed the preference, because it was more easily accommodated to song, and also left the performer at liberty to use his voice.—The subjects of song were chiefly mythical or historical. Music was most generally used at banquets and religious festivals, which were also the most common occasions of dancing. With dancing it was customary to join various sports and exercises of the body, as leaping, running, riding, wrestling, and the like.

§ 61. Marriage and nuptial ceremonies are to be noticed in connection with the domestic affairs of the Greeks. The dowry of the daughter was usually given by the father. It consisted of female ornaments, a portion of the flocks and herds, and the like. There were no degrees of consanguinity forbidden in marriage, except that between parents and children; yet it was considered as highly censurable for brother and sister to unite. Previously to marriage the consent of the parents was to be asked. At the nuptials or wedding, the bride was with pomp conducted home by the bridegroom, who had previously, according to the common practice, built and made ready a new house. In this procession to the house, nuptial torches were borne before the newly married, and bridal hymns were sung by a retinue of youths and virgins. Dancing usually accompanied the music; and the whole was followed by a nuptial feast. A widow seldom contracted a second marriage, although it was not expressly forbidden. At least, it did not take place until five years or more after her widowhood.

§ 62. Parents of the better class took special care of the education of their children, both physical and moral. The mother was accustomed to nurse her own children, and considered herself freed from this duty by no rank or condition. The aid of others in this respect was sought only in cases of absolute necessity. In subsequent years the children had particular teachers and overseers, who instructed them in bodily exercises, in useful sciences, and in the art of war. Cf. P. IV. § 64, § 71.

On the other hand, also, children considered it a duty to love, reverence, and obey their parents. They rejoiced in a father’s benediction, and considered his curse as the greatest of evils. They endeavored to repay to parents in old age the care experienced by themselves in childhood, a thing, indeed, expressly required by law. They looked upon it as their highest honor, to inflict vengeance on such as had injured their fathers.


§ 63. The slaves (δωλίαι) of the Greeks, male and female, were persons that had been taken prisoners in war (μισθώται, αγωνιστοί), or were purchased of others. Slaves of the latter class were not common in early times. The introduction of commerce or trade in slaves is ascribed to the inhabitants of the island of Chios, at a later period. The master had an almost unlimited power
over his slave, extending even to the right of life and death. Sometimes the gift of liberty was bestowed.

Besides the actual slaves there was a class of day laborers, who were accustomed to let their services for hire (§ 73, παίται), especially in the agricultural and pastoral employments, which were originally so common in Greece. A retinue of servants for mere display or luxury was not indulged in during the period of which we have thus far been speaking. Cf. § 99.

II.—Of the later and more flourishing Ages.

I. RELIGIOUS AFFAIRS.

§ 61. The number of the Grecian deities increased with the advancement of civilization; although the mythology of the Greeks, in its elements, was chiefly of early origin, engendered and fostered by the ignorance, superstition, and sensuality of the first ages. The mythical fictions were enlarged, the modes of representing the gods were varied, the temples, festivals, and sacrifices, and all the solemnities and rites of worship were greatly multiplied. The pomp and splendor of their religion became very imposing, especially at the period distinguished for the flourishing state of all their affairs. At that time the plastic arts were in a great measure devoted to the representation and illustration of religious story, and the ornamentation of religious edifices. (Cf. P. IV. § 178, 197, 198, 234.) This circumstance gives additional interest and importance to the study of this branch of antiquities.

§ 65 a. The temples (παραίτητα) were still built in a simple taste, yet in greater number and splendor. The interior had commonly two parts, of which the innermost was the sanctuary (δεινήτον), into which the priest only entered. The place where stood the statue or image of the god to whom the temple belonged was in the middle of the temple, commonly surrounded by a guard of lattice work or the like, and therefore termed στεφάοις.

Originally the Greeks, like the oriental nations, worshiped on the top of mountains or hills, where they afterwards first erected their temples. When in the common creed the gods were multiplied and assigned to valleys, rivers, &c., as their appropriate provinces, temples were built in such spots as were supposed agreeable to the several gods. More than one deity, however, were sometimes worshiped in the same temple; they were then called στεφάοις or ενυπομενοι; and when they had a common altar, ἱσαμομοιοι. Different styles of architecture were used for different deities; Doric pillars, e. g. for Jupiter or Mars; Ionic, for Bacchus, Apollo, Diana; Corinthian, for Vesta the virgin.

The temple usually stood in a space inclosed by a fence or wall (ἐρείσας, περίπλοκος), which contained, besides the temple, often other sacred buildings and a grove; the whole space was called ἱερὰ, a term sometimes restricted to the space set apart in the temple for the image of the god.

In the temple, some say at the door, others near the ἁγονον, was placed a vessel of stone or brass (τετμαντήρας) filled with holy water for the purpose of sprinkling those admitted to the sacrifices. The part of the temple before the ἁγονον was called πρόφυος; that behind it ἐνούσιον. The outer porch was termed πρόστιλα or πρόστριλα.—There also belonged to the temple a treasury (ἀνάβανον) for preserving its own property, or that of others intrusted to it.—The statues and offerings to the gods found in the temples have been spoken of (§ 21, 25). Statues called ὑπερτηλα, fallen from Jupiter, were kept in the most sacred part of the temple, and concealed from the sight of all but the priests.

For other particulars respecting the structure of the temples, see P. IV. § 234.

§ 65 b. The altars (ἀνάμοντα) were placed towards the east, and had various forms, round, square, or oblong. They were ornamented with horns, partly that the sacrificial victims might be bound to them, and partly that suppliants might lay hold of them, when they fled to the altars for refuge. Perhaps also they were considered as a symbol of dignity and power. The names of the deities, to whom the altars were sacred, were usually inscribed upon them, Altars, as well as temples, were consecrated to their proper use with solemn ceremonies, particularly by anointing.
Different gods had altars also of different dimensions; the altar of Jupiter Olympius is said to have been twenty-two feet high. The altars of the terrestrial gods were lower than those of the celestial. To the infernal, sacrifices were made in pits or trenches (§ 29) used instead of altars. The nymphs were worshiped in caves (ήπειροι). Altars were formed of various materials; often of earth, or of ashes, as that at Thebes to Apollo Σφακος; sometimes of horn, as that at Delos; sometimes of brick; often of stone; some were overlaid with gold (cf. § 26). They were either square or round; and were often highly ornamented by sculpture.

Different forms of altars are given in the Sup. Plate 30, where are seen an altar of Jupiter, one of Neptune, and one of Bacchus. Cf. § 205.

§ 66. The practice of appropriating sacred groves for the honor and service of the gods was also retained in later times. Their agreeable shade, as well as the stillness reigning in them, was favorable to pious meditation. Although the use of groves was diminished by the multiplication of cities and villages, yet a grove once dedicated to the gods remained forever sacred and inviolable. As well as temples and altars, they were safe asylums for offenders, although this privilege was conferred upon them only by a special consecration for the purpose, and did not belong to all the places of religious worship as a matter of course. The privilege of being such asylums or places of refuge was sometimes awarded to the statues and tombs of heroes.—Certain portions of land and cultivated ground were also assigned to the gods, which were likewise called τερεμμένη, the fruit of which was employed in offerings, or fell to the share of the priests.

A particular tract of land, situated between Athens and Megara, was consecrated to Ceres and Proserpine, and called Όρυς. —Trees were also set apart and with ceremony consecrated to some god (Thes. 1d. xviii. 43).

The privileges of the sacred temples, as asyla, continued until the reign of Tiberius Caesar, by whom they were chiefly abolished, or greatly abridged (Tact. Ann. iii. 60–63), on account of the abuse of them by worthless villains.


§ 67. The three principal duties of the priests (ἱερεῖς, called also ἵστοροι, ἰειρογγόι, ἵειρας) were sacrifice, prayer, and instruction. With these were united sometimes the declaration and interpretation of oracles. The requisite qualifications for the priesthood were a body free from all defects and blemishes (ἀκάκληρος καὶ ἀθέλιος), lawful birth (γένος), and an irreproachable course of life. Upon the rank of the god depended the number of the priests, who were employed to attend upon him, and who shared each his part of the various functions of the service. In every place there was one superior priest, if not more (ἄρχομενος, ἱεροδιάδοχοι, ἱεροφάνται), charged with the oversight of the religious worship in general (ἀρχηγότης). —The office of the parasites (παρασίτου) was to collect the grain and fruits designed for sacrifices (προσφορὰ μεγάλα) into the storehouse appropriated therefor (παρασίτευμα). —The heralds (χαριτοί) were ranked among the sacred orders, and also the superintendents (νεώταροι) whose business was to cleanse and adorn the temples.

The clothing of the priests was usually a long white or purple robe, and their head was ornamented, especially at sacrifices, with a fillet and a crown of the leaf sacred to their particular god.

In our Plate XXVII. fig. C, is a view of a Grecian priest and priestess, in their robes; each has a thyrsus in one hand, indicating that they are servants of Bacchus, and a vessel in the other. The priestess is pouring a liquid upon the flame of an altar. It is a monument given in Moses, Antike Vasen, Altars, &c.

1. Priests holding their office by inheritance (§ 22) were called in in γένος; those who received it by lot, εὐφοροί; those by election, ἱεροτάτοι, or ιεροφάνται. Some of the Athenian families, in which the priesthood descended by inheritance were the Εννοιαῖ, intrusted with the oversight of the Elusian mysteries; Κόρες, descendants of Ceryx; the Θεοκλούκαι, descendants of Thaulon. There was a sacred family at Argos also, called Ἀκροπολία. Priestesses (ἱερέα, ἱερόφανες, ἱερόχορα, ἱεροφάντες) were taken from noble families. Those of Ceres were termed Μίλινοι; those of Bacchus, Βάσσαι, Θησέας, Μαυάλας. —Sometimes services connected with the worship of the gods were performed by persons not properly belonging to the priesthood (κεκοσωρυθηκοί τε ἱεροσωρυθηκοί); as e. g. sacrificers (ἱεροσωστί), of whom ten are said to have been appointed annually at Athens, and who conducted all the usual sacrifices; keepers of the temple and utensils (ναοφέλαξ); stewards or treasurers (ταύλι τῶν ἱερανῶν χρημάτων). —Priests
who were constantly in attendance on the gods to offer the prayers of the people at sacrifices, were called Προσολόγοι Σέβων.—All who served the gods were maintained out of the sacrifices and offerings.—At Athens, those intrenched with the care of religion were required to render an account of their doings to certain civil officers appointed for the purpose. The εἰρημηνεύω seems to have been charged with keeping the sacred records. The priests had attendants called χηροφόροι.


2. Purification has already been mentioned (§ 23) as a rite of great importance among the Greeks. At some of their solemnities, the priests and priestesses were obliged to take an oath, that they were duly purified. Every person attending the solemn sacrifices was purified usually by being washed or sprinkled with the water in the πυρήνη (§ 65). This water was consecrated by putting into it a burning torch from the altar, or a branch of laurel (δάφνη) or olive. Purification was also sometimes made by drawing round the person a sea-onion or squill (σκόλλα), or a young dog (σκόλλας); sometimes eggs were used for the purpose; sometimes the blood of a pig. Some of the terms employed to designate purifying are περιβάλλειν, περιμάστερα, καθαίρειν, ἀνώτερον, ἄρωτα, ἄρωμα, τέκτη, &c.—Sometimes in purifications not only the hands, but the feet and other parts of the body were washed.

§ 68. The sacrifices had different names according to the occasions of them. The thank-offering (χαριστήρια) was in recognition of some favor received, often in fulfilment of some vow made; the sin-offering (ιλαστίκα) was in order to propitiate an offended deity; the invocation-offering (αἰνετήρια) was presented in case of seeking some particular favor. There were other particular sacrifices, which were offered in consequence of the specific command of some god. (ἄπο μαρτίσσεις).

The beginning of the sacrifice in later times was made by the libation (σπονδή; § 21. 2); then followed the incense, the burning of something fragrant (σωμαία); and at length the sacrifice itself, properly speaking, or the slaying of the victim (τέρτιον). The principal ceremonies have already been mentioned (§ 27).—Persons who had the right of being present at a sacrifice were termed ἄξιοντοι, and those who had not, βέβηλοι. The latter were called upon by the heralds to retire before the ceremonies commenced.

Different animals were offered in sacrifice to different gods, as has been mentioned in treating of the ancient mythology. One of the principal victims, however, was the ox (βοῦς); hence the term βοθοντίνα to sacrifice oxen: those assistants who slew the victims were called βοθόντες. Bulls (ταῦται), sheep (ἴζας), and goats (ἀγρύς) were often offered. The bringing of the victims to the altar was expressed by such phrases as προτίθην τοι βοῦς, or παραστήσαν ἄρωμα τοι βοῦς; they were often brought adorned with garlands (στέφανα), and were always required to be free from blemishes (πλάσμνοι). After the victim was slain and cut up in pieces, an inspection of the entrails (πτελαγυγοκοσμία) was made by the soothsayer (στελλαγυγοκοσμός), to ascertain the presages of the future.

Animals were not demanded as sacrifices from the poor, who were allowed to offer cakes of coarse flour (πόσπα, πλασία, πυμάτα); these were sometimes made in the shape of animals.

It does not appear to have been ever an approved custom among the Greeks to offer human sacrifices, although it was repeatedly done; cf. P. II. § 17. The Mishnolos is said to have sacrificed to the gods several Persian captives. (Plutarch, Them.) Human victims were sacrificed particularly to the manes and infernal gods.—Cf. Lactantius, De Falsa Religione, c. 21.—Eusebius, Prep. Evang. iv. 16.

§ 69. It is pertinent to notice here the solemn oaths of the Greeks, in which they called upon the gods to witness the truth or avenge falsehood or injury. They distinguished between the solemn or great oath (μα δέδεχα Σέσσις) and affirmations in ordinary cases. Jupiter was considered as especially the god and guardian of oaths, and avenger of perjury, although oaths were taken in the name of other gods also. It was common, e. g., to swear by the twelve great superior gods (μα δέδεχα Σέσσις). Sometimes they swore by the gods, indefinitely and generally; and sometimes by inanimate objects, vases, weapons, or any article of which they made use. Not unfrequently the oath was in the name of living or deceased men, such especially as had been highly esteemed and loved. The oath was usually joined with a distinct imprecation of vengeance on the swearer himself in case of falsehood; and was sometimes confirmed by a sacrifice, the flesh of which, however, could not be eaten. Severe punishments were decreed against perjury (εἰπωρία). Yet the Greeks, espe-
cially the Thessalians, were reproached for this crime by the ancients. At least mutual distrust was characteristic of the corrupt Greeks of later times, and among the Romans the phrase Graecia fides was synonymous with perfidy.

Leagues and covenants were confirmed by making oaths and slaying sacrifices; hence ἵππως signifies to enter into covenant. Notwithstanding the great perversity of the Greeks, they considered one who kept his oath (ἵππως) as of course a pious person (εἰσὶν ὁδής). "Ἀτρικὴ πιστὶς signifies honest faith.


§ 70. The opinion was very early entertained, that the gods honored certain men, especially the priests, with a particular intimacy. There were supposed to be two modes of revelation; one immediate, by direct inspiration; and the other mediate or artificial, which was considered as the fruit of great knowledge, experience, and observation. Oracles (χρηστία, µαντεῖα) were of the first kind; and the second kind was divination (µαντική).—From oracles, the Greeks were accustomed to seek, in important circumstances and undertakings, predictions of the result (χρησµὸς, κόµα, µαντεύµατα). It is obvious that they could be turned greatly to the advantage of the priests, to whose artifice their existence and support are in great measure to be ascribed. The oracular answers were not given in any one uniform manner, but sometimes immediately, as was pretended, from the gods (χρησµοὶ ἀντίφωνοι), sometimes through an interpreter, (χρησµοὶ ἐσφορτικοῖ), or by a pretended dream, or by lot.

Persons who consulted the oracles were termed θεορόποι, θεοῦλοι, χρησµοµόν. Presents and sacrifices were always requisite before consulting an oracle, which could be done only on appointed days.

The question has been agitated, whether the responses uttered from the ancient oracles were the mere imposture of priests, or proceeded from the agency of Satan making use of their delusions. Van Dyle in a learned treatise urged the former view. Fontenelle advocated the same side. Baltius with much learning maintained the latter view, in agreement with some of the Christian Fathers.

Dr. Clarke (Travels, P. ii. sect. 2. ch. xvi.) describes a contrivance, which he supposed was designed by the artifice of the priests to sustain the system of oracles. "We found at the foot of the hill of the Acropolis, one of the most curious θείαλατε remains yet discovered among the vestiges of pagan priestcraft; it was nothing less than one of the oracular shrines of Ærgos, allotted to by Panthonic, laid open to inspection, like the toy a child has broken in order that he may see the contrivance whereby it was made to speak. A more interesting sight for modern curiosity can hardly be conceived to exist among the ruins of any Greek city. In its original state, it had been a temple; the farther part from the entrance, where the altar was, being an excavation of the rock, and the front and roof constructed with baked tiles. The altar yet remains, and part of the θείαλατε superstructure; but the most remarkable part of the whole is a secret subterranean passage, terminating behind the altar; its entrance being at a considerable distance toward the right of a person facing the altar; and so cunningly contrived as to have a small aperture, easily concealed and level with the surface of the rock. This was barely large enough to admit the entrance of a single person; who, having descended into the narrow passage, might creep along until he arrived immediately behind the center of the altar; where, being hid by some colossal statue or other screen, the sound of his voice would produce a most imposing effect among the humble votaries, prostrate beneath, who were listening in silence upon the floor of the sanctuary. We amused ourselves for a few minutes by endeavoring to mimic the solemn farce acted upon these occasions; and as we delivered a mock oracle, προ ρατανός, from the cavernous throne of the altar, a reverberation, caused by the sides of the rock, afforded a tolerable specimen of the 'will of the gods,' as it was formerly made known to the credulous votaries of this now forgotten shrine. There were not fewer than twenty five of these juggling places in Peloponnesus, and as many in the single province of Boeotia; and surely it will never again become a question among learned men, whether the answers in them were given by the inspiration of evil spirits, or whether they proceeded from the imposture of priests; neither can it be urged that they ceased at the death of Christ: because Pausianias (Corinth. c. 24, p. 165, ed. Kuhnii) bears testimony to their existence at Ærgos in the second century."


§ 71. It may be proper to mention some of the most distinguished of the ancient oracles. The most ancient was that of Jupiter at Dodona, a city of the Molossi, said to have been built by Deucalion. Before this time, however, this oracle, of Pelasgic origin (cf. P. IV. § 41), seems to have existed in that place. There was a grove of oaks, sacred to Jupiter, and superstitution ascribed the actual exercise of the gift of speech and prophecy to the trees themselves, which were then called µαντικαὶ δρίες. The priests, called ἀσφορτηται and Σελλοι, concealed themselves the gift of speech upon and in the trees, when they announced the pretended declaration of the gods. The sound of a brazen vase, placed near the temple, was also imagined to be supernatural. A fountain in the place was
likewise celebrated as possessing the wonderful power, not only of extinguishing a torch, but of kindling it again.

1. The oracles in the grove of Dodona were also said to be delivered by doves, which arose from the circumstance that the priestesses, who sometimes announced them, were called in the Thessalian language πελέα and πελεάδος. There were also priestes called τῆς θυγία, whose business was to interpret the sounds of the vessel on certain occasions. Two columns stood by the temple; to one of which the vessel was attached; on the other was a boy with a scourge in his hand; the ends of the scourge consisted of little bones, which being moved by the wind knocked against the metallic vessel attached to the other column.—From the use of the brazen vessel arose the phrase Δαλίωτος χαλείων, applied to talkative persons.—The temple is said to have stood upon an eminence near a fountain.—In the Sup. plate 28 is a view of Dodona, in which many of the allusions to the oracle are represented.


On the site of the temple, cf. Fouquetelle, as cited P. L. § 87.

2 u. Less celebrated was the oracle of Jupiter Ammon, in a desert and almost inaccessible region of Africa, chiefly known by the visit to it made by Alexander the Great.

3. The site of the temple and oracle of Jupiter Ammon was discovered by the English traveler Browne in 1795, in the Oasis of Siwa. (Cf. Remnelt's Geog. Syst. of Herod. sect. 21.) Near it was the famous fountain of the sun. The spot was visited by Belzoni in 1816. (Cf. P. I. § 179.) The ruins of the temple indicate an Egyptian origin.—When this oracle was consulted, a splendid statue of the god was carried in procession by numerous priests (cf. P. II. § 24). A view of it is given in the Sup. Plate 29.

4. Several other oracles of Jupiter are mentioned. Herodotus speaks of four: at Egyptian Thebes; at Libyan Ammon; at Dodona; and at Thebse in Ethiopia; and says the one at Thebes was the original. Besides these, there was an oracle of Jupiter in Bacotia; also in Elis at Olympia, and one in Crete, in a cave of Mount Ida.

§ 73. Apollo, the god to whom inspiration and prophecy were considered to belong properly, had numerous oracles. The most renowned was that at Delphi, a city of Phocis, where he had also a temple illustrious beyond all others on account of its treasures, the abundance and costliness of the gifts bestowed there. The spot where the answer was given, was called Pythium (Πυθίων), and the priestess, who uttered it, Pythia (Πυθíα), from the surname which Apollo received in consequence of killing the serpent Python (Πυθών). This spot, or the site of Delphi, was regarded as the centre of the inhabited earth (🌏ϕαλάγνα γῆς). According to common tradition this oracle was first disclosed by a flock of doves, which, on approaching an orifice on Mt. Parnassus, were seized with singular paroxysms of shivering and jumping. The same happened to men, who approached this opening. This oracle was very ancient, being celebrated more than a hundred years before the Trojan war.

1. Some derive the names applied to this oracle and the priestess from the word προέρχομαι, to inquire, or learn; but Πυθίω appears to have been originally the name of the city of Delphi.—The temple was adorned with statues and other splendid works of art. Its walls were inscribed with salutary moral precepts; among them the celebrated one Τώριθ, ευαίσθητον. (P. V. § 169.) Costly tripods were among the gifts consecrated to Apollo here. One of the most famous was the golden one presented by the Greeks after the defeat of Xerxes. This was removed by Constantine and placed in the Hippodrome of Constantinople, upon the "triple heads" of the three brazen serpents twisted into one pillar.

The pillar still remains (Gibbon, ch. 17. p. 80. vol. ii. N. York, 1822).—The three heads are said to have been in good preservation when Constantinople was taken by the Turks; Mahomet II. then rode into the Hippodrome and shattered one of them with his battle-ax; two were remaining in 1700; but they were stolen about that time by some unknown depredator. (Cf. Lond. Quart. Rev. ix. 169.)—On the origin of the Delphic oracle, cf. Mitford's Greece, ch. 3. sect. 2.

2. The great wealth accumulated at Delphi (cf. § 28), and the celebrity of the oracle, and consequent influence possessed by the state which had the chief authority over it, occasioned much jealousy among the Grecian states; in two instances particularly they were involved thereby in actual hostilities, in the wars commonly called Sacred.

Mitford's Hist. of Greece, ch. xxxviii.-xlix.—De Valois, Guerres Sacrees, in the Mem. Acad. Inscr. vii. 201. ix. 97. xii. 177.

§ 73. The tripod (πρίτων, θητηρίτων), upon which the priestess sat in uttering the answers, must be mentioned among the remarkable things pertaining to the oracle. It was dedicated to Apollo by the seven wise men of Greece, and has been viewed as having a threefold reference, to the past, the present, and
the future. The Πυθία herself was esteemed as a priestess of peculiar dignity and was obliged to prepare for the functions of her office by many ceremonies. In delivering the oracles, she appeared to be in the most violent ecstasy and convulsion. In early times, the oracular response was commonly clothed in the form of hexameter verse; often by a poet employed for the purpose. Originally the oracle was consulted but on a single day in the year, in a month of the spring, called Βάσις or Πυθίας; afterwards inquiry could be made on a certain day of every month. Whoever wished to consult the oracle was required to make large presents and offerings, to put on a wreath or crown, and to propose his questions mostly in writing, and allow himself to be qualified for receiving the answer by many mystic rites. The answer was commonly so enigmatical and ambiguous (Δόξα, hence Δόξιας), that it would apply to any result that might happen; and whenever it was clear and definite, the priests had informed themselves of all the preliminary circumstances and the probabilities respecting the issue.—The Delphic oracle was suspended at various times, and became finally silent soon after the death of the emperor Julian.

Originally, there was one Πυθία (or προφητία) only at Delphi; but after the oracle became more frequented, the number was increased to three, chosen from among the uncestored inhabitants of Delphi, and bound to the strictest temperance and chastity. They officiated by turns, and sometimes lost their lives in the paroxysms of the inspiration. Those, who pretended to form into sentences their incoherent exclamations, three in number, were called προφητία; who always took care to ascertain previously much about the history and characters of those consulting the oracle. The prophets were aided in the sacrifices and ceremonies, which preceded the placing of the Πυθία on the tripod, by five priests called σωτοι, who were under a chief called σωτομή.—The περαυγαί were guides to those who visited the temple, employed particularly in pointing out to them its curiosities. A great number of persons were required for the various services of the temple and oracle.—See The Plate facing page.

§ 71. There were in Greece various other oracles less celebrated. The more important of them were the following: the oracle of Apollo at Didyma, which was called also the oracle of the Branchides; those of Delos, Abae, Claros, Larissa, Tegyra and other minor cities; where answers were also given from Apollo; the oracle of Trophonius at Lebadea in Boeotia, in a subterranean cave, said to have been the residence of Trophonius, into which inquirers descended, after performing solemn ceremonies, in order to receive a revelation of the future by dreams or oracles; and the oracle of Amphiaraus in the vicinity of Oropus in Attica, where the answers were imparted to the initiated by dreams.—The number of the ancient oracles amounted to two hundred and sixty.

1. The oracle of Trophonius is described chiefly by Pausanias (ix. 37), who says he entered the cave. The oracle was upon a montain, where was a grove, temple, and statue of Trophonius. Within an inclosure made of white stones, upon which were erected obelisks of brass, was an artificial opening like an oven; here by a ladder the person consulting the oracle descended, carrying in his hands a certain composition of honey. On returning, the person was required to write down what had been seen or heard.—In Plate XIX. is a representation of this oracle.—As there was a story that a visitor to the cave never smiled after his return, it became common to describe a gloomy person by saying he had been to the cave of Trophonius; see an amusing application of this, in Addison’s Spectator, No. 559.

The cave is still pointed out to travelers; also the two fountains Μεμερινοε and Ληθα.—See Clarke, Travels, &c.—Pouqueville, Voyage, &c. vol. iv. p. 171.

2. There were numerous oracles of Asclepius or Εσθελπια; of which the most celebrated was at Epidaurus. Here the sick sought responses and the recovery of their health by sleeping (incubatio) in the temple. It was imagined by F. A. Wolf, that what is now called animal mag- nesia or Μεμερισαν was known to the priests of those temples where the sick spent one or more nights for the purpose of recovering their health.

Cf. F. A. Wolf, Beitrag zur Gesch. des Somnambulismus aus dem Alterthum; in bis Vernichtete Schriften.

§ 75. The pretended revelation of the future mediately (cf. § 70), or by means of some system or art of divination (μαντικη), was effected in various ways. The most important was by themancy (Σεκουατραία), an art possessed by a class of persons who were called Σεκουατρείου, and claimed to be under divine inspiration. This class comprised three varieties; some were considered as
interpreters of the demons by whom they were possessed, and called δαιμονιάσται or πνεύμοναι; others were called ἵππαι or ἵππατοι, and enjoyed only the intimations of some particular divinity; and others still were ἱστατοι, and boasted of high discoveries obtained during a wholly supernatural state of mind, which they sought to render credible by the pretext of a long trance, insensibility, or sleep.

Besides what was termed in general theomancy, there were several methods of divination, of which the following were the principal.—1. By dreams, ἰδραμαμαί. The Greeks ascribed very much to dreams as supernatural, and viewed them either as revelations and warnings from the gods or from demons, or as pictures and images of future events. The expounders of dreams were called ἰδραμαμοί, ἰδραμαμένοι, ἰδραμαντοῖ. Three varieties of the dream are named; ἰδραμαμαί, when a god or spirit conversed with one in his sleep; ἰδραμαντος, when one saw a vision of future occurrences; ἰδραμαμάστης, in which the future was set forth by types and figures (ἀλαλήματα). Two other varieties are also mentioned, ἰδραμάς and βίοιδαμας, but are not considered as affording much help in divination; ἰδραμαμάτι, ἰδραμαμάστης, night-mare, was supposed sometimes to indicate the future. Dreams were supposed to be sent from the god of sleep (P. II. § 113); and from Jupiter (Hom. II. i. 63). A goddess called Brizo (ἡ βρίζη, to sleep) was thought to preside over the interpretation of dreams, and was worshiped particularly in Delos. Dreams which occurred in the morning were most regarded in divination.


2. By sacrifices. This was called Hieromancy (ἱερομαντία) or Hierotopy (ἱεροτοπία). It comprehended the observations of many particulars connected with the offering of a victim, as portending good or ill. One of the principal things was the inspection of the entrails, especially the liver (ἵππατον, and the heart. The fire of sacrifice was also noticed (ὑπομαντία); likewise the smoke (ὑπομαντία), the wine (ὑπομαντία), and the water (ὑπομαντία, ἴππατον). There were, in short, various kinds or forms of this divination according to the different victims or materials of the sacrifices and the different rites; e. g. there was ἵππατον, by the flower or meal used; ἴππατον, by the entrails of fishes; ἰππατον, by eggs.

3. By birds, ἰπνοιαστής. Those, who observed and interpreted omens by birds, were called ἰπνοαιστός, ἰπνοιαστής. Some birds were observed with respect to their flight (ἅπτοτον) or in respect to their singing (ῥήτον). Unlucky birds, or those of ill omen, were called ῥήταναι, pertinaxia, and ῥήταναι, hindering from designed undertakings, and by similar epithets; among this class were the hawk, the buzzard, and, except at Athens, the owl; the dove and swan, on the other hand, were considered as lucky birds; and the crowing of the cock was suspicious. When the observer of the flight of birds was watching for omens he looked towards the north, and appearances in the east, which was on his right, were considered as favorable; hence the use of ἰός, right, to signify fortunate.—Omens were also drawn from insects and reptiles, and various animals. Toads, serpents, and boars were of ill omen. Bees and ants were often thought to foretoken good.

4. By signs in the heavens (ὐγιατία) and other physical phenomena. Comets, eclipses, and earthquakes were all unlucky signs. Thunder and lightning were lucky if observed on the right hand; but unlucky if on the left. To be struck with thunder (ὕγιατος) was unlucky; in places thus struck, altars were erected and oblations made to appease the gods, after which none dared to approach them.

5. By lots. The two principal modes were those termed ἱπνοιαστικαί and ἱπνοιατικαί; in the former little pieces of paper, having fatalical lines (ῥηταί) written upon them, were drawn from an urn, and were supposed to indicate the prospects of the person by or for whom they were drawn out; in the other, various small articles, as beans black and white, pebbles, dice, and the like, which were all called ῥήτας, and were considered as being of different significance, were drawn from an urn or other vessel.

Other modes were ῥαβδομαντία, by rods, and βρομαντία, by arrows, in which the lot was decided by the manner in which they fell from an erect posture or from the quiver. Another was by the use of the πίνακας ὕψιν, on which certain prophetic verses were inscribed, and the fate was indicated by the verse on which the dice fell.

6. By magical arts. These were said to have originated in Persia among the Magi, μάγοι. The degree of attention given among the Greeks to these arts (περίφρομα) is evinced by a striking fact recorded in the Bible (Acts, xix. 19), which seems to imply that a great number of books were composed on the subject. A few only of the various modes need be named; νευρομαντία, εὐξομαντία, and ἱερομαντία, in which the dead draw from an urn, appeared to speak; νευρομαντία, in which demons were imagined to speak from the bellies of certain, or omens were drawn from the appearances of water in the middle part (μεσσαρία) of certain glass vessels surrounded with lighted torches: κοινωνία, in which the performers assumed by drops
of melted wax; there were numerous other modes.—The διεκτροματεία was a sort of divination by lot, yet classed among the magical arts; the letters of the alphabet were written in a circle; a grain of wheat or barley was laid upon each letter; a cock was placed in the center; and the desired information was obtained by putting together the letters from which the cock picked the grains.—It is proper to mention here some of the magical arts, by which mysterious effects were supposed to be wrought; as, e. g., δοματεία, in which medicated herbs, minerals, and the like (φίλορακα) were used; and βασκανία, which was a sort of fascination or malign influence which certain persons were supposed to exert.

See Emannus and La Bonde, loc. cit. 277.—On divination by the cup, cf. Class. Journ. x. 238.

7. Finally, divination was also made from various things included under the general name of ομένα (σφηκάλα). One class of these consisted of such as were drawn from the person himself, as παθεῖς, palpitations of some part of the system; βρώσις, a ringing of the ears; σπασμοί, sneezings, &c. Another class consisted of those drawn from objects external to the person; as the meeting of certain objects or animals on the road (φίλα κυκλωμα), or certain occurrences at home (συν θυσιωκοσκειο). Certain words were also ominous; such were called σταγ, λυπανές, φόμα. The Greeks, especially the Athenians, sought to avoid words of ill omen, carefully substituting others, as, e. g. 'Ερμακίς instead of 'Ερμώνις, and χελαράς instead of κλέπτης.


§ 76. The festivals formed an important part of the religious worship of the Greeks. Their establishment and support was partly for the sake of honoring and supplicating the gods, and commemorating persons of merit, and partly for the sake of rest, recreation, union, and harmony of social feeling. Their number greatly increased with the multipication of the gods and the progress of luxury and wealth; the variety and splendor of the accompanying ceremonies increased in the same proportion. Especially was this the case at Athens. They were mostly held at the public expense, the means being drawn from various sources.

See M. G. Hornum, Die Feste von Hellas historisch-philosophisch bearbeitet und zum erstmalig nach ihrem Sinne und Zweck erläutert. Berlin, 1805. 2 Thb. 8.

§ 77 t. Some of the most important festivals have been mentioned (P. II.) in the history of particular gods, under the head of Mythology. A slight notice of them here must suffice. The principal out of an almost countless multitude, will be named in alphabetical order, and then some particulars added respecting a few of these.

1 u. Αἰγριφία, a nocturnal festival instituted in honor of Bacchus.—Ἄλωνια, dedicated to Venus and the memory of Adonis.—Ἄλωνια, to Bacchus and Ceres.—Αριθστήρια, observed at Athens three days, also in honor of Bacchus.—Ἀπαντοβία, at Athens, in commemoration of a victory obtained by Melanthus, through stratagem, over the Boeotian king Xanthus, likewise in honor of Bacchus, and other gods.—Ἀρροδία, a festival of Aphrodite or Venus, particularly on the island of Cyprus.—Βραυρονία, sacred to Diana, in Attica, celebrated every fifth year.—Δανυφριδία, to Apollo in Boeotia, only every ninth year.—Δήλια, also to Apollo, on the island of Delos, every fifth year.—Δημητρία, sacred to Demeter or Ceres.—Διπηλιά, an Athenian festival, instituted in honor of Jupiter, as tutelary god of the city (Πολίως).—Διόνυσια, to Dionysus or Bacchus; a greater and more solemn festival in the cities; and a lesser one in the country; the same that was called by the Romans Bacchanalia. There were innumerable forms of this festival.—Εἰκαθήμβαια, dedicated by the Argives to Juno, to whom they sacrificed a hecatomb on the first day of this festival.—Εἰλεντία, the most celebrated festival of Ceres, a greater and smaller, connected with the well known mysteries.—Ερμαια, a festival of Mercury, in Elis, Arcadia, and Crete.—Ευφεία, a festival of Diana at Ephesus.—Ἡραία, a festival of Juno at Argos.—Ηραῖα, sacred to Vulcan at Athens, accompanied by races with torches.—Οἰκομοφρια, the festival of legislation in honor of Ceres, at Athens and other Greek cities.—Κάρνεια, sacred to Jupiter and Apollo, almost throughout all Greece, for nine days.—Λέκταιa, an Arcadian festival in honor of Jupiter, instituted by Lycaon. [But this term usually designates a festival of Pan corresponding to the Roman Lupercal. Cf. P. II. § 80.]—Οἰκομοφρια, a festival of the Athenians instituted by Theseus, and so called from the custom of carrying branches about on the occasion.—Παναθηναία, one of the most solemn festivals at Athens, dedicated to Minerva. The lesser was celebrated annually; the greater every four years. Both were connected with games and sport—such as the Τήνια, a Thessalian festival dedicated to Jupiter, having some resemblance to the Ηστυναια of the Romans.—Οραία, a general name applied to solemn sacrifices.
which were brought to the gods in the different seasons, with a view to secure good weather.


2. "The festival called 'Aδονία was celebrated in most of the cities of Greece. The solemnity continued two days. On the first, certain images or pictures of Adonis and Venus were brought forth with all the pomp and ceremonies used at funerals; the women tore their hair, beat their breasts, and counterfeited other actions usual in lamenting the dead. This lamentation was called δωμανόμενος or δωμονία, and hence δομονίαν ἄγνω signifies the same as 'Αδονίαν κλαίων to weep for Adonis; and the songs on this occasion were denominated δομονία. With the images were also carried shells filled with earth, in which grew several sorts of herbs, particularly lettuces; in memory that Adonis was laid out on a bed of lettuces. These were called κῆποι, gardens; and hence 'Αδονίας κήποι were proverbially applied to things unfruitful and fading, because those herbs were sown only so long before the festival as to be green at that time, and were presently cast out into the water. The flutes used on this day were called γυγέρια from γύγηρας, the Phœnician name of Adonis; the music, γύγηρας; and the songs were called γυγεριαῖα. The sacrifice was denominated καθέρα, because the days of mourning were called by that name. The second day was spent in all possible demonstrations of joy and merriment; in memory, that by the favor of Proserpine, Venus obtained that Adonis should return to life, and dwell with her one-half of every year. This festival is applied to the sun which produced the vicissitudes of summer and winter."

Cf. P. II. § 47.—Béziers, Colle d'Adonis, in the Mem. de l'Acad. des Inscri. vol. iii. p. 98.

3. "The Δομηνία were sometimes called by the general name of 'Ορφέα, which, though sometimes applied to the mysteries of other gods, more particularly belonged to those of Bacchus. They were also sometimes denominated Βασιλεία. They were observed at Athens with greater splendor, and with more ceremonious superstition, than in any other part of Greece; the years were numbered by them; the chief archon had a share in their management; and the priests who officiated were honored with the first seats at public shows. At first, however, they were celebrated without splendor, being days set apart for public mirth, and observed only with the following ceremonies:—a vessel of wine adorned with a vine branch, was brought forth; next followed a goat; then was carried a basket of figs; and after all, the phalli.—At some of them, the worshipers in their garments and actions imitated the poetical fictions concerning Bacchus; they put on fawns' skins, fine linen, and miter; carried thyrsi, drums, pipes, flutes, and rattles; crowned themselves with garlands of ivy, vine, fir, and other trees sacred to Bacchus. Some imitated Silenus, Pan, and the Satyrs, and exhibited themselves in comic dresses and antic motions; some rode upon asses; and others drove goats to the slaughter. In this manner persons of both sexes ran about the hills and deserts, dancing ridiculously, personating men deranged in their intellects, and crying aloud, Εὐδί Σέβοι, Εὐδί Βασίλε, Εὐδί Άπσίλε, Εὐδί Ίδάκε, or Εὐδί Ίδοκε. The great festival, Δομηνία μεγάλα, was sometimes called ἄατεκα, or τὸ κατ' ἴστρον, because it was celebrated within the city of Athens, in the beginning of spring, in the month Ἐλαφυβόλα. It was sometimes by way of eminence called Δομήνια, because it was the most celebrated of all festivals of Bacchus at Athens, and was probably the same as Δομηνία ἀρχαίες. The less, Δομηνία μικρὰ, was sometimes called τὸ κατ' ὅγορας, because it was observed in the country. It was a sort of preparation to the former and greater festival, and was celebrated in autumn, in the month Ποσείδώνιον or Ταρηνίον. Some are of opinion, that it was the same as Δομηνία ληναία, which received its name from ληνός, a wine-press."

There appear to have been four Attic festivals in honor of Bacchus; the Δομηνία κατ' ὅγορας, the Δομηνία, the Ἀθετητήμα, and the Δομηνία κατ' ἴστρον. Other festivals in his honor are also named.

In our Plate XXV. fig. e, we have a Bacchante dancing with a thyrsus in one hand and a wine cup in the other; in fig. f, another Bacchante with some musical instrument in each hand, perhaps the crotala. A male reveler is seen on the altar of Bacchus, given in the Sup. Plate 30.


4. "The Ελευθερία was a solemnity observed by the Celéans and Phibians every fourth year; by the Pheneutes, the Lacedaemonians, Parrhasians, and Cretans, but more especially by the Athenians, every fifth year, at Elysus, a borough town of Attica. It was the most celebrated solemnity in Greece, and was, therefore, by way of eminence, called τὸ μυετήμα, the mysteries, and τελευτήτα. It is said by some to have been instituted by Ceres herself, when she had supplied the Athenians with corn in a time of famine. Some say that it was instituted by king Erechtheus; and others, by Euomnus."

22
It was divided into the μεγά and μεγίδα μυστήρια, lesser and greater mysteries; and then the latter were in honor of Ceres, the former in that of her daughter Proserpine. Μεγά μυστήρια, the lesser mysteries, were observed in the month Ἀνδροτριης at Aegae, a place near the river Illissus; and the μεγίδα μυστήρια, greater mysteries, were celebrated in the month Βοιετιών, at Eleusis, a borough-town of Attica, from which Ceres was called Eleusinia. In later ages the lesser festival was used as a preparation to the greater, in which they could not be initiated till they had been purified at the former.

About a year after purification at the lesser, they sacrificed a sow to Ceres, and were admitted to the greater mysteries, the secret rites of which (with the exception of a few known only to the priests) were openly revealed to them, and hence they were called ἔφοροι and ἱκανησται, inspectors. Persons of both sexes and of all ages were initiated at this solemnity. To neglect the initiation into these mysteries was considered a crime of a very heinous nature, and formed a part of the accusation for which Socrates was condemned to death.—All the Greeks might claim initiation into the mysteries; but the people of every other nation were excluded by an ancient law; and persons convicted of sorcery or of any atrocious crime, and especially if they had committed homicide, even though involuntarily, were debarred from these mysteries.

The manner of initiation was as follows. The candidates, being crowned with myrtle, were admitted by night into a place called μυστικός ἑορτής, the mystical temple, or μυστικός ὄρος, which was an edifice very capacious (P. II. § 63). At their entrance they washed their hands in holy water, and at the same time were admonished to present themselves with minds pure and undefiled, without which the external cleanliness of the body would not be accepted. After this, the holy mysteries were read to them out of a book called πέρημα, from πέρα, a stone, because the book was only two stones cemented together. Then the priest who initiated them, and who was called λεισμομάς, proposed to them certain questions, to which they returned answers. Soon after, they beheld strange and frightful objects: sometimes the place, in which they were, appeared bright and resplendent with light and radiant fire, and instantly was covered with pitchy darkness; sometimes a hollow sound was heard, and the earth seemed to groan beneath their feet. The being present at these sights was called αὐθαίρετα, intuition. They were then dismissed in these words, Κῆρ, Ὦμος. The garments in which they were initiated were deemed sacred, and efficacious in averting evil and incantations.

The hierophantes had three assistants: the first was called ἐφορός, torch-bearer, to whom it was permitted to marry; the second, κηρυκτός, the crier; and the third, ὃ ἐπὶ βαρώσι, from his ministration at the altar. Ἐφορομάς is said to have been a type of the Great Creator of all things; ἐφορός, of the sun; κηρυκτός, of Mercury; and ὃ ἐπὶ βαρώσι, of the moon.

There were also certain public officers whose business consisted in seeing that all things were performed according to custom. Of these was βασιλέας, the king, who was one of the archons, and who was obliged to offer prayers and sacrifices at this solemnity, and to observe that no indecency or irregularity was committed during the festival; four ἐπιμεληται, curators, who were elected by the people, and ten persons who assisted at this and some other solemnities, and who were called ἐφορομαί, from their offering sacrifices.

This festival continued nine days, and from the fifteenth to the twenty-third day of the month Βοιετιών. During this time it was unlawful to arrest any man, or to present any petition; and they who were found guilty of such practices were fined one thousand drachmas, or, as other say, put to death.

On the fourth day of the festival, they made a solemn procession, in which the καλλίθρις, holy basket of Ceres, was carried in a consecrated cart, crowds of persons shouting as they went, Χαλχαί Δημητέρα (Hail, Ceres). After these, followed certain women called καραφόροι, who carried baskets in which were contained carded wool, grains of salt, a serpent, pomegranates, reeds, ivy boughs, a sort of cakes called ἐβίτω, poppies, &c. —The fifth was called Ἡ τῶν σαμαρίτων ἱματα, the torch-day: because, the night following, the men and women ran about with torches in their hands. It was also customary to dedicate torches to Ceres, and to contend who could present the largest; and this was done in memory of the journey of Ceres, who sought Proserpine with a torch lighted at the flames of Ἕρης. —The sixth day was called Ἰακχος, from Iacchus, the son of Jupiter and Ceres, who with a torch in his hand accompanied the goddess in her search after Proserpine. His statue, crowned with myrtle, and bearing a torch, was carried from the Ceramicus to Eleusis, in a solemn procession called Ἰακχος. —On the seventh day were sports, in which the victors were rewarded with a measure of barley, which was the first grain sown in Eleusis.

Robinson, Archæol. Græca.—On the Eleusinian Mysteries, see the references given in P. II. § 63.—A full account of the Greek mysteries is given in Limburg-Brouwer, Histoire de la Civilisation, Mor. et Relig. des Grecs.

5. The Θηραμβορία was a festival in honor of Ceres, surnamed Θηραμβορίς (legifera or laungiver), because she was said to have first taught mankind the use of laws. It
was celebrated in many Grecian cities; by the Spartans, the Thebans in Boeotia, the Syracusans in Sicily, and others.—"But the Athenians observed this festival with the greatest show of devotion; the worshipers were freeborn women (it being unlawful for any of servile condition to be present), whose husbands were wont to defray the charges; and were obliged to do so, if their wives' portion amounted to three talents. These women were assisted by a priest called Ἑπερανάφρος, because his head was adorned with a crown; and by certain virgins, who were kept under severe discipline, being maintained at the public charge in a place called Ἑπερανάφροτον. The women were clad in white apparel. Three days at least were spent in making preparations. Upon the eleventh of Pyanepson, the women, carrying books upon their heads, wherein the laws were contained, went to Eleusis, where the solemnity was kept; whence the day was called Ἀεών, the ascent. Upon the fourteenth the festival began, and lasted until the seventeenth. Upon the sixteenth they kept a fast, sitting upon the ground in token of humiliation; whence the day was called Νατίκα, a fast."

Cl. Potter, Boy's ed. p. 573.—Wilamow, De Thesmophoria. Westind. 1830. 8.—On the Fasts of the ancients, see Morin, L'Usage des Jeux, chez les Anciens, etc. in the Mem. de l'Acad. des Insr. vol. iv. p. 29.

6. "The Παναθήναια was an Athenian festival in honor of Minerva, the protectress of Athens. It was first instituted by Erichthonius, who called it Ἀθηναια; and it was afterwards revived by Theseus, when he had united into one city all the Athenian people, and by him was denominated Παναθήναια. Some are of opinion that it was the same as the Roman Quinquatria. At first it continued only one day; but it was afterwards prolonged several days, and celebrated with great magnificence.

There were two solemnities of this name, one of which was called Μῆλα Παναθήναια, the Great Panathenaea, and was celebrated once in five years, beginning on the twenty-second of Hecatombæon; the other was denominated Μυριακά Παναθήναια, the Less Panathæa, and was observed every third year, or, as some think, every year, beginning on the twentieth or twenty-first of Thargelion. In the latter three games, managed by ten presidents who were elected from the ten tribes of Athens, and who continued in office four years. On the first day was a race with torches, in which first footmen and afterwards horsemen contended, and which was also observed in the greater festival. The second contention was εὐανέμια ἀγών, a gymnastic exercise in which the combatants gave proof of their strength or manhood. The place of these games was near the river, and was called from the festival Παναθηηναιαί. The third was a musical contention instituted by Piericles; the subject proposed was the eulogium of Harmodius and Aristogiton, and also of Thrasybulus, who had rescued the republic from the yoke of the tyrants by which it was oppressed. The poets also contended in four plays, which from their number were called τετραμαγνησία. Besides these there was a contention at Sunium, in imitation of a sea-fight. (Cl. Herod. viii. 55.—Pausan. i. 27. § 2.) The victor in either of these games was rewarded with a vessel of oil and with a crown of the olives which grew in the Academy, and which were called μωρία from μωρός, death, or from μήδε, a part. There was likewise a dance called Pyrrhichia, performed by boys in armor, who represented to the sound of the flute the battle of Minerva with the Titans. No man was permitted to be present at these games in dyed garments, under a penalty to be imposed by the διανοωθέτης, president of the games. He lay the same rule was observed, to which every youth who went to the bath contributed an ox; of the flesh that remained, a public entertainment was made for the whole assembly; and at this entertainment cups of an unusual size were employed.

In the greater festival most of the same rites and ceremonies were observed, but with greater splendor and magnificence, and the addition of some other matters. In particular, at this solemnity was a procession, in which was carried the sacred πίλος, garment of Minerva. This πίλος was woven by a select number of virgins, who were called ἴργοστακία, from ἱργος, a work, and who were superintended by two of the ἀφφεφωρος, and commenced their employment at the festival Χαλκαια, which was on the thirtieth of Pyanepson. The garment was white, without sleeves, and embroidered with gold: upon it were described the achievements of Minerva against the giants, of Jupiter, of the heroes, and of men renowned for valor and great exploits; and hence men of courage and bravery were said to be ἅγιοι πίλον, worthy of being portrayed on the garment of Minerva. The ceremonies attending the procession with the πίλος were as follows. In the city of Ceramicus without the city, was an engine built for the purpose in the form of a ship, upon which the πίλος was hang in the manner of a sail, which was put in motion by concealed machinery. The πίλος was thus conveyed to the temple of Ceres Eleusinæ, and thence to the citadel, where it was placed upon Minerva's statue, which was laid on a bed strewed with flowers, and called πάλαις. This procession was composed of a great number of persons of both sexes, and of all ages and conditions. It was led up by old men, and, as some say, by old women, carrying olive branches in their hands; and hence they were called ἀλεξαρκητοι, bearers of green boughs. After these came middle-aged men, who, armed with lances and bucklers, seemed only to respite war, and who were accompanied by the μέσοι, sojourners, carrying little boats as emblems of their being foreigners, and therefore called σκωβοφόροι, boat-bearers. Then followed the women, attended by the sojourners'
wives, who were called ἴμφριτοι, from carrying water-pots in token of servitude. These were followed by young men, who sang hymns in honor of the goddess, and who were crowned with millet. Next proceeded select virgins of high rank, whose features, shape, and deportment, attracted every eye, and who were called κάρνηφοι, from their carrying baskets, which contained sacred utensils, cakes, and all things necessary for the sacrifices. These utensils were in the custody of one who, because he was chief manager of the public processions, was called ὀψιθομέρης. The virgins were attended by the sojourners' daughters, who carried umbrellas and folding-chairs, and who were thence denominated εὐρακτηθέν, umbrella-carriers, and ἑνδροφόροι, seat-carriers. It is probable that the rear was brought up by boys, who walked in coats used at processions, and were prepared to call πανάκματι. The necessaries for this and other processions were prepared in a public hall erected for that purpose between the Piraeus gate and the temple of Ceres; and the management of the whole business belonged to the νομαθεῖς, who were appointed to see that the ancient customs were observed.

The Panathenian procession is represented on the frieze of the Parthenon.—See Stuart, Antiq. of Athens, cited F. IV. § 242. 1.—

Vincenzi, Sculpture du Parthenon, cited F. IV. § 190. 4.—A small but handsome view of the Acropolis and the Panathenian procession is given in Boyd's Potter.


Among the monuments of ancient art still in preservation are certain vases called Panathenæic Vases, as they are supposed from inscriptions on them to have been actually employed to contain the sacred oil bestowed upon victors in these games as a part of their prize. See F. G. Breasted, on the Panathenæic Vases in the Transcript. of the Rev. Soc. of Literature, vol. ii. p. 102. Lond. 1834.—De Capitani, Vases dont les siècles faisaient usage dans les fêtes, in the Mem. Acad. Inscr. xxiii. 342.

§ 78. The great public games of the Greeks were also a part of their religious customs. They were looked upon as sacred, and were originally established in honor of the gods. They were always begun and ended with sacrifices. It also entered into their design, and was their effect, to render religion more attractive by association with sensible objects, to bring into nearer contact the several portions of Greece, and to stimulate and publicly reward superior talents.—The exercises of these games were of five sorts, and had therefore the common name Πίπεσαι. They were running, leaping, wrestling, throwing the discus, and hurling the javelin, or boxing, which some put in the place of the contest with the javelin.


§ 79. The race (δρόμος) was between fixed boundaries, the starting-place (ἀφετερίς, βαλτικές), and the goal or end (σχοτίσις, πέμπτα), on a piece of ground measured off for the purpose (αινός, στάδιον), 125 paces in extent. The racers were sometimes clad in full armor (ἀττικόδωδυμον).—There were also chariot-races and horse-races.

Those who only ran once over the stadium were called σταθεροφόροι; those who ran over the space doubled (διάλογον), that is, both to the goal and back, were called ἴμφερες; those who ran over the space twelve times in going and returning, i.e. twenty-four stadia, or according to others only seven stadia (δικτύον), were termed ἀκτιγυμνοφόροι. The goal was sometimes called καταρτίς; because, in the ἴμφερες, and the δικτύον, the racers turned round it. The prize (δίκαιος, βραβεῖα) was commonly merely a crown of olive, pine, or parsley.—The term κλῆτες was applied to horses which performed in the horse-race single. Two horses were also used, upon one of which the performer (ὁδίσπαρ) rode to the goal, and then leaped upon the other. In the chariot-race, two, three, four, or more horses were employed to draw the chariot (δίκαιος); hence the terms δίκαιον, τετράκαιον, τετράτηρον, &c. The chariots were sometimes driven over the course twelve times (διεκκαιοφόροι). It was an object of emulation among the wealthy to send chariots for the race to the public games of Greece.


§ 80. For the leap (ἀκμή) also boundaries were marked, the place from which (Στρίτης), and the place to which (ἐκαμμέα) it was made. This exercise was performed sometimes with the hands empty, but oftener with metallic weights in them, usually of an oval shape (ἀλτηρείς), sometimes with weights attached to the head or the shoulders.

The distance leaped over was called κανόν. The point to which the performers were to leap was marked by digging the earth; hence its name from κανέας. The phrase τὸν ἄκμην τα ἐκαμμένα, applied to signify excess or extravagance, was taken from this exercise.
P. III.

RELIGIOUS AFFAIRS. PUBLIC GAMES.

§ 81. Wrestling (πάλη, παταδινία) was commonly performed in a covered portico (ξυπό), the combatants being naked, and making the most violent exertions to throw each other to the ground. When one had done this with his adversary three times (ὀ τρίαξις), he received the prize. There were two modes of this exercise, one in the erect posture (ὁφάσωπη), the other in the lying posture in which the parties contended rolling on the ground (ἀναξιωσώπη and ἀντίφθρης or κυλίνδρος).—When wrestling was united with boxing, it was called Παγκράτιον or Παμμάχιον.

After the names of the candidates had been announced by a herald, they were matched by lot. For this purpose a silver urn was used containing as many balls as there were candidates. The same letter was inscribed on two balls, and those who drew the same letter were antagonists in the contest. In case of an odd number, he who drew the odd lot was called ὁψαφως, and required to contend with those who contended. A competitor confessed his defeat by his voice, or by holding up his finger; hence ἄντε κατηκλημένει became proverbial to signify confess that you are conquered.

In the strict wrestling, blows were not allowed. Nor in boxing was it proper for the competitor to throw his antagonist; but in the Pancratium, both modes were practiced by the combatants (παγκρατιστικόν or παμμαχικόν).

§ 82. The quoit or discus (δίσκος, ὀλύς) was made of stone, brass, or iron, of a circular form, and was thrown by means of a thong (καλυπτόν) passing through a hole in the centre. He who threw the farthest took the prize.

1. The discus was about three inches thick and ten or twelve in diameter. Some state that the ὀλυς was of stone, and the ὀλύς of iron; others that the former was carefully made and polished, the latter a rough mass of iron; the difference may have been wholly in their form or shape.—The exercise is said to have originated with the Lacedaemonians.

2u. The hurling the javelin (πάρις, ἀδρονας) was practiced either with the hand alone, or by means of a thong attached to the shaft.

In Plate XVII. fig. Y, is seen a javelin with the thong (amentum) attached to it.

§ 83. Boxing (παγγυίς) was performed with clenched fists, around which they sometimes bound the cestus (ἰμαγός), i.e. a thong or piece of hide loaded with iron or lead. The chief art in this game was to parry the blows of the antagonist, which were usually aimed at the face.

The combatant was called Περιος, from πιῆ, a fest. The cestus, originally reaching no higher than the wrist, was afterwards extended to the elbow and sometimes to the shoulder, and at last came to be used both for defence and attack. The ἑτέρες were of several kinds; those termed μελίκες gave the softest blows; and the μέγαρες gave the most severe. The exercise was violent and dangerous. The combatants often lost their lives, and victory was always dear bought. Bruises on the face by blows were called ὑπομένα.

Besides these exercises of bodily strength and agility, there were at the public games of the Greeks contests in music, poetry, and rhetoric, of which mention is made in the Archaeology of Literature (cf. P. IV. § 65, § 66).

§ 84. The four most grand and solemn games of the Greeks were the Olympic, Pythian, Isthmian, and Nemean, which were called by way of eminence Sacred games (ἅγιων ἵππων).

The first and most distinguished were the Olympic, named from the place Olympia in Elis, and dedicated to the Olympian Jupiter. By some, Jupiter was considered as their founder; by others, an earlier Hercules belonging to the Idæan Daedalí; by others, Pelops; by most, Hercules the hero, who was the first victor in all the exercises, except in wrestling. They were renewed by Iphitus, a contemporary of Lycurgus, about B. C. 888, and afterwards by Chorèbus, B. C. 776. Afterwards they were an object of special care to the people of Elis. Several inspectors (ἄλταται, ἀράδεα) had charge of the external arrangements, under the direction of a chief inspector (ἄλταταρχή).

1 u. Those who wished to appear as combatants were obliged to spend ten months at the Gymnasium in Elis, practicing the games and various preparatory exercises under the instruction of the judges, who were in the Olympic games especially termed Ἑλληναδικαί. The order in which they successively engaged in the contests was decided by lot. The prize was a crown or wreath of olive (κόρνα).—Among the Olympic victors, Alcibiades was one of the most celebrated; the names of thirteen others Pin dar has preserved to posterity by his Olympic odes. Statues were often erected to the conquerors in the grove of Jupiter. Their fame was spread the more widely in ac-
count of the vast multitudes of spectators, that flocked to the games from every part of Greece, and from Asia, Africa, and Sicily. Originally females were not allowed to attend.—The games were repeated every fifth year, in the month Ἐκατομβαίων, answering partly to July, and continued five days. They gave rise to the custom of reckoning time and dating events by Olympiads. Each Olympiad consisted of four years. The first Olympiad is generally considered in chronology as corresponding with the year 776 B. C.

2. One judge at first presided over the games; afterwards two; subsequently there were twelve; then eight, one from each tribe of the Eleians. The place, where these assembled and superintended the preparatory exercises (προμαθέματα) of the combatants, was called Ἑλλονιδιαίων. They took the most solemn oaths to adjudge the prizes impartially. Although women were strictly excluded from witnessing these games at first, they were afterwards allowed not only to be present, but even to contend in them. Originally the contests all took place in one day; but at length several days were devoted to them, and sometimes a day to processions and sacrifices and to the banquets given to the victors. The Olympic games were celebrated under the Roman emperors; but were abolished A. D. 394, in the reign of Theodosius.

3. Much has been said respecting the various favorable influences which these games exerted in Greece. They are said to have promoted peace and harmony between the different sections and states, as they drew together spectators from every quarter, who thus constituted the great assembly (Πανήγυρις) of Greece. Olympia was in fact called πάγκωνος χώρα, the common country of all. Hardihood and valor among the soldiery are also mentioned as natural effects of the various athletic exercises performed at them. They could not fail to stimulate to literary exertion, as they furnished poets, historians, and orators, with the best opportunities to rehearse their productions.

§ 85. The Pythian games (Πυθικά) were celebrated upon the Crissaeans plains, in the vicinity of Delphi, which was once called Pytho from the surname of Apollo. The games were sacred to this god, and were a commemoration of his victory over the Pythian serpent. They were instituted either by himself, or by Amphictyon or Diomedes. Originally they were held at the beginning of every ninth year (εἷςαυτριπτίς), afterwards, like the Olympic, at the beginning of every fifth year (πενταπτιτρίς). The Pythiad was sometimes used as an era in chronology, but not commonly; it appears to have been reckoned from the 3d year of the 49th Olympiad, B. C. 582. As a reward or prize the victors received certain apples sacred to Apollo, often also a crown of laurel.

1 ν. The contests appear to have been at first only in music, and to have been rewarded with silver, gold, or something of value. The song called Πωθικός νόρφιος, which was performed in these contests, celebrated the victory of Apollo over the serpent; it consisted of five or six distinct portions, which represented so many separate parts and steps in the undertaking and achievement. Of the same import was the customary solemn dance, composed of five parts.

2 ν. All the exercises in use at the Olympic games were gradually introduced into the Pythian. The Amphityons had the oversight of them; to these the candidates were required to present themselves. Nine conquerors are especially celebrated in the Pythian odes of Pindar. The spot where these games were held was a plain between Delphi and Cirrha, sacred to Apollo.

3. The Pythian games were sometimes called Ἀμφιτετονικὰ θάλα, because they were under the care of the Amphictyons. The particular persons appointed to take the oversight of the games were called Τετραγύρα; who also acted as judges. They were assisted, in keeping order, by the μακτιγυρά. The Greek states sent, to attend these games, persons termed Θερυκοὶ and Πανισταῖοι.

§ 86. The Nemean games (Νεμεῖα or Νεμαία) derived their name from Nemea, a city in Argolis between Cleoneæ and Phlius, in the vicinity of which they were celebrated. They were held every third year (τεταπτιτρίς) so as to fall on every second and fourth Olympic year. It was never common to compute time by Nemeads. The superintendents and judges were selected from the neighboring cities, Argos, Corinth, and Cleoneæ, and were persons distinguished particularly for their love of justice. Their dress was black, because the games were first instituted as a funeral solemnity (ἄγων ἐπιτάφιος) in honor of Opheltes, or Anchemorus; although others state, that they were instituted and dedicated to Jupiter by Hercules, after slaying the Nemean lion. The prize of
the victor was a crown of parsley (σῖλιον). Ten conquerors in the Nemean games are celebrated by Pindar.


§ 87. The Isthmian games (Ἰσθιμια) were so called from the place of their celebration, the Corinthian isthmus, or the neck of land joining Peloponnesus with the continent. They were instituted in honor of Melicertes, a son of Ino and Athamas, who under the name of Palemon was received by Neptune into the number of sea gods. Others represent Theseus as the founder of the games, and Neptune as the god to whom they were consecrated. With the Corinthians, all the other states of Greece (except the Eleans, who were excluded by some dreadful execution,) united in celebrating these games. They were held at the beginning of every third year (τριετής), and were attended with the musical contests as well as those in all the athletic exercises. The prize was originally, and also in later times again, a crown of pine; for a period of five years, it was a crown of dry parsley. The judges at first selected from the Corinthians, afterwards from the Sicilians. Pindar, in his Isthmian odes yet extant, has sung the praise of eight victors, mostly Panathenists, who gained the prize in wrestling and boxing at the same time.

In our Plate XVI. are seen various forms of ancient crowns and garlands. Fig. 8 represents the Isthmian crown, fig. 9, the crown of Pipers; fig. 10, the laurel. Solomon established by a law that every Athenian, who gained a victory at the Isthmian games, should also receive from the public treasury (Plat. Sol. 23) a reward of one hundred drachmas.—The triumphal odes, in which the praises of the victors were celebrated, were termed Epinikia.


§ 88. On account of the great estimation in which Athletics were held among the Greeks, and their intimate connection with religion and the interests of the state, the subject deserves a few additional remarks.

1 u. In the most general sense, the term included intellectual as well as bodily exercises, pursued with earnestness and zeal; but it was commonly used to signify those more frequent and violent bodily exercises, which were so much practiced in Greece, especially at the games already described, and which were viewed as an essential part of education, and constituted a great object of the Gymnastic system. Many of those who had enjoyed full instruction therein, made these exercises the main business of their life. Such were called αθληται and αγωνισται. The teacher of the system or art was called γυμναστής and ιστράτης, superintendent of a ιστρών, which was a covered gallery where the exercises were performed in winter, and was so called from the floor being made smooth and level. Although the Athletes were not strictly in the service of the state, yet they received great honor. Their whole mode of life was conducted with reference to augmenting their bodily strength, and they submitted to many rigid precepts. In most of the exercises they were naked; in casting the quoit and the javelin they wore a covering. By frequent anointing, rubbing, and bathing, they rendered their bodies more strong and supple. In preparation for a combat, they covered themselves with dust or sand, in order that they might take better hold of each other, and avoid too great perspiration and exhaustion. Generally the ground, or surface of the area, on which they exercised, was wet and slippery.

2 u. Before being permitted to enter this area, they were subjected to an examination and a rigid preparation. For this purpose judges (αθλοθεία, αγωνοθεία, Ἐλλαυσικα) were appointed, whose number was not always the same, who decided concerning the prize, and excited the combatants by animated exhortations. The rewards of the conquerors were the applause and admiration of the people, the public proclamation of their names, the laudatory song of the poet, the crown of victory, statues, solemn processions, banquets, and other privileges and advantages.


§ 89. Dramatic representations or theatrical performances, among the Greeks, belonged appropriately to religious festivals; and had their origin, in fact, in religious ceremonies, particularly in the rites connected with the worship of Bacchus at Athens; this circumstance is more fully noticed in the Archaeology and the History of Greek literature; see P. IV. § 66. P. V. § 36, § 37, and 47. Some account of the structure of the Greek theatres is given under the head of Architecture; see P. IV. § 235. Besides
what is said in the sections referred to, a few remarks may be added properly in this place, respecting the machinery and the performers.

1. In their theatrical exhibitions the Greeks employed various mechanical contrivances. Among these were the following: the θεσαλικειον, a platform concealed by clouds and supporting the gods in conversation; the Μήλαχιν and the Περακεισ, instruments employed to bring a god or other personage suddenly upon the stage, or withdraw him or lift him into the skies; the Άδορα, ropes to enable him to walk apparently in the air; Ερυθραστικειον and the Κεραυνωσσετικειον, contrivances for imitating thunder and lightning.

2. The number of actors (θεσαλικειον) in the whole of a play was of course various; but no more than three at once appeared on the stage (σκηνη) in the part appropriated to speakers (σποντειον). Although the author of the piece represented was sometimes obliged to be one of the actors, yet those who were actors by profession were, as a class, of low character and loose morals.—In order that the voices of the speakers might be aided and the sound spread over the whole of the theatre, artificial helps were employed; among these were the brazen vessels (δεστα) resembling bells, which were placed in different parts of the structure.—In the rude state of the art the features of the actor were concealed or altered by smearing with the face with wine-lees, or by some rude disguise. Ασσχρυλος (cf. P. V. § 39, 61) introduced the regular mask (σποντειον, personal); which, ultimately, was formed of brass or some sonorous metal, or at least had a mouth so prepared as to increase the sound of the voice. There was a vast variety in the form, color, and appendages of the masks, so as to represent every age, sex, character, and condition; no less than twenty-five classes of tragic masks are enumerated by Julius Pollux; six for old men; seven for young men; three for male slaves; five for female slaves. The tragic mask often had a great elevation of the head and hair (called δυσκο) to heighten the stature of the actor; and for the same purpose, the tragic actor wore a very thick-soled boot (φυδρος, ιφικτι). Of comic masks forty-three varieties are specified; nine for old men; ten for young men; seven for male slaves; three for old women; fourteen for young women. The comic mask for the oldest man was called πτυπος προως. Besides all these there were masks appropriate to the satyric drama.

Representations of several ancient masks may be seen in our Plate XLIX. cf. P. IV. § 189. See Schiller, on the Drama, Lect. iii.—Monges, on the masques des Anciens, in the Mem. de l'Institut, Classe d'Histoire et Lit. Anc. vol. i. 246. vii. 83. Monges, (on use of masks for increasing the power of the voice), in the Mem. de l'Institut, Classe de Lit. et Beaux Arts, vol. v. p. 89. See also § 235. 3.

3. The Choir (χορευς) was composed of performers wholly distinct from the actors; yet, by its leader, it often took part in the dialogue. The Chorus was maintained at vast expense; one source of which was in the dresses and decorations, which were of the most splendid kind. See P. V. § 37, and the references there given.

§ 90. As the theatre was opened at sunrise, or even as soon as day-break, the spectators assembled very early in order to secure good seats, which, as the edifices were built at the public expense, were at first free for every person. In consequence of the contest for places, which this occasioned, a law was passed at Athens, under which a fee for admission was demanded. This was fixed, for a time at least, at two oboli. But under the influence of Pericles, another law was also enacted requiring the proper magistrate to furnish from the public treasury the amount of this fee to every one who applied for it that he might attend a dramatic performance. The money thus used was termed θερικα χρηματα, and the magistrate, Ταμιας Των Θεωριων. The number of spectators was very great (cf. P. IV. § 235). Barthelemy has given a vivid description of their crowding to the theatre.


II. CIVIL AFFAIRS.

§ 91. After what has been already said (§§ 33, ss.) of the original circumstances and constitution of the Greek states, we may confine ourselves now to their characteristics and peculiarities in later times. The account of the various changes of their constitution and the consequences thereof belongs to history rather than antiquities. The latter, properly considered, will treat chiefly of the civil regulations of the most flourishing republic, Athens, without overlooking those of the other considerable states, especially the Spartans, who were distinguished by many peculiarities from the Athenians, although they had also many points of resemblance.

§ 92. The early political changes at Athens have been mentioned (§ 39). After the kings, whose power was greatly curtailed by the chiefs of noble families, and of whom Codrus was the seventeenth and last (1068 B. C.), the chief magistrates were the Archons. When these became despotic, Draco
(624 B. C.) introduced a code of laws, which soon occasioned new troubles by their severity. Recourse was then had to Solon (594 B. C.), who abolished all the laws of Draco, except the one respecting murder. Solon changed the form of government in many points, diminished very much the authority and power of the Archons, gave the people a share and voice in judicial inquiries, and thus transformed the aristocracy previously existing into a mixed and moderate democracy.


§ 93. Originally the people had been divided into four tribes (φυλαὶ), and also divided; according to their places of residence, into a number of boroughs or wards (δήμους). Each tribe likewise was subdivided into three curiae (φυτρίας, πολίας) according to their consanguinity, and each of the curiae into families (γείτοναι, πολιάδες). But Solon divided the citizens according to their wealth into four classes; 1. Πεινακοσιομείδιμοι, those who gathered from their fields in moist and dry crops, at least 500 μίδιμοι; 2. Ἱπτεῖες, those whose grounds yielded 300 μίδιμοι, and who were able to maintain a war-horse (ἵππος πολεμικός); 3. ζηύγοται, those whose lands produced 200 (or 150) μίδιμοι; and who owned the space of one acre of ζεύγος; 4. Θερεῖες, those who had any less income. All the citizens were admitted to the assembly of the people (§ 106), but only the first three of the above classes shared in the burdens and expenses of the state, and therefore they alone could receive offices, and from them alone the senate (§ 107) was chosen, which at that time consisted of 400. Solon also advanced the authority of the Areopagus (§ 108), as he gave it jurisdiction of the most important criminal cases.

§ 94. Athens remained under these regulations only about thirty-four years. Then, even before the death of Solon, Pisistratus became sole master of the state, and notwithstanding all opposition, continued such until his death, 528 B.C. His two sons, Hippias and Hipparchus, succeeded him. These were soon stripped of their power; Hipparchus being slain by Harmodius, who was offended on account of his sister (Thuc. vi. 544) and was aided by his friend Aristogiton; and Hippias being driven into banishment by the people. After this, the constitution received a new form under the influence of Clisthenes.

The number of the tribes (φυλαὶ) was now increased to ten. From each of these, fifty senators (ζυγοταῖρα) were yearly elected, so that the Senate consisted of 500. After this the power of the people was still more increased. Aristides effected the abolition of the law of Solon, which excluded from offices the lowest of the four classes of citizens. Pericles, with the assistance of Ephialtes, deprivèd the Areopagus of a great portion of its power; he also occasioned many important changes in the constitution, which were gratifying to the lower classes, and by which the democracy became less guarded and restrained, and the way was opened for the ochlocracy that soon followed.

§ 95. After various changes in the government, Athens was taken by Lyssander, B. C. 404. The supreme power was then vested in the thirty tyrants, who were, however, deprived of their authority after three years, by Thrasybulus, and banished. In their stead, decemviri (δεκαελευθεροι) were instituted, who likewise abused their power, and were exiled, after the former democracy was restored. This form was retained until the death of Alexander the Great, when it was overturned by Antipater, and the government vested in a certain number of nobles or chiefs. After the death of Antipater, Cassander committed the republic to a lieutenant; and under Demetrius Poliorcetes, it enjoyed again freedom and popular power. With some changes, this state of things continued until the time of Sulla, who in the Mithridatic war conquered Athens and subjected her to the Romans. The final destruction of the city happened towards the end of the fourth century by the hands of Alaric, king of the Westgoths.

§ 96 f. Athens was the most beautiful and splendid city in Greece. Its circuit was about one hundred and seventy-eight stadia. Its topography is given more particularly
in the view of Classical Geography (cf. P. I. §§ 104—116); here we shall only name some of the principal buildings and works. One part of it was the citadel, which lay upon a steep rock; this at first constituted the whole city under the name of Cecropia, and was afterwards termed Acropolis. The most remarkable buildings on the Acropolis were the Parthenon, Propylaea, the Pnyx, or temple of Minerva with the famous statue of this goddess by Phidias, and the joint temple of Neptune Erytheus and Minerva Polias. In the other portion (which was called the lower city), the temples of Vulcan, Venus Urania, Theseus, Jupiter Olympius, and the Pantheon sacred to all the gods, were among the most remarkable. Of the numerous covered porticos, the Pe- cile (cf. P. IV. § 74) was the most renowned, and adorned with the most magnificent paintings and ornaments. The Odeum, built by Pericles, was devoted to musical and literary exercises (cf. P. IV. § 235. 3). The name of Ceramicus was given to two extensive spaces, one within and the other without the city, the former enriched with beautiful edifices, the latter used as a burial ground. There were several market places (δυναμα), with different names according to their specific uses. The Gymnasium also, and the Baths, the Stadium ascribed to Herodes Atticus, the Academy, the Cyno- sarges, the Hippodrome, and the Theatres, belong to the remarkable and interesting works which adorned the city of Athens. The three harbors, Piraeus, Munychia, and Phalerum, should likewise be mentioned.

For a view of the Parthenon, see Plate XXI. fig. 1; in the same Plate, fig. 2, is the temple of the Winds; fig. 3, the temple of Theseus. A view of the Parthenon in its ruins as given by Hob- house, is seen in the Plate on page 452—For ruins of the temple of Minerva connected with that of Neptune Erytheus, see the Plate on page 38.—For a plan of Athens, see Plate I.

§ 97. The inhabitants of Athens were either πολίται, free citizens; μετοικοί, free commoners, resident aliens or strangers; or δοῦλοι, slaves. The first class was the most respectable; the last, the most numerous. The number of resident foreigners, however, was not insignificant. The right of citizenship was, in the flourishing times of the republic, a high privilege, which was conferred only upon men of honorable descent and distinguished merit, and upon such not without difficulty, since the agreement of six thousand citizens was first requisite. Free born Athenians were those whose parents were born at Athens, or at least one of whose parents was born there; and those of the latter class held a lower rank, and privileges in some respects less than the former.

1 u. By Cecrops the Athenians were divided into four tribes (cf. § 93) as follows; 1. Κέκροπι, from his own name; 2. Λυτόγονα; 3. Αρτέα; 4. Παμάλια. To each of these tribes belonged several districts, boroughs, or wards (δημοι), of which there were at length 174 in Attica, and which differed from each other in various points of manners and customs. The names of the tribes were afterwards changed, and the number in certain cases diminished (cf. § 94), finally to twelve.

On the Διαμορφωτικος, see W. M. Leake, in the Transactions of the Royal Society of Literature; a full account, with a good map. A complete list of them is given in Wachsmuth's Historical Antiquities.

2 u. The number of citizens, πολίται, in the time of Pericles amounted to 14,040; and in the time of Demetrius Phalerus, according to a census taken by his direction, B. C. 309, the number was 21,000.

3. From the census of Demetrius, the whole population of Attica, including aliens (cf. § 99), women, children, and slaves (cf. § 99), has been estimated at 500,000.


§ 98. The μετοικοί were those foreigners, or persons not natives of Attica, who became residents in the city or territory. They were not part of the government, being admitted neither to the assemblies of the people nor to public offices, but were subject to all the laws and usages of the land. They were obliged to select from the free citizens a patron or guardian (προστάτης), in whose name they could manage business and maintain actions in the civil courts, and to whom they must tender certain services. Certain services to the state were also required of them, besides which an annual tribute (μετοικίων) was exacted; ten or twelve drachms for each man; and six for each woman without sons; mothers with sons that paid being free from the tax. Sometimes exemption from taxation (ἀκτίλια) was conferred upon individuals as a reward for meritorious services. Demetrius found, by his census, 10,000 of the class of foreign residents.

The term βιον was applied to foreigners remaining in the city or country for a short time only, as distinguished from the foreign residents, although it was sometimes applied
to the latter; it was also applied reciprocally to persons who were mutually pledged, by former acquaintance, or in any other way, to treat each other with hospitality.

If a metic neglected to pay the imposed tax, he was liable to be sold for a slave. Diogenes Laertius was actually sold, because he had not the means of paying it; but was redeemed by Demetrius.

Among the services required of the residents was the carrying of a vessel with water, θρηματοποιία, which the married alien women were obliged to perform to the married females of Athens in the grand Panathenaeic procession; the daughters of aliens were allowed on the same occasion to render to the Athenian maidens the service of carrying parasols (εκείνης θρηματοποιίας). See § 77. 6.

§ 99. The slaves (δοῦλοι) were of different sorts, those belonging to the public (δοῦλοι δημόσιοι), and those belonging to private citizens (οἰκίσται). The latter were completely in the power of the master, and were often treated with great severity. Yet they sometimes purchased freedom by their own earnings, or received it by gift as a reward for merit. Public slaves also were often set at liberty, when they had rendered the state some valuable service. Freedmen very seldom, if ever, obtained the rights of citizens, and were still termed δοῦλοι. In general, the condition of the slaves in Attica, abject and miserable as it was, appears to have been in some respects less so, than in other states of Greece, especially in Lacedaemon. The slaves of Attica amounted to 400,000 in the time of Demetrius.

The term oikistai signifies one living in the same house with any one; ἄνευ ὀρός, signifies one who oversees one's affairs, and is sometimes applied to designate a particular slave, since slaves were sometimes intrusted with the office of steward; ἐπαρτηνεικός, signifying primarily a rower, and secondarily an attendant, is also sometimes applied to slaves. Xen. Mem. ii. 10.

At Athens slaves were not allowed to imitate freemen in the fashion of their dress or the cut of their hair; their coats must be with one sleeve only (ἐπερμαγχαλατος) and the hair cut in the servile form (Σίτι ἄνθρακευόντας). They could not properly bear the names of Athenian citizens, but must be called by some foreign or low name. They were allowed to bear arms only in extreme cases. The punishments inflicted were severe; for common offences they were whipped (μαστιγωτος); for theft or running away they were bound to a wheel and beaten (υτι τργων); for some crimes they were sentenced to grind in the mills (μεθωμες); sometimes they received, upon their forehead or some other part, the brand with hot iron (στύγα). In giving testimony in court they were also subject to torture (θλαινόμε).—Yet at Athens the slaves could bring civil actions against their masters and others for violation of chastity and for unlawful severity (τινος ἐπινοηκτητος, and εἰκεστατω). When greatly oppressed, they could also flee to the temple of Theseus, from which it was held as sacrilege to force them.——Slaves carried on the whole business of the Athenians; even the poorer citizens depended on them. There was a sale of slaves on the first day of every month by merchants (στραταξακοδευόμενοι); usually announced by a crier standing on what was called the vender's stone (τργων λιχνος). The price varied according to their abilities. Many were skillful in the elegant arts, and versed in letters; while others were only qualified to toil in the mines.


§ 100. The magistrates at Athens were divided, in reference to the mode of their appointment to office, into three classes, the χρηστοτητος, the χληρωτής, and the αμφοτέροι. The first named were chosen by the whole people raising the hand; the second were appointed by lot by the Themisothetae in the temple of Theseus; and the last were chosen by particular portions of the people, by the tribes and the districts, from among their own number.—The magistrates were required, on the expiration of their offices, to render an account of their administration to a tribunal, which was constituted by ten accountants (λογισται) and ten directors or judges (εὐσύνοι, called also εξετασται).

In choosing the Archons and other magistrates by lot, the ordinary method was to put the names of the candidates, inscribed on braben tablets (τινάκα), into an urn with black and white beans (κεράμοι); and those whose tablets were drawn out with white beans were elected.


§ 101. The most important magistrates were the Archons (ἀρχοντες). There were usually nine Archons, chosen by lot (χληρωτής), but subjected to an exa-
mination as to their qualifications, before they were admitted to take the oath and enter their office.

1. The examinations of the Archons was two fold; one in the senate called Ἀρχαῖα, the other in the forum, called δικαιομηνία, before the Ηελίαται (ἠελίατας § 110). Among the points of examination were the following: whether their ancestors for three generations had been Athenian citizens; whether they had a competent estate; and whether they were free from bodily defects (ἄφθαλες).

2 u. The first of the nine in rank was styled Ἀρχόν by way of eminence, κύριος Ἀρχόν; sometimes Ἀρχων τῶν ἐξελέγην, because the year was named from him. He attended to the domestic affairs of citizens, decided differences which arose between relatives, had the care of widows, appointed guardians, and took the oversight of certain festivals and solemnities, and also of theatres.—The second was called Κύριος, or archon king, Ἀρχων βασίλευς. To him were assigned certain duties pertaining to religious worship, which were originally performed by kings exclusively; he was, in general, overseer of religious affairs.—The third, named Πολεμαρχος, πολεμάρχος, attended to the domestic affairs of strangers and sojourners, performing the same duties in reference to them, which the first archon did for the citizens. In the time of the Persian war, he had an important share in managing military affairs.—The six remaining archons were called Θεσμοθετοί (θεσμοθετοί), and were chiefly occupied with legislative affairs; they also took cognizance of such judicial matters as did not fall under other jurisdiction.

3. The three principal archons usually selected each two assistants, called πάρεροι, assessors, who sat on the bench with the Archons, having been subjected to the same examinations with the other magistrates, and being required to render in the same way an account (κύριμα) of their office.

§ 102. Another magistracy at Athens was that of the Eleven, ὁ Ἔνδικα, ten of whom were taken one from each of the ten tribes, and the other was their secretary (γραμματεύς). They were properly overseers of the prisons, and directed in the execution of capital punishments. In later times they were also called υπομορφίαχοι. These were different from the Φυλαρχοι (φυλαρχοι), who were originally the inspectors of the ten tribes, and afterwards commanders in war. The Δεναρχοι (δεναρχοι) performed similar duties in relation to the districts (δήμους).—The Λεξιαρχοι had the care of the public register (λεξιαρχοι), and made scrutiny in the assemblies, and collected fines of those not present. They were six in number; but were aided by the Τοξόστατον, who were a sort of bailiffs or deputy sheriffs, to the amount of 1000. —The Ναυσίσται were also 1000 in number, and were charged with the examination of past laws to see if any were injurious or useless, and with some minor matters of police.

Besides the magistrates above named, there were many others connected with the treasury, the senate and assembly of the people, and the courts of justice; the most important of them will be noticed in connection with those topics. There were also various other public functionaries, who were not, strictly speaking, magistrates, but ought perhaps some of them to be named here.—The Προπρακτορεῖς, orators, were ten in number, appointed by lot to plead public causes in the senate and assembly; they were sometimes called εὐφύγιοι, and were a different body from the σέκικοι, who were appointed by the people.—The Προσβεθεῖς, ambassadors, were chosen usually by the people, sometimes by the senate, to treat with foreign states. When sent with full power, they were called Προσβεθεῖς αὐτοκράτορες; generally their power was limited (cf. § 143). They were usually attended by heralds (φόρειοι); this name however was sometimes given to the persons sent on an embassy.—We may also mention the καταρακτές, γραμματεύς; besides the great number employed by the various magistrates, there were three publicly chosen; one by the assembly of the people, to recite before them; and two by the senate, one to keep the laws, and the other the records in general. The office was not at Athens very honorable, and was sometimes held by well educated slaves, called Δυναμιναῖοι (cf. § 99).

§ 103. The ordinary revenues were of four sorts: 1. Τίθες, rents from public domains and other public property, and duties paid on articles of commerce and on certain pursuits and persons; 2. Φόροι, tributes, or annual payments exacted from allied or subject cities and states; 3. Τυχαματα, fines, which all went to the public treasury, except the tenth part devoted to the service of Minerva, and one fifteenth appropriated for the other gods and the heroes, that were patrons of the city; 4. Λευτονηρίαι ἐγκήκλια, periodical liturgies, or services, in which individuals were required, for a time, to perform certain duties or maintain certain public establishments at their own expense.—Besides the ordinary, the neces-
sities of the state sometimes required an extraordinary revenue; and then special taxes (εἰσφορά) laid upon citizens and residents formed an important resource.

Under the τέθνη, or rents, we may include the income from the mines; the most important of which were the silver mines of Laurion; the ore from these was termed ἵππορίτες; they were regarded as a grand source of wealth to Athens. See Böckh, on the Mines of Laurion, in his Public Economy.

Under the Φόνου or tributes, we may include the duty of ten per centum (ἐκάθρην, ἐκατο-
πεπεραθον) imposed on vessels passing from or into the Euxine; which was exacted at Chrysopolis (cf. P. I. § 160), which the Athenians fortified for the purpose.

Under Τημήματα or fines, must be included the fees or deposits (πρώηνεια), which were demanded of both parties before beginning a suit in court; these deposits were large in proportion to the sum brought into question by the原告. To the same head must be referred also the proceeds of confiscated property (ἐποιήματα).

Under the Λιτυργίες (λιτυργίαι) were included chiefly three, Ἰιώρια, γνησιατερίαι, and ἵπποτεις. Those, who rendered the first named service, (ὑπαγαζείς,) were required to pay the expenses of the whole chorus employed at the public festivals and theatrical exhibitions (cf. § 29. 3). Those to whom the second was assigned were obliged to furnish the oil and the various necessaries for the wrestlers and other combatants in the public games. In the third service mentioned, certain persons (ὑπάστορος τῶν φθινῶν) provided entertainment or banquets, on the public festivals, for a whole tribe. These services were always assigned to the most wealthy citizens. In the time of Demosthenes there was the following system: each of the ten tribes pointed out 120 of the wealthiest citizens belonging to it; the 1200 thus selected were divided into two portions according to their wealth, the τῶν πλούσιων and the ἤτων πλούσιων; these two parts were each formed into ten classes or companies, called συμφορές; from the ten συμφορίαι of the more wealthy, 300 of the wealthiest men were selected, who were required to furnish the republic with the necessary supplies of money and with the rest of the 1200 to perform all extraordinary duties in rotation. If any one of the 300 could name a person more wealthy than himself, he was excused. The residents (μέσοις) sometimes performed these services.—Besides the ordinary λιτυργίαι above mentioned, there were some extraordinary; particularly two in a time of war, τριμπραγία and εἰσφορά. The τριμπραγία were obliged to provide necessaries for the fleet and building of ships. The εἰσφοράς was required to contribute money according to their ability for different purposes. The manner in which they performed such of these services as were assigned to them, and the degree of expense and splendor to which they went, became sometimes a subject of emulation among the rich and ambitious Athenians.


§ 104. The legislative control of the financial concerns belonged to the people, and their administration and management to the senate. But a particular officer was at the head of the treasury, called ταμιάς τῆς ξοινής προσοδόου, because he had charge of the public revenue, and also ταμιάς τῆς διοικητικῆς, as having charge likewise of the public expenditures. He was chosen by the people (χειροσονεία) for four years.

1 ν. There were many subordinate officers in the department of finance. One class consisted of such as attended to the collecting of the revenue, and to the previous arrangements. To this class belonged the πωλητα, ten in number, one from each tribe, having the care of whatever the state sold or leased; the πρόλογας, who received all fines imposed; the ἴππογραφείς, who assessed the impost and tributes; the ἱππογραφείς, who enrolled the names of families and individuals, and assessed to them their part in raising an extraordinary revenue; the ἱππογραφείς, who collected the taxes, duties, rents, &c. Τευκρανοὶ were, properly, not officers, but such persons as took leases of public lands or other public property, and paid the rent to the officers.—A second class consisted of such officers as kept the moneys collected, and distributed them for public uses. Of this class were the ἀπολέκται, ten in number, chosen by lot; and the ταμιάς τῶν ἱππων χρηματῶν, who had the care of the treasures in the temples (§ 28).—Such officers as were employed in keeping or examining the multifarious accounts of the department may be considered as a third class, including the γραμματεῖς, clerks, and ἱππογραφεῖς, under-clerks, and the διορίσκοι, checking-clerks or auditors. Among the latter may be named particularly the ἴππογραφείς τῆς κοσμήτου.

2. Some of the causes of expenditure from the public treasury should be noted here. The public edifices and other works were built only at a very great expense, and could be preserved in order only at a great annual cost. Pericles expended many thousands of talents upon works of architecture in Athens.—The festivals were another source
of expense; when we consider their number, and think of the cost of the sacrificial victims and offerings, the banquets, the processions (παραδρόμια, the theatrical, musical, and gymnastic entertainments, and the rich prizes sometimes bestowed, it is obvious that immense sums must have been expended in maintaining them.—Much was expended also in distributions or donations to the populace (διανομή, διανομές); the most important expenditure in this way was by the διαμίσθια, or distribution of the oboli to each poor citizen as theoretic money (cf. § 90).—Means of support for poor and disabled citizens (προσώπων θεωρήματος) were also provided for children whose fathers had fallen in battle, were likewise furnished from the public treasury, and formed another item of expense.—In addition to these, we must mention the expenses of the government, including the salaries of all the various magistrates and officers of different grades, and the wages of the senators (μνησθέντος θεωρίτων), and of those who attended the assembly (μνησθέντος εκκλησιαστικών).—The support of the army and navy required also large sums of money even in time of peace. In time of war, the expenses, not only of this class, but of many others also, must have been greatly increased.—It may be impossible to form any satisfactory estimate of the amount of these various expenditures. The comparative value of the precious metals in ancient and modern times must not be overlooked here, as they were, at least, three times as valuable then as now.

§ 105. Among the public assemblies of the Greeks, which took into consideration the affairs of the whole state, the council of the Amphictyons (σύνοδος Ἀμφικτύων, Ἀμφικτύων) is especially worthy of notice. According to common opinion, it was first instituted by Amphictyon, son of Deucalion; according to some, by Acrisius, king of Argos. The twelve people or states united in this council (τὸ τῶν Ἐλλήνων συνέδριον) used to meet by their delegates, two from each city ordinarily, at Thermopylae; from this circumstance the delegates were called Πυλαγορεῖα, and the council itself Πυλακία. Sometimes they met at Delphi. They assembled only twice a year, in spring and autumn, unless on some extraordinary occasion. The design of the council was to adjust and settle public national disputes or difficulties, and the delegates had full power to make salutary changes and regulations. Some very important disputes, as e.g. between the Plateans and Lacedemonians, and between the Thebans and Thessalians, were terminated by this diet, which was continued to some time in the first century after Christ.

Some writers have taken a different view of the origin and design of this council. They assert that the Amphictyons were only an association of persons residing about or near Delphi, or some other place; ἀφθονίας being nearly equivalent to ἀμφικτόνια; and that the assembly was originally held simply for the purpose of mutual gratification and religious festivity, having no precisely defined common object, and being different from a congress for national defence, or a congress for municipal deliberations.

This is the view of Herrmann, in his Lehrbuch, cited § 92. Similar is that of Sainte Croix, Des Anciens Gouvernements Federatifs. Par. 1793.—The political character and design of the council is maintained by F. W. Tittmann, Uber den Bund der Amphictyonen. Berl. 1812. 8.—Cf. also Mitford, Hist. of Greece, ch. iii. sect. 3.—Thirlwall, Hist. of Greece, c. x. xiii.—De Vigny, Sur les Amphictyons, in the Mem. de l’Acad. des Ins., vol. iii. p. 191, and v. p. 405.—T. Leland, Discourse pref. to his Life of Philip of Macedon.

§ 106. Assemblies of the people (ἰεσχυριαὶ) were very frequent at Athens, and had an important influence. In these the acts of the senate were canvassed, laws were proposed and approved or rejected, magistrates appointed, war declared, and the like. The place where they met was either the market-place (δρόμος), or a broad space near the mountain called the Πυξια (Πυξίς), or the theatre of Bacchus. The ordinary assemblies (ἰεσχυριαὶ κυρίαι) were held monthly on established days; the extraordinary (ἰεσχυριαὶ συγκλήσεως) were called on pressing and important emergencies.

1 u. These meetings were managed and conducted by the ἀρχιστάτης, the ἱλαρός, and the ἑυαίστης. Before entering upon business, a sacrifice, usually of a young pig, was offered. Then the herald ordered silence, offered a prayer to the gods, and stated, on the direction of the ἱλαρός, the subject to be discussed by the assembly, and those above fifty years of age were first invited to speak; after which any one above thirty, of fair character had the liberty. Whatever came before the assembly had already been discussed in the senate, whose decision upon it (προβολεῦσα, Ψηφισμα τῆς βουλῆς) received its full legality only by the vote of the assembly, and was then called emphatically a decree, Ψηφισμα. Often, however, a decision of the senate without the confirmation of the assembly was in force for a year; at least it was so in those cases in which, in order to avoid too frequent meetings, the people had granted an independent validity.

2. The people voted by stretching forth their hands (ειςεπνοεῖσα, and sometimes by a mode of balloting in which beans (ῥάτιοι) and stones (ψήφοι) were cast into vessels pre-
pared for the purpose (κακω).—When the business was completed, the Πρωταίες dismissed the assembly.


§ 107. The senate or higher council (γάλαξ βουλή) consisted, according to the arrangements of Clisthenes, of 500; and was therefore styled the senate or council of the 500 (γάλαξ τευ πεντακοσιῶν). In earlier times it consisted of 400, and in later of 600 members.

1 u. The 500 were chosen annually by lot, 50 from a tribe, which furnished a ready division of the senate into ten equal parts. Each of these divisions, containing 50 members, took charge of the public business for 35 or 36 days, in an order of rotation decided by lot: and the members of the division having this charge at any one period was called Πρωταίος for the time, and the period itself was called Πρωταία. The 50 Πρωταίες were subdivided into 5 portions of 10 members. These portions attended to their business in rotation, each for a period of 7 days, and the members were called Πρωταίοι for that time, the name being taken from their sitting in the senate as presiding officers. From the Πρωταίος was elected the Ἐνστάτης, who was at their head, and of course at the head of the senate, but held the place only for a single day.—It was the business of the Πρωταίες to assemble the senate, and propose the subjects of deliberation. They also conducted the meetings of the people, in which however they only presided in connection with nine Πρωταίοι, who were chosen out of the other divisions of the senate and had an Ἐνστάτης at their head. The Πρωταίες had a common hall, where they passed most of their time daily, called the Πρωταίαεμιον (Πρωταίαεμιον), near the senate-house (Βουλεψιον, and Βουλεψιαγιόν).

2 u. The members of the senate expressed their opinions standing, after which the votes were taken. They received a drachma (δραχμή) per day for every day's attendance. The power of the senate was very great.

3. The senate commonly assembled every day, excepting festivals and days considered as unlucky. The senators were all required to take what was called the senatorial oath (τῶν βουλεψιαν ὀρθών) to do nothing contrary to the laws. In voting, they cast each a black or white bean into the box or urn (κάδος, κάδων) prepared for the purpose; if the number of white exceeded that of the black, the decree or resolution was affirmed; otherwise rejected.

§ 108. No court of justice in Greece was more celebrated than the Areopagus at Athens. Its name, Ἀρείπταγος, signifies Hill of Mars, and was derived from the circumstance, that the court was held on a hill so called, near the citadel. Others derive the name from the tradition, that the god Mars was the first criminal tried before this tribunal. The time of its establishment is uncertain, but was very early, before the age of Solon, who did not institute it, but enlarged its jurisdiction and power. The members of this body (Ἄρειπταγιτω) were originally the most upright and judicious citizens of every condition, but after the modifications made by Solon, only such as had been elected Archons. Their office was held for life. All high crimes, as theft, robbery, assassination, poisoning, arson, and offences against religion, came before this court, which inflicted in such cases death or fines. At first its sittings were only on the last three days of each month: but afterwards they were more frequent, and at last daily; they were always in the open air, and at night.

1 u. The sitting was opened with a sacrifice, upon which both the accuser and the accused took an oath with direful imprecations. Then, either personally or by attorneys, they urged their cause; but no oratory of rhetoric, no attempts to move the passions, were ever allowed. After this the judges gave their decision by means of white or black stones. As the court always sat in the dark, the white pebbles were distinguished by holes bored in them. Two urns were used, one of wood to receive the white stones, which were votes to acquit the defendant, and one of brass to receive the black, which on the other hand were votes for his condemnation. The sentence was immediately put in execution. In early times the dignity and purity of this tribunal stood very high; but afterwards its character fell in the general corruption of morals.

2. In their oath (δυναμιά) the plaintiff and defendant swore by the Furies (σεμνή Σειά), in the trial they were placed upon what were called the silver stones (ἀργαφως), the plaintiff on that of Injury (κατασκ), and the defendant on that of Impudence (ἀναφαία), or of Innocence (ἀναφαία).—The brazen urn stood in front of the other, and was called ἄντομος; also ἄντομος, because votes cast into it declared the accusation valid; and ἄντομος, as it decreed death. The wooden was termed ὄντας, ὄντος, or ἄλος.

Respecting the pebbles used in decisions, cf. Athenaeus Note to Peltier, p. 71.—On the Areopagus and the other courts of Athens,
§ 109. The ἐφίται were also persons of distinguished merit, who constituted the court called Ἐκτι Παιαδίῳ from the statue of Minerva (said by some to have been brought from Troy) in the temple, where it was held. Its origin is ascribed to Demophoon, a son of Theseus, and by others to Draco, who, if he did not first institute it, certainly modified it anew. The judges were fifty-one, selected from noble families, five from each tribe, and one appointed by lot, all over fifty years of age. Solon confirmed the powers of this court; but referred to the Areopagus all the more important questions, leaving to the ἐφίται jurisdiction only over homicide, injuries followed by death, and the like.

There were three other less important courts belonging to the class which had cognizance of actions concerning blood (ἐπὶ τῶν φονικῶν).—The court Ἐκτι Δέλφιος was held in the temple of Apollo Delphinius, and took cognizance of cases where the defendants confessed the fact but pleaded some justification.—The court Ἐκτι Πρυτανείῳ was held at the Prytaneum (cf. § 107) and investigated cases of deaths by accidents, unknown agents, or persons that had escaped.—The court Ἐκτι Περικτεῖος was held upon the sea-shore in the Piræus, and heard the causes of such criminals as had fled out of their own country.—In all these courts the ἐφίται presided and pronounced the sentence.

The magistrates called φελοδαστίζες are said to have had some duty in the court Ἐκτι Πρυτανείῳ; especially in the cases termed ἀπὸ τῶν αὐθέντων δίκαιων, in which the instruments of homicide were subjected to trial. In the earliest times there were four of these magistrates; one perhaps from each of the four tribes.

§ 110. Besides the courts already described, there was another class having jurisdiction only in civil cases (ἐπὶ τῶν διμοσίων), of which there were six. The most important was the Ἡμιαία. Its name was either from ἴδια, multitude, on account of the throng attending it, or from γίμας, sun, on account of its being held in the open air. The number of its judges (γίμασται δικασταί) was always the same; the whole number amounted to 6000, who were chosen for one year by lot; out of these were taken the number requisite in each particular trial or action. The least number that sat was 50; sometimes the whole 6000 were assembled; the more usual number was 200 or 500. It was the province of the Ἑσπνοτεία (§ 101) to introduce the action into court (ἐπιάγαντες δίκαν εἰς τὸ δικαστρῖον), and full power was given by them to the judges to investigate and decide the case.

1 u. When the accused did not deny the jurisdiction (παραγαρηθεί) or request a delay (εὔνοια), both he and the accuser were put under oath. Then the parties deposited a sum of money as security (πρωτασία), and proceeded to bring forward the cause. In doing this they were limited to a definite time, measured by a water-clock (κελόβδρα). The decision was given in the same way as in the Areopagus (§ 108); and the defendant, in case of a sentence of death, was given over to the Ἐγκλα (§ 102), and in case of fine, to the Ὑπατορεῖα or Ἐλευγεία (§ 104). If he could not pay the fine, he was cast into prison; and if he died in confinement, not only the disgrace, but the punishment also, fell upon his son.

2. The bailiff or deputy employed to summon (προκαλεσθαι) the defendant before the Themochetae, or witnesses before the court, was termed κλήτωρ; sometimes one or two of the witnesses whose names were indorsed upon the declaration (κλῆς, ἑγκληρα), together with the plaintiff, were the summoners (ἐφικτῆς). The oath of the plaintiff or the opening of the trial was called προκαλεσθαι; that of the defendant, ἀντικαλεσθαι; a name for both was ἐρωτασθαι. Door-keepers (νοτικῆς) were appointed by a magistrate to guard the court from a crowd. The amount of the security money was, as has been hinted (§ 103), in proportion to the amount at stake in the action. In trivial cases it was a drachm, and called περικτικῆς; the deposit made by one who sued for goods confiscated by the state, or for inheritances of a certain kind, was termed παρακτασθῆλα. If the plaintiff (βουκολος) failed of proving the indictment (ἀτία) against the defendant (φιγων), he paid a fine called ἀποβεία. While the action (ἱοθεί) was proceeding or was in suspense, a notice of it, inscribed on a brass tablet, was hung up (ἐκκείλεται) in one of the most public places of the city. The witnesses (μαρτρῖες) were all put under a solemn oath, which they took together at the altar erected in the court-room. Their testimony was called for by the advocates (συνήγοροι) as they wanted it in proceeding with their pleas.1

The office of the judges, δικαστης, resembled that of our jurymen;2 they were usually paid three oboli a day. They sat upon wooden benches, which were covered
with rugs (philus). In addressing them the advocates stood upon elevations called 
δήματα. The number of prosecutions and trials was very great. There were many 
in Athens who seem to have made it their business to discover grounds of accusation 
against the wealthy. These men gained the name of συνοικισταί, a term which was 
first applied to such as prosecuted persons that exported figs (ἐπὶ τοῦ σικεῖ φιλανθίς), a law 
prohibiting such exportation having been enacted at a time when there was a great 
scarcity of that fruit. 3


3. The judicial process was substantially the same in the various courts.—The 
five other civil courts besides the Ἴδιαν were those called Παράβινυτον, Τρίγυτον, Τὸ 
Καινόν, Τὸ ἐπὶ Δίκαιον, and Τὸ Μητρώον.

[...]

§ 111. In addition to the ten public courts, there was also a judicial body, 
called ὀ τεσσάρακολα, consisting of forty persons chosen by lot, who held their 
courts successively in the several districts of Attica having cognizance of cases 
where the sum or value at stake did not exceed ten drachmas.

There was likewise a body of Ἀρβιτροί, Διατεταρται, consisting of 440 aged 
men, forty-four from each tribe, holding office for a year, and authorized to 
settle minor controversies within their respective tribes, but subject to appeal. 
These were called πληρωται, being chosen by lot. Disputing parties 
were allowed to choose arbitrators for themselves; these were called διαλλακτρομόν 
or πατ' ἐπιτροπὴν Διατεταρται. Minor causes could not be entered in the superior 
courts, until they had been heard before some court of arbitrators.

The number of public arbitrators or διατεταρται κληροται stated above is drawn from a passage 
in Ulpian upon Demosthenes; some writers have proposed a different reading of the passage 
so as to make the whole number but forty, four from each tribe.—The private arbitrators were 
sometimes termed διατεταρται διορθαῖοι.

Clas. Jour. xxxix. 390.—M. H. H advischlicher, Uber den Schiedsfichter Bichteten in Athen, und den Proces vor denselben. 
Juan. 1812.

§ 112. Actions or suits were divided into two classes; public (δίκαι δημοσίους, κατ' ἱγορία), such as concerned the whole state; and private (δίκαι ἰδίων, and δίκαι simply), which concerned only individuals. Of the former class were the following: Γραφή, an action for the highest crimes, a.e. i. murder (φᾶνος), poison (πάρμαυον), arson (πυρκαχτα), sacrilege (ἱεροτίπα), and many others esteemed less heinous; Αίτισε, an action for the crime of embezzling or in some way 
squandering public property; Ευδιάτους, an action against persons usurping 
prerogatives not belonging to them, or refusing trial although confessing guilt; 
Απαγωγή, an action against a criminal taken in the act; Ἐπτροπής, against 
a criminal found in concealment and there visited by a magistrate; Ἀθροία, 
against such as concealed a murderer, which allowed the relatives of the mur- 
dered person to seize three persons connected with the concealing party and 
retain them until further satisfaction; Ἐστραγγελία, an action for a defence 
of a public officer against the state, or for a breach of trust, or against the 
Διατεταρται when one was dissatisfied with their decisions.—Actions belonging to the class called 
private were far more numerous, and were named according to their various 
ocasions.

Some of the public actions included under the general denomination of γραφή, and 
not named above, were the following: κώμας ἐκ προφίαμα, a wound given by design; βοθ- 
κενος, conspiracy; ἀδίκεια, impiety; προσφατος, treachery; desertion, whether from the 
army, ἱματισμόν, or the fleet, ἱματισμόν, or from a particular station, ἱματισμόν; fri-
volous prosecution, ἐπικατομα; bribery both against the giver, ἐκωμισμός, and against the 
receiver, ἐκοροφέλεια.

Some of the private actions or suits were the following: κατορφαίας ἑκεῖ, an action 
of slander; ψευδος ἑκεῖ, an action for usury; αἰῶνας ἑκεῖ, an action of battery; βλάβης, of 
trespass; κλοπῆς, of theft; ἄνθωμαρχίας, for perjury.

§ 113. The kinds of punishment were various, according to the nature and 
degree of the offence for which they were inflicted. Of those not capital, the 
following were the principal: (1) Τυμχατος, pecuniary fine, called also Ζημία; 
this was sometimes aggravated by corporeal punishment: (2) Ἀτιμία, disgrace, 
which was of three kinds; first, the loss of some privilege but not of posses-
sions; second, the loss of the rights of a citizen with confiscation of property;
third, the loss of all privileges civil and sacred, both by the criminal himself and his whole posterity for ever: (3) Δολερία, slavery; this, however, by Solon’s laws, could be inflicted only on freedmen, sojourners, and such as had been disgraced (ἅτρομος); (4) Στίχωμα, brand-marks, by a hot iron on the forehead or hands, inflicted chiefly on runaway slaves or freedmen: (5) Στίχωμα, in which the name of the offender and his crime were inscribed on a pillar, exposed to public view: (6) Δεμοψήφισμα, bonds; of which there were several kinds: as the χιτων (also κλαβίς), a wooden collar, which bent down the head and neck; the χωνις, a kind of stocks, in which the feet or legs were made fast; the σαμίς, a piece of wood to which the offender was bound as to a pillow; and the τροχος, a sort of wheel, applied to slaves who were bound to it and tortured: (7) Φυγή, Δεμοψήφισμα, banishment, with confiscation of goods.

Banishment is said to have been preferred by the Greek courts to imprisonment, on account of the expense occasioned by the latter. The prison at Athens was termed δεμοψηφισμια, and by euphemism, Διος. Prisons in different regions were called by different names: in Boeotia, there was the Δεμοψηφίσμα; at Sparta, the Κλαδαί; at Cyprus, the Κέφαρασ; at Corinth, the Κοίτας; at Samos, the Κέφαρας.

§ 114. The Ostracism, ὀστρακισμός, was not, properly speaking, a judicial punishment. It was a banishment for ten years, of such persons as were thought to be dangerous to the state. The votes were given by shells, ὀστρακά; each man marked upon his ὀστρακον the name of the person he would banish; if the same name was upon the majority of 6000 shells, the person was sentenced to banishment. The most upright and most distinguished citizens fell under this sentence; and the Athenians finally abolished it, as the Syracusans did a similar custom among them. The Syracusan punishment was called Πεταλισμός, for the name was written on leaves, Πέταλα.

The ostracism is said by some to have been instituted by Hippias, son of Hipparchus; others say by Clisthenes, B.C. about 510, who was first banished by it. It continued about one hundred years; it was abolished B.C. about 412, and because it was then degraded by being employed on a very contemptible person by the name of Hyperboles. Among the illustrious Athenians who were driven from the city by this pernicious custom, were Themistocles, Thucydides, Cimon, and Aristides.


§ 115. The punishment of death, Θανατός, was inflicted in several modes; as by the sword, Εξίος, beheading; by the rope, Βρόχος, strangling or hanging; by poison, Ψάμαξ, drinking hemlock (κύκλον) usually; by the precipice, Κραμασος, casting from a rock or height; by the Καταποντισμος, drowning.

Other modes of inflicting death were, by the Στραφός, crucifying, a mode used by the Greeks less frequently than by the Romans; by the cudgels, Τόρανα, or beating, in which the macefactor was hung on a pole; by throwing into a pit, Βάπτισθαι, which was a noisome hole with sharp spikes at the top and bottom (called also Ὀρυμα); by stoning, Δεσμοδολία; and by burning, Πῦρ.—The punishment of death could not be lawfully inflicted upon any citizen of Athens during the absence of the sacred galley (ὁ πάρος τριήμας) which was annually sent to the island Delos with a solemn sacrifice.

§ 116. Public rewards and honors were awarded to meritorious persons. Among these, were the following: (1) Πολεοδορία, the front or first seat, in the theatres, at the festivals and on all public occasions; (2) Εἰκών, a statue, erected in a public place; (3) Σέρανα, crowns, conferred by the senate, or the people, or by particular tribes and boroughs upon their own members; these were most frequently a reward for valor and military skill; (4) Ἀσέλεια, exemption from taxes, which was of various degrees, but seldom extended to the contributions required for war and for the navy; (5) Συμμέτραν εἰς Πρωτανίαν, entertainment in the common hall, called Pylonaeum; originally limited to a single day; but afterwards daily and permanent in the case of some (ἄσίτως); it was an honor bestowed on the most worthy men, sometimes upon whole families, and was viewed as a high distinction. After the death of such as had received special honors, their children and descendants enjoyed in some measure the benefit of the same. These honors were obtained with difficulty in the better times of the republic, but became quite common afterwards, and lost their salutary influence in a state of corrupted manners.

§ 117. No people of antiquity was so much celebrated for the wisdom of their laws as the Greeks. The first legislation in Greece is ascribed to Ceres and
Triptolemus (P. II. § 61). Afterwards, Theseus, Draco, Solon, Clisthenes, and Demetrius Phalereus, were the most distinguished authors of the laws adopted by the Athenians. The number of the Attic laws was constantly increased with the changing circumstances of the state. It was commonly the province of the Πρωταίοι to propose laws. A proposal adopted in the assembly was called either a decree, διάταγμα, when it had only some specific application, or law, νόμος, when its obligation was universal and unchanging. An ordinance of Solon required an annual revision of the laws, to ascertain what alterations or additions might be necessary. His own laws were inscribed on tables of wood (cf. P. IV. § 53).

1. The term νόμος designates what may be called a constitutional law, or established principle, as distinguished from a particular enactment; thus it would be applied e.g. to the laws of Draco and Solon, although those of Draco were commonly called θέματα, in distinction from those of Solon called νόμοι. The term νόμος is also sometimes used in the sense of θέμα, a natural right or social usage or fixed custom.

2. If one wished to introduce a law, he named it to the Πρωταίοι, who brought it before the senate (Συνήκος); if the senate approved, it was called a Πρωτόλεγον; it was written by the Πρωταίοι upon a tablet, which was fixed up publicly at the statues of the Εἰμάνωμος, some days before the meeting of the assembly (εἰκοσιπηδία); from this circumstance, it was also called πρόφημα.

It will not comport with the limits of this sketch to detail particular Athenian laws.—These may be found in Semp. Petri, Leges Atticae (cf. P. V. §§ 55-5), and in the work entitled Justiprudentia Romanarum et Atticarum, T. iii.—Comp. Συνήκος Themis Atten. II. B. 1824. 4.—See also Potter's Archæologia Graeca, bk. i. ch. xxvi.—The most remarkable laws of the Greeks generally are exhibited by Köpel in Noetius Beschreibung, &c. cited § 13.

§ 118. Next to Athens, Lacedaemon was the most flourishing of the Grecian states, and its most remarkable antiquities should be briefly noticed (cf. § 40). The province in which this city lay bore the same name, but was called also Lelegia, Οβαλια, Laconia or Laconica, and was the largest part of the Peloponnesus. The city of Lacedaemon or Sparta was situated in an unbroken plain, on the river Eurotas, and was in early times, according to the direction of Lycurgus, without walls. Its soil was fertile, and its internal plan and its edifices such as to be respectable, although they did not give a just idea of the power and resources of the state.

On the civil constitution of this state, we may refer to J. K. F. Mann, Sparta, a Versuch zur Aufklärung der Geschichte und Verfassung derselben Staats. Leipzig, 1800-3. 3 vols. 8.—Nitzsch, Beschreibung, &c. as cited § 13.—Miller, History and Antiquities of the Doric Race. Transl. by Tophill and Lewis. Oxf. 1830. 2 vols. 8.—W. Drummond, Review of the Governments of Sparta and Athens. C. P. Leuenroth, Sur la Constitution de Sparte, in the Mem. de l'Institut, Classe des Sciences Mor. et Pol. vol. iii. On the topography and ruins of Sparta, see P. L. §§ 126-129.—A view of the modern village Mestra, near its site, is given in the Plate on page 37.

§ 119. In Lacedaemon the citizens were of two kinds, such as had received the rights of citizenship by inheritance from their parents, and such as had acquired them personally. They were together divided into six tribes, of which that of the Heraclidæ was the first. Each of these was again subdivided into five classes, called ω,δια, making thirty in all. The presidents or leaders of these were called Πρωτοταται.

1. The first class of citizens, being of free-born parents, and having complied with all the Spartan discipline, were called the ω,δια, or equalis, while the other class were termed υποκλητοί, inferioris, including freedmen and sons of freedmen, and all such as had not fully conformed to the Spartan discipline. C. F. Herrmann, De conditione atque origine eorum qui Homai apud Lac. appellati sunt. Marb. 1832. 4.—Same author, De exuis furtibus apud Lacedaemonios agrorum equitatis. Marb. 1834.

2. The division into six tribes, above referred to, was made by Lycurgus. Some state five as the number, not considering the Heraclidæ as a separate tribe. The others were the Λαμναῖ, so called from their residing near the marsh or morass (Λιμνη) on the north side of the city; the Κυκλωοφερ, so called from their vicinity to a branch of mount Taygetus termed Κυκλωοφον (dog's tail) on account of its figure; the Περανδρον; the Μασσαύα; and the Αγγεία, who received this name because they resided near the tomb of Εγεύς, Αγγείας.—Miller asserts, that in every Doric state there were three tribes, 'Ωλαίς, Πάροφαδ, and Δωμάτα, or Δωμάτια; or the Ηυλεάν, Ιδυμαναί, and Παμφίλιδα; and says, we cannot suppose the existence in Sparta of any other than these genuine Doric tribes. He represents each of these as divided into ten φιλατ, and adds, that two and probably more, yet not all, of the φιλατ of the Ηυλεάν tribe must have been Heraclidæ. Each of the φιλατ is said to have contained ten ἀγαθῆ, which were communities comprising thirty families.—There was another division of the Spartans, into six ιδία consisting only of such as were of a proper age for milit-
tary service. — A subdivision of tribes into φυλαί, or γένη, or τάττα, is also mentioned as having prevailed in various places.


§ 120. It is known that the Spartans were obliged, on the birth of their children, to subject them to a close scrutiny as to their vigor and soundness of constitution, and to submit it to the decision of the presidents of the ὃβαί, or clans, whether they were suitable to be preserved and raised; a regulation designed to prevent a population of weak and sickly citizens. The education of the children was treated with the greatest care. All the citizens not only had equal rights, but also a community of goods and privileges. The lands were, by the laws of Lycurgus, equally apportioned among them.

As soon as a child was born, it was carried to a place called Lescie (Λεσκε) to be examined by the elders of the family or clan. If disapproved as having an imperfect frame or weak constitution, it was cast into a gulf, called, Ἀπωθήνα, near mount Taygetus. If approved, a share of the public lands was assigned to it, and it was taken back to the father's house and laid on a shield with a spear placed near it. The whole education was intrusted to the parent until the child reached the age of seven; then the regular public education (διαγωγή) commenced. The boys at this age were enrolled in the classes termed Ἀγέλει (ἀγέλει or βοίαι, herds); such as refused this lost the rights of citizenship; none but the immediate heir to the throne was excepted; the other sons of the kings were obliged to submit to the correction of the master (Παντοθένας). The discipline was more strict after the age of twelve. At about sixteen they were called σικώνα. At eighteen they entered the classes termed ἐφόβα, and about two years after received the appellation of Ἐρως or Ἑρώς, and were admitted to the public banquets. At thirty they were ranked as men, Ἕρως, and were allowed to undertake public offices.

Cl. Müller, as above cited, vol. ii. p. 313.

§ 121. The slaves among the Lacedemonians were treated with great cruelty (cf. § 99). There appears to have been but one class, viz. the Helots (Ἑλώται), who according to the common account were derived from the maritime town Helos (Ἑλοι) captured by the Spartans. Others consider the name as derived from the verb ἀλω, and signifying prisoners. The unhappy Messenians taken in the second Messenian war were incorporated among the Helots.

1 u. The Helots were required to cultivate the land, and perform the most laborious and dangerous services in war. They were exposed to every sort of abuse, and even to the murderous attack of the young Spartans, especially in the custom termed Κροτταία, which was an annual legalized hunt against these degraded subjects. Yet some among them, as a reward of distinguished merit, obtained liberty and citizenship, on occasion of receiving which they were crowned with garlands and led about the temples. They then were called ἐπίναιον, or ἄφετα, or νεκρομαϊκες. The last epithet seems to have designated such as enjoyed more of civil rights than the common freedmen, whose rank was far below that of the free-born. The number of slaves in this state was very large.

2. The ἄφετα were a class released probably from all service; the ἐπίναιον were slaves employed only in war; the ἐπιποιομαιστάι served on board the fleet; the μοίραosomes, were domestic slaves brought up with the young Spartans and then emancipated.

3. There was another class of inhabitants in the province of Lacedemon, who although not slaves were yet held in a state of subjection by the Spartans. They were the natives of towns reduced by the latter to a tributary and dependent state; they were called Περιαίη (Περιαίη). They were engaged in the navy and in the army along with Spartan citizens, and sometimes were intrusted with offices: at the battle of Platae there were 10,000 men of this class.


§ 122. At the head of government were two kings or leaders (ἄρχοντες), who must be certainly descended from the Heracleidae, and must possess an unexceptionable exterior. They did not possess the full regal authority (παύλος βασιλεία), but a power limited by the laws, to which they were accustomed every month to swear obedience. In war their power was greatest. They had also the oversight of the worship of the gods, and sometimes performed the office of priests.

In peace their chief civil prerogative was to preside in the senate and propose the subjects for deliberation; and each could give his vote on any question. In war the
Spartan kings had unlimited command (στρατηγὸς ἐνοποιῶν), and could even put to death without trial (το γερόν φήμον). They are said also to have had in time of war especially a body-guard of three hundred of the noblest of the Spartan youths (ἰμπής); from this number five were annually selected and employed for one year, under the name of ἀγαθόρροια, in missions to other states. Many dissensions grew out of the double monarchy (ἰαροῦ). The royal revenue was very great. Cf. Müller, vol. ii. p. 106.

§ 123. Lycurgus established a senate of 83 men, of blameless character, and upwards of 60 years old, which was called γεροννία, or γεροννία. The members had an equal right of voting with the two kings, and rendered no account of the manner of discharging their office.—There were also five Ephori (ἐφοροὶ), who had an oversight of the whole state, and whose duty required them to assert the rights of the people against the kings. They were chosen from among the people, without reference to condition.—The Βεβαίωτα were a class of officers, who were placed over the ἐθος, between the ages of 18 and 20.

The Ephori enjoyed a power which was called ἰσορροπια, and were not required to give any account of their discharge of it; but they were appointed only for one year. Their tribunal (ἐφορικόν) was in the forum.—The Βεβαίωτα were five in number, with a sixth as their πρέσβυς. They had the inspection of the gymnastic exercises, called πλατάκια, because performed in a spot surrounded with plane trees; it was their province to decide disputes arising at the gymnasia. They had their tribunal or place of council also in the forum. The common name for the council-halls of these and other magistrates was ἀρχή.

§ 134. The Spartans had other magistrates; as the Νομοψωλακης, who saw that the laws were maintained and executed; the Ἀρμοσταὶ, to whom was entrusted the oversight of the women, to observe their lives and manners and direct their exercises; the Ἐστήλωρωτα, who preserved order and decorum in assemblies of the people, and attended in general to the police of the forum or market; the Προσταταὶ, four in number, appointed by the kings, and employed to consult oracles; the Προσέχεις, who were also appointed by the kings, and had charge of the reception of strangers; the Προδίκαιοι, who had the care of the young kings as tutors; the Πανδοκομοὶ, whose office was to oversee and manage the boys put under their care at the age of 7; the Ἀρμοσταὶ, who were a sort of sheriffs in the city and province; the Πολίμαχοι, who under the kings superintended the affairs of war, and also attended to some matters of police in the city; the Πεπαράκται, three officers, who commanded each a chosen band of 100 horsemen.

§ 125. The assemblies (ἰκαλητά) of the people were similar to those at Athens. In some of them only native citizens of Sparta met; in others there were also delegates from the towns and cities belonging to the province Laconia; in assemblies of the latter class were discussed all affairs of common interest and importance to the whole state. Originally the kings and senate had the power of convening the assemblies; it was afterwards vested in the Ephori, who also presided in them. The votes were given by utterance of voice (βούγ καὶ οὐ ψῆφον), and the majority decided by the loudest acclamation, or by a subsequent division and counting of the two parties.

The assembly composed only of the citizens of Sparta was called μενά ἐκελητία, and usually met once every month. Every citizen capable of bearing arms might attend, and, if above the age of thirty, might speak. The meetings were originally in the open air, but at a later period were held in an edifice, called σκῆδα, erected for the purpose.—The other assembly was called simply, or by way of eminence, ἐκελητία. It consisted of the kings, the senators, the magistrates, and the deputies of Laconia.

§ 126. The assembly also, which was collected at the public and common meals and termed γυνητία, φειδία, and ἀφέτια, was designed for the purpose of speaking upon matters of public importance.

In this assembly, kings, magistrates, and certain citizens, met together in certain halls, where a number of tables were set, for fifteen persons each. No new member could be admitted to any table but by the unanimous consent of all belonging to the same. Every member contributed to the provisions from his own stores; a specified quantity of barley meal or cakes (μαλακτο), wine, cheese, and figs, and a small sum of money for meat, was expected from each. A close union was formed between those of the same table. The regular meal was termed ἀλείς; after this was a dessert called ἱπάλκη. The men only were admitted; small children were allowed to sit on stools near their fathers and receive a half-share without vegetables (ἄδαμβικαντο); the youth
and boys ate in other companies. At table they sat or reclined on couches of hard oak. The chief dish was the black brook (αίδης ζωον). The Spartans also another kind of solemn feasts, called ἀρατία, to which foreigners and boys were admitted along with the citizens. 2

1 The reader may be amused by the following passage from Sir Henry Blount, who traveled in Turkey, in 1634. "The Turks have a drink called čalıpe, made of a berry as big as a small bean, dried in a furnace and beat to powder, of a sooty color, in taste a little bittersweet, that they sete and drink, but as may be endured; it is good at all hours of the day, but especially morning and evening, when to that purpose they entertain themselves two or three hours in čalıpe-houses, which in Turkey abound more than inns and ale houses with us. It is thought to be the old black brook used so much by the Lancondonians. It drieth ill humours in the stomach, conduceth the brain, never causeth drunkenness, nor any other surfeits, and is a harmless entertainment of good fellowship." — Robinson's Archæol. Græc. p. 150.—Cf. Müller, ii. 269.

§ 127. Judicial actions were very summary among the Spartans. Eloquence found no place in them; no advocates were employed; every one was obliged to plead his own cause. There were three distinct jurisdictions, that of the kings, the senate, and the Ephori, each of which formed a tribunal for the decision of a certain class of questions. The most important questions, and particularly all of a capital nature, belonged to the senate. In minor disputes, the parties were allowed to choose arbitrators for themselves.

Cf. Robinson, bk. ii. ch. xxii.—On the authority of the Ephori, Müller, bk. iii. ch. vii.; and bk. iii. ch. ii. § 2, on the Spartan Courts.

§ 128. The punishments were various and in part similar to those at Athens. The most common mode of inflicting death was by strangling or suffocation.—Steaing was punished not so much for the theft committed, as for the want of shrewdness and dexterity betrayed by the offender in allowing himself to be detected.

1. Strangling was effected by means of a rope (βρόξις, βρώγγας); it was always done in the night and in a room 1 in the public prison called Δέκις. Death was also inflicted by casting the malefactor into the pit 2 called Καύδας; this was always done likewise by night. Aristomenes the Messenian was cast into this, but survived the fall and effected an escape, which was considered as very wonderful.—Among the punishments ζευκία, ἄργυρα, and Κέφαλη or Κλωκαί, mentioned among Athenian penalties (cf. § 113), the Spartans 3 had Μαυρίγγαρα, whipping, which the offender received as he was driven through the city, and Κέρατος, goadings, which was a similar punishment. Banishment, Ψυγή, seems not to have been a regular punishment inflicted by sentence; but was voluntary, and chosen in order to escape death or infamy (ἀργυρία).


2 u. Among the Spartans also various rewards and distinctions were bestowed on persons of merit, both while living and after death.

3. Among the distinctions conferred on the meritorious, the πρώτο τέμνει, first seat in a public assembly, was highly honorable. Much value was attached to the olive-crown, έλαιίς στέφανος, as a reward for bravery, and to the thongs, θόντας, with which victors in the contests were bound. But it was one of the highest honors of the city to be elected into the number of the three hundred constituting the three chosen bands of horsemen (§ 124), termed ἄργυρας. To commemorate the dead, statues, cenotaphs (κενοτάφια), and other monuments were erected.

§ 129. The legislation of Sparta had Lycurgus chiefly for its author, and was marked by some strong peculiarities. The form of government was distinguished from that of all the other states by its union of monarchical with aristocratical and democratical traits. There were in Sparta no written laws; they were transmitted orally from one generation to another; on this account Lycurgus styled them πηγαίνατεν. They were not numerous, and were chiefly designed to promote bravery and hardihood, and hinder all luxury and voluptuousness. Although they underwent many alterations in minor points, they retained their authority through a period of above 800 years.

Cf. Müller, as before cited, vol. ii. p. 57, 235.—Xenophon, on the Polity of the Lacedaemonians (cf. P. V. § 186).—The works cited § 118.

§ 130. Next to the states of Athens and Sparta, the island of Crete presents a constitution the most remarkable. It is here, as has been stated (§ 38), that we find the origin of the institutions of Lycurgus. During the republican government which succeeded the monarchical, it was customary to elect ten officers annually as chief magistrates. These were called Cosmi, κόσμοι, and were taken only from particular families. Under them was a Senate, which was consulted only on important questions; it consisted of 28 members, who for the
most part had previously held the office of Cosmi. There was also an order of
knights, who were required to keep horses at their own expense for the public
use, and to serve in time of war. The power of popular assemblies was not
great; they usually did nothing but confirm the decrees of the higher authorities.


§ 131. The Cretan laws were in general wise, as appears from some traces
of them found in different writers.—Like the Spartans, the citizens of Crete had
public meals, which they called ἀδῆσθαι.—Slaves were treated with comparative
mildness.
1. "Curiosity is excited," observes Mitford, "by that system of laws which, in
an age of savage ignorance, violence, and uncertainty among surrounding nations,
inforced civil order, and secured civil freedom to the Cretan people; which was not
only the particular model of the wonderful polity, so well known to us through the
name of Lacedaemon, but appears to have been the general fountain of Grecian legis-
lation and jurisprudence; and which continued to deserve the eulogies of the greatest
sages and politicians, in the brightest periods of literature and philosophy."

See Sainte Croix, Des Anciens gouvernements fédératifs, et législation de Crete. Par. 1778.

2. Two different classes of dependents existed in the island; the public bondmen
called by the Cretans μυσία; the slaves of individual citizens, ἀφραγοται; and the tribu-
taries, τίρικων. Perhaps there was no Grecian state in which the dependent classes
were so little oppressed as in Crete. In general, every employment and profession,
with the exception of the gymnasia and the military service, were permitted to them.
—Müller, as cited § 118, vol. ii. 5.

3. The name ἀδῆσθαι is supposed to have been given to the public meals, because, as
at Sparta, men alone were admitted to the tables. A woman, however, had the care
of the public tables at Crete. The Cretans were distinguished by their great hospi-
tality; with every two tables for citizens there was one for foreigners.—Müller,
ii. 223.

The term ἀφλαία was used to designate an assembly of young men, who lived toget-
er from their eighteenth year till the time of their marriage. These young men,
called ἀφλάονται, were under the care of a person termed ἀφλάοντας, who superintended
their military and gymnastic exercises.—Smith, Dict. of Antiq.

§ 132. In Thebes, the principal city of Boeotia, a monarchical government
existed until the death of Xanthus, and afterwards a republican. Yet this state
did not rise to any great celebrity, at least for a long time; the cause was per-
haps the whole national character of the Thebans. Besides a proper senate,
there were in Thebes Bootarchs, Βοοτάρχαι, and Polemarchs Πολέμαρχοι; the
former had the care of the civil affairs, and the latter of the military.—Boeotia
was divided into four grand councils, or senates, whose decrees guided all the
other magistrates. Merchants and mechanics were adopted as citizens, but
never raised to any magistracy. The exposure of infants was not permitted,
but if their parents were unable to maintain them, it was done by the state.
Pausanias has recorded in his description of Boeotia many remarkable features
of the later condition of the Theban state.

The Boeotians had a great national festival, Ἡμιθυρία, in honor of Athena Itonia, who had
a temple near Coronea, near which the festival was held.

 Cf. Mitford, ch. v. sect. 1.—Royal-Aschglets, Administration de l'Etat Federatif des Boeotiens, in the Mem. de l'Institut, Classe

§ 133. Of the internal constitution of Corinth but little is known. It was
at first governed by kings, of whom the Sisyphides and Bacchiadæ were the
most distinguished. Afterwards, when an aristocratical form was introduced,
one chief magistrate was chosen yearly called Πρωταρις. He was supported by
a senate, Γεροντία. The assembly of the people never had equal authority;
their power was often very small. The city was once called Ephyræ, and en-
joyed a favorable situation upon the isthmus, which rendered it and its two
harbours so famous on account of their navigation and commerce. It was de-
stroyed by the Romans, B. C. 146, but was afterwards rebuilt by Caesar, and
became again very flourishing.—Syracuse and Corecyra were colonies of Corinth.
The last city is specially remarkable, from the fact, that a dispute between itself
and Corinth was the occasion of the Peloponnesian war. Syracuse was for a
long time governed by 600 of the oldest men, called γεωμύροι; but afterwards
became entirely democratical until it was subjected to the Romans.

 Cf. Müller, as before cited, vol. ii. p. 156.
§ 134. Argos, like the other Grecian states, had in early times its kings. In later times it was governed by the people divided into four tribes. It had its senate, and another body of magistrates consisting of eighty members, and a class of public officers called ἀρτιγοις.


In the history of Ἑλοία, we may mention as chiefly remarkable the league or confederacy between the cities of that district. This confederacy was called the Πανελοία. It had at Thermus an annual assembly or meeting, in which the magistrates were elected, and also a president of the confederacy, who was called στρατηγὸς, and was at the same time chief military commander. This officer was subject to the assembly. The council of the Apocleti (ἀποκλητοὺς) was a different body, who decided questions that arose in pressing emergencies.


The cities of Ἀχαΐα also united themselves in a league, and held their common assemblies twice a year at Αἰγίον. In these originally presided one Γραμματεύς, with two Στρατηγοὶ; and at a later period, one Στρατηγὸς, besides whom there were ten Δημονυματίου to attend to the public affairs of the confederacy.

CL. Breitneraus, Geschichte der Achter und ihres Bundes. Leips. 1782.

III. MILITARY AFFAIRS.

§ 135. That warlike spirit which, as has been observed (§ 43), was a main trait in the national character of the early Greeks, was also conspicuous in their descendants of a later period. This is true of the Athenians, and more emphatically so of the Spartans, who were inured to hardship by their education, bound by their laws and their honor to conquer or die, and inspired by their whole national system with a love of war. These republics were accordingly the refuge and protection of the smaller states in their difficulties. The Thebans, likewise, for a certain period, maintained the reputation of distinguished valor. Athens and Sparta, however, were always the rivals in this respect; and although in the war with Xerxes they agreed that Athens should command the Grecian fleet, and Sparta the land forces, yet they soon again fell into dissension, and the Spartans stripped the Athenians, for a time, of that naval superiority, for which the situation of Athens afforded the greatest advantages.

On Grecian military affairs, see Nast, Κύψε, &c. cited § 42.

§ 136. The armies of the Greeks consisted chiefly of free citizens, who were early trained to arms, and, after reaching a certain age, at Athens the twentieth year, were subject to actual service in war. From this duty, they were released only by the approaching weakness of age. At Athens the citizens were exempted from military service at the age of forty, except in cases of extreme danger. Some were also wholly exempted on account of their office or employment. Of those who were taken into service, a written list or roll was made out, from which circumstance the levying was termed καταγραφή, or κατάλογος. The warriors maintained themselves, and every free citizen considered it a disgrace to serve for pay; for which the spoils of victory were, in some degree, a substitute. Pericles, however, introduced the payment of a stipend, which was raised, when necessary, by means of a tax on the commonwealth.

At first foot-soldiers received two oboli a day; afterwards four; whence τετραβδον βῆς signified a soldier’s life, and τετραδώλησις, to serve in war. The pay of a soldier in the cavalry, termed κατάστορος, was a drachm a day; a seaman received the same, with an allowance for a servant.


§ 137. It has already been remarked (§ 43), that the Grecian soldiers were of three classes; footsoldiers or infantry, τὸ πεζίχων; the cavalry, τὸ ἐφ᾽ ἵππων; and such as were borne in chariots, τὸ ἐφ᾽ ὀχήματων. The infantry comprised three kinds; the ὑπατία, heavy armed, who carried a complete and full armor,
and were distinguished particularly by a large shield (στῆλη); the πελεκατία, targeteers, who bore light arms, particularly a small shield (πίθρη); and the ἄλοχοι, light armed, who had no shield and used only missile weapons.—The war chariots were not much used after the introduction of cavalry.

The chariots, termed ἰππανοῦχοι, were sometimes terribly destructive, being armed with sythes, with which whole ranks of soldiers were sometimes cut down.—In Plate XVII. fig. K, one of these chariots is presented, drawn by two horses which are protected by a covering of mail.—It may be worthy of remark here, that such chariots were used by the ancient Britons and Belgians, and are designated in the Roman writers by the terms comini and essede. (Lactanc. Frars. i. 426.—The Agric. xxxi.—Caes. Bell. Gall. iv. 33.—Mela, ii. 6.) "The chariots was a terrible instrument of destruction, being armed with sharp sythes and hooks for cutting and tearing all who were so unhappy as to come within its reach." R. Henry, History of Great Britain. (first ed.) Lond. 1771-93. 6 vols. 4.

§ 138. The cavalry of the Greeks was not numerous, and consisted only of citizens of the more respectable class, and such as were able (cf. § 93) to maintain their horses. The ἵππες, therefore, at Athens as well as Sparta, held a high rank. Those who wished to attain this rank were first examined in respect to their bodily strength and other qualifications, by the senate and a Hipparch or Phularch (ἵππαρχος, φυλαρχός) appointed for the purpose. They were called by various names according to the weapons of armor they used; as, e. g., ἄχρομολειτία, who threw missiles; ἄδορανοῦχοι, who carried spears or lances; ἰπποτομοῦται, ἅπτοροφοί, κοινοφόροι, ἰππεροφόροι, etc. The following articles constituted their principal armor: a helmet, broad plated girdle, breastplate, a large shield, cuishes, a javelin and sword.

The horsemen, as well as the infantry, were distinguished into the heavy-armed, κάταρακτος, and light-armed, μη καταράκτως. The former not only were defended by armor themselves, but also had their horses protected by plates of brass or other metal, which were named, from the parts of the horse covered by them, προσετήλια, προσεπερήμματα, παραπερήμματα, παραιπερήμματα, etc. The trappings of the horses were termed φιλαργυρία; various and costly ornaments, including collars, bells, and embroidered cloths were often used.—The ἱππάκτης were a sort of dragoon, instituted by Alexander, designed to serve either on horseback or on foot.—The ἱππητίκος were such as had two horses; called also ἵππαρχοι, because they led one of their horses.—After the time of Alexander, elephants were introduced from the east; but they were after a short period laid aside, as they were found too unmanageable to be relied upon with much confidence. When used, they carried into battle large towers, containing from ten to thirty soldiers, who could greatly annoy the enemy with missiles, while they were themselves in comparative safety.

Sallier et Frere, Orig. de l'equitation dans la Grece, in the Mem. Acad. Insol. vii. 33, 238.—De Mezocery, La Cavalerie Grecque, in the same Mem. ec. ali. 242.—Larcher, L'ordre equestre chez les Grece, in the same Mem. ec. ali. 33.

§ 139. The chief articles of armor used by the Greeks have been already described (§ 44, 45), and it is only necessary to remark here, that in later times there were many changes, as to the forms of the articles, and the manner of using them.

1. The breastplate (Στέγας) consisted of two parts, one for a defence for the back, the other for the breast, united at the sides by a sort of buttons. When made of two continued pieces of metal, and on that account inflexible, it was called Στέγας στενός; when made of hide and guarded with hooks or rings, connected as in a chain, it was called Στέγας ἀδυνατός; it guarded with plates like the scales of a fish, it was called Στέγας λιπωτός. The Στέγας ἀδυνατός protected only the front part of the body; Alexander allowed only this to his soldiers.—Within the Στέγας, and next to the skin the Greeks also wore often a defensive armor of brass lined with wool, which was termed μίτρα. Cf. Hom. II. iv. 137, 187.

The thorax is seen in fig. r, of Plate XXII.; also on the warrior, fig. 7. In fig. 5, the thorax seems to be guarded with plates like the scales of a fish; also in Plate XXXIV. fig. b.

2. The shield (Σύγμα) when of wood was made of the lightest kind, as willow, beach, poplar, &c. When made of hide (ἰππαλία βίδας), there were usually several thicknesses covered with a plate of metal. Its chief parts were the outer edge or circumference, ἵππος, ἱππός, εὐκεκρέα; the boss or prominent part in the middle, ὕμαλκις, μεταμορφίων; the thong of leather by which it was attached to the shoulders, τελαμών; the rings by which it was held in the hands, τοράκια, for which the handlet, ἵππος, consisting of two small bars placed crosswise, was afterwards substituted. Little bells were sometimes hung upon the shield to increase the terror occasioned by shaking them. Σύγμα was the name of a covering, designed to protect the shield from injury when not in actual use, the word also designates a pack-saddle. Various epi-

theses are applied to shields; ἀμφιβρότα, ἀμφιφυγμένα, πολύφυγμα, indicative of size; ἐνυκολού,
3. Besides the offensive weapons which have already been named (see § 45, and Plate XVII.), we may mention the _poniard_, called _παραξηφίδιον_, _χειρισθένιον_, and _μάχαιρα_; it answered the purpose of a knife. In later ages, the _δευτέρα_ was borrowed from the Persians. This has generally been considered as curved, and has usually been translated _cimitar_; in Smith's Dictionary it is contended, that it was straight like the dagger; the writer quotes Josephus (Ant. Jud. xix. 7-10) as saying of the assassins who infested Juden before the destruction of Jerusalem, that "they used daggers in size resembling the Persian _acinaces_, but curved, and like those which the Romans called _sicae_; and from which robbers and murderers are called _sicarii_;" the _acinaces_ seems to have been worn on the right side. The _κοπίς_ or _falcion_ (ensis falcatus) was also used in battle, as was likewise the _battle-ax_, _ἀνίφις_, and the _πέλακας_. The Macedonians had a peculiar kind of _long spear_, called _άροφες_. The club of wood or iron, _κόρυφος_, was a weapon of early times.—We may mention among the offensive weapons the _πυράβολοι_ λίθου, _fireballs_; one kind (_σκερδύλειον_) were made of wood and armed with spikes of iron, under which were fixed hemp, pitch, and other combustibles; these, being set on fire, were hurled into the ranks of the enemy.

In Plate XVII., fig. C, is the _μαχαιρία_; in Plate XXXIII., fig. 4, we see hanging at the right thigh the weapon which the writer mentioned above considers as the _δευτέρα_; the same is seen in the hand of Minerva, in the Sup. Plate 9; cf. also fig. B, in Plate XVII.

On the various articles of armor, see Foulke's _Encyclopaedia_.—S. R. Meyrick, _Critical Inquiry into Ancient Armor_, &c. with a Glossary of Names of the Arms of the Middle Ages. Lond. 1824. 3 vols. 4; a work which may be recommended to the student desirous of full information on this subject.

§ 140. The commanders of the armies were in early times the kings themselves, although at the same time certain men, eminently brave, were appointed to be _polemarchi_ or generals. Subsequently each tribe chose its own commander, who was called _στρατηγὸς_. At Athens it became customary to appoint ten, who had equal power, and who held the chief command one day each in regular rotation, when they took the field together. Over these was a polemarch, whose opinion was decisive in the war-council, when there was an equal division among them; at a later period, however, this officer ( _πολεμάρχος_ ) had no share in military affairs (§ 101).—There were also ten taxarchi, _ταξιάρχοι_, subordinate to the _στρατηγὸς_; their duty was to put the army in array for battle, mark out the camp, regulate the order of march, and in general attend to the preservation of discipline. Subordinate also to the _Stratēgi_ were the two generals of the horse, _ιππαρχοί_, who had under them ten _φιλάρχοι_, one nominated by each tribe. There were also inferior officers, as _λεχαγοί_, _χιλιαρχοί_, _ἐκατόνταρχοι_, _δεκαδαρχοί_, _πενταδαρχοί_, the names being derived from the number of men commanded by them.

§ 141. The whole army was called _στρατιά_; the front, _μετώπων_ or _πρῶτος_ _ζυγός_; the wings, _ἐφάρα_; the rear, _οὐφα_ or _εξορτος_ _ζυγός_. The smallest division, consisting of five men, was called a _πεμπάς_; a _λόχος_ contained from ten to a hundred men, according to different circumstances; and a _τάξις_, a hundred, or a hundred and twenty-eight.

The _τάξις_ was also called _ἐκατόνταρχος_. Each division of this sort had five attendants, who ( _κταταρχοί_ ) did not serve in the ranks; viz. the _στρατοκριτός_, who reported the officer's commands to the soldiers; the _μεσοιφόρος_, who conveyed the ensigns, signals, or watchwords; the _οἰκομενεύς_, a trumpeter; the _μύραρχος_, who supplied the members of the division with all necessaries and the _ιφαγος_, whose business was to see that none of the number were left behind.

Some of the larger divisions; _στραταγαμα_, consisting of two _τάξις_ or 256 men; _πεντακοσιαρχεῖα_, two _στραταγαμα_, or 512 men; _χιλιαρχεῖα_, two of the last, or 1024 men; _Μεσαρχεῖα_, or _Τέλος_, twice the preceding, or 2048 men; _Φιλαγγαρχεῖα_, or _Στραγγαρχεῖα_ sometimes, twice the _Τέλος_, or 4096 men; the commander of the latter was called _στραγγαρχ_.

The term _Φιλαγγ_ signifies sometimes a body of twenty-eight soldiers; sometimes a body of 4000, as just mentioned; and sometimes any number of troops in general. Yet it is said, that a full or complete _Phalanx_ contained four times the number included in the _φιλαγγαρχεῖα_, above named, i. e. 16,384 men.

§ 142. While the term _φιλαγγ_ is often used in a general sense for any number of soldiers, it is employed also to signify a _peculiar order of arrangement_ in a rectangular form, which gave the body strength to resist a great shock; the Macedonians were especially celebrated for using it to advantage.—The _τρίβον_ was the same with the Roman _cuneus_, an arrangement in the form of a
wedge, in order to force a way more easily and further into the midst of an enemy.—Wheeling, turning, or facing, was called κυκλοσία; to the right, επὶ δόρῳ, the spear being in the right hand; to the left, επὶ ασπίδα, the shield being held in the left. Turning completely about was termed μετασαλακχύ.—The Greeks possessed great skill and readiness in manoeuvres, and had teachers of the art, ταυτισταί, who instructed the youth in the practice.

1. Various forms were given to the φίλαγξ, some of which were not rectangular: as the ἐκκορικτής φίλαγξ, which presented the form of a half-moon, and was also called κυκλοσία and κολπή; ρηχυκότης φίλαγξ, which was in the figure of a diamond. In the phalanx, τὸν σφηκός signified the ranks, taken according to its length, μῆκος; στίγμα (also λόγος) the files taken according to its depth, βάθος. Another order of array for battle was the πύθων, brick, a rectangular presenting its length to the enemy.—The πύργος, tower, was the same form, with its width or the end of the rectangle towards the enemy.—The πλαύνοι seems to have been an exact square or nearly so.—The κολνκάδος was a figure like the letter V, with the open part toward the enemy.—The ἄγος was in the form of an egg, according to which the Thessalians usually arranged their cavalry.—Of the various terms applied to manoeuvring or evolutions we add only the following: ἀλαχία, a countermarch, by which every soldier, one marching after another, changed the front for the rear, or one flank for another; ἐπιαναρχή, an enlarging of the body, either by adding men or by extending the same number over a greater space.

2. The term ἐλπίς, sometimes applied as above mentioned, to designate a certain order of array, was generally used to signify a body of cavalry; a troop sometimes consisting of 63 horsemen. Two such troops constituted the ἐπαρχία, containing 129 men; eight of them formed the ἐπαρχία, containing 512 men; four of the last named formed the Τέλος of the cavalry, including 2408 men; and two ἐλπίς made the ἔπαρχια, comprising 4896 men.

3. It may be remarked that among the Lacedaemonians, the whole army was divided into μᾶρα, which contained originally only 400 men each, but afterwards a larger number, and variable. Each μάρα consisted of four λόχοι. The πνευκοστέως was one-half of the λόχος; and one-half of the πνευκοστέως was termed ἐνυμορία, including 25 men; the latter body is said by some to have contained thirty-two or thirty-six men.

The earliest ancient works which treat expressly of Grecian tactics are those of Arrian and Euseb.; cf. P. V. § 250, § 253.

§ 143. The declaration of war usually began with a demand made by the injured or offended party through deputies for reparation or satisfaction. Unexpected hostile invasion was viewed as unrighteous warfare; it was justified only by great and wanton injuries. The most respectable men were selected for the ambassadors and heralds, and their persons were regarded as sacred and inviolable.

1 u. The heralds (εὐφωνεῖς) carried a staff wound with two serpents (κερικέων), and were usually charged only with messages of peace, while the ambassadors or deputies (πράφις) were accustomed also to threaten and to announce war. The power of ambassadors was limited in different degrees in different times (cf. § 102).—The leagues or agreements entered into were either (1) συνάντη, a treaty of peace or mutual cessation from injuries, called also συνάντη, εὔφωνε; (2) ἱπνοία, a treaty of mutual defence; or (3) σύμμαχοι, an alliance both defensive and offensive, in which the parties engaged to aid each other, not only when attacked, but also when they themselves commenced the war. Such treaties were confirmed by the most solemn oaths, written upon tablets and placed in public view. Sometimes the parties exchanged certain tokens or evidences (εὐφωνα) of the compact.

2 u. Before actually declaring war, it was customary to consult an oracle. The war was commenced with sacrifices and vows. Scrupulous attention was also paid by the Greeks to omens and seasons.

3. An eclipse of the moon was a fatal sign; the Athenians would not march before the seventh day, ἐντοί ἔφεσις, nor the Lacedaemonians until full moon.

§ 144. In addition to what has already been said (§ 48) on the construction of camps, it may be here remarked, that the form of them was often changed according to circumstances. The Lacedaemonians, however, always adhered to the circular form in their camps, as well as their cities. The bravest troops were usually placed on the extremities or wings, and the weakest in the centre or interior. A particular part of the camp was appropriated for the worship of the gods, and for holding councils of war and military courts. The guards were divided into the day-watches, φυλακαὶ ἡμερικαὶ, and the night-watches, φυλακαὶ νυκτεριναὶ. The advanced posts, or outer guards, were called προφυλακαὶ. The nightly round of visiting the watch was called ἐφοδέων, and those who performed it, περισσοδος, and the guard-house, περισσοδεῖον.

§ 145. Before a battle the soldiers were usually refreshed by eating and drinking, immediately after which the commanders ordered them to action.
When very near the point of engaging, the generals addressed the army in animating speeches, which often produced great effects. Then followed the sacrifice, the vow, and the war-song (παινόν ἐμβατγρύς), a hymn to Mars.—The signs used in the field were either σημεία, regular ensigns and standards, or σιμβόλα, particular signals, commonly understood or specially agreed upon for the occasion.

1 u. The special signals, σήματα, were either αναδίδελ (δωματίον); or εναδίδελ (δοχεῖα), such as nodding the head, waving the hand, shaking the armor, and the like (ερασκοςμία). The σημεία or standards were of various kinds; some being merely a red or purple coat upon the top of a spear; others having an image of a bird, animal, or other object. The raising of the standard was a signal to commence battle, and the lowering of it to desist. Anciently the signal for battle was given by lighted torches being hurled by the persons appointed (περισσόν). Afterwards it was done by blasts of sound, for which shells (κόλχοι) were first used, and then brazen trumpets (σφικτογγος) of several different kinds.

2 u. The Lacedaemonians usually advanced to action by the sound of the flutes; yet we must not imagine, that the marching of the Greeks was as regular and as conformable to music, as the modern. Most of them were rather in the habit of rushing to battle with impetuosity and clamar (ἀλαλυγός, ἀναδίδελ).

§ 146. The art of besieging arose first in the later times of Greece, because the cities were not previously fortified with walls. Nor were the later Greeks, especially the Lacedaemonians, very much in the habit of laying regular sieges. The two principal points of proceeding in the siege of a city, were the construction of the entrenchment around it, and the gathering and use of military engines about it. Connected with these were efforts to scale the walls of the city by ladders (ἐπισαθραὶ, χλωμας) and to undermine their foundations.—An entrenchment around the city was called περιτειχίσμος, or ἀποτειχίσμος, and consisted usually of a double wall of stone or turf. In the space between the walls were shelters for the garrison and the sentinels. Above the walls were turrets or pinnacles (ἰππαξις), and after every tenth pinnacle a large tower was constructed, extending across from one wall to the other. The parapet of the wall was termed φοραξ or φοράκον.

§ 147. Most of the military engines of the Greeks (μαχαιρα, μηχανα) were of a comparatively late invention, and seem to have been introduced first about the time of the Peloponnesian war. One of the principal was the κυλόν, the testudo or tortoise; so called because the soldiers were covered by it as a tortoise by its shell.

1 u. The testudo was of several kinds. The χελώνη στρατιωτῶν was formed by the soldiers, pressed close together and holding their shields over their heads in such a manner as to form a compact covering. It was also formed of boards, united and covered with metals; this was either of a square form, as the χελώνη κοινῆ, which served to protect the soldiers, while they were preparing the ground in order to bring up their military engines, or of a triangular form, as the χελώνη ὅπατον, for the protection of such as were undermining the walls.—Another instrument for similar purposes was called the γέμφρον, made of twigs of willow like the Roman vimes, and held by the soldiers over the head.

2 u. The χωμα was a mound composed of various materials and raised very high, often above the besieged walls.—There were also moveable towers (τεργανα), made of wood and usually placed upon the χωμα; they were rolled on wheels and had often several stories, containing soldiers and engines.—The batterying-ram (κατακτηταρ) was a strong beam with an iron head (νυκτιθη) in front resembling that of a ram, which the soldiers thrust against the enemy’s walls; it was often hung by ropes to another beam, so that it could be thrust with greater force, and sometimes was placed on wheels and covered with a κυλόν. The κατακτηταρα were engines for hurling missiles, stones, and the like upon the enemy; those which discharged arrows, being termed ἄχυδελες, and those which cast stones, κεφισοδολοι or πετροβολοι.

Dionysius Siculus (xx. 48, 86) speaks of the latter engines as sometimes capable of throwing stones of one hundred weight (λιβαδόκος ἄλαστριαι), and even of three hundred weight (πετροβόλος τρισαλτισται). 3. The Τρίπολις was a machine, not unlike the batterying-ram, but of greater size and force, driven with ropes and wheels. This name (κυλόν, city-taker) was first applied by Demetrius Poliorcetes to a machine invented by him, in the form of a square tower; each side being ninety cubits high and forty-five wide; resting on four wheels; divided into nine stories, which each contained engines for throwing spears, stones, and various missiles; manned by 200 soldiers. Cf. Diod. Sic. xx. 48. —The Τρίπολις
were long irons with sharp ends, and were the instruments chiefly used in earlier periods for demolishing the walls of a city.

§ 148. In the defence of a besieged city the following are the things most worthy of remark. Soldiers, armed with various means of defending themselves and annoying the enemy, were stationed on the walls of the city. The greater military engines were planted within the walls, and hurled arrows, stones, and pieces of timber upon the besiegers. The mines of the besiegers were opposed by counter-mines, and their entrenchments and mounds were undermined. Their various engines were broken, set on fire, or embarrassed in operation by different contrivances on the part of the besieged.

§ 149. On the taking of a city, the captors did not always treat the citizens and the property in the same way. Sometimes the buildings were demolished, and all the inhabitants put to death, or at least those in arms, while the rest (ἀκμαλωτοί, δορκαλωτοί) were reduced to slavery. But sometimes favor was shown, and nothing but the payment of a tribute exacted. Sometimes new settlers were planted in the conquered city. Whenever the city was demolished, it was customary to curse the spot on which it stood, and not even cultivate the soil.

§ 150. The booty or spoils on such a capture, or after a battle, consisted partly in the military stores, and partly in other things, which were the property of the conquered party. These, when taken from the slain, were termed στελνα; if from the living, ἀδέμα. The whole (ὑπέρ) was brought to the commander-in-chief, who first took a large portion for himself, then assigned rewards to such as had distinguished themselves in the action, and afterwards distributed the remainder equally among the soldiers. First of all, however, a portion was set apart for the service of the gods, which was called ἀρχηνία. The armor of the conquered was also often dedicated to the gods, and hung up in their temples; this was the case sometimes even with the weapons of the victors, when they designed to terminate their military career. Thank-offerings were also presented, and trophies (τροπαία) erected, which were likewise dedicated to the gods; statues also and other monuments were raised to commemorate victories.

An inscription (ἰππογραμμα) was often attached to the trophy, or offering presented to the god, or other monument, containing the names of the conquerors and the conquered, an account of the spoils, and sometimes of the occurrences of the war. The trunk of a tree, especially an olive, was often used for the purpose of a trophy, the emblems of victory being hung upon it.—Alexander the Great, abiding by a law of the Macedonians, never raised a trophy; yet he erected other monuments of his successes; among them were altars to the gods, very broad and lofty—A representation of the τροπαία is given in Plate XXII. fig. 4.

§ 151. There was a careful regard to order and discipline in the Greek armies, and various rewards and punishments were established. Among the rewards were promotion to higher rank, conferring of garlands or other distinctions, and also the funeral honors and the encomiums, which were bestowed on the brave warrior. At Athens public provision was made for the widows and children of those slain in battle, and also for those who were injured by wounds (ἀδινατοί). The children of such as valiantly died were also honored sometimes with the first seats (προοδηρίας) at the theatres.—The severest of the punishments, death, was always inflicted on deserters, ἀντύμωμα. Such as refused to serve, ἀτράς, such as quitted their ranks, λειτούργα, and such as threw away their shields, οἷος τείνετε, were subject to civil degradation. At Athens they were not permitted to enter the temples or public assemblies, and were also fined in the court Helias. In Sparta they were exposed to still deeper disgrace, which extended even to their whole family; it was so great that their mothers often stained them at their first meeting afterwards.

§ 152. The Greeks employed various means for conveying intelligence. They had a class of messengers or runners, called ἦλπολφόροι, who carried news and official commands; they went lightly armed.—A contrivance much celebrated was the La- cedezmonian σκεύαλα. This was a roll of white parchment or leather (ἄχλημ, ἱεβί), wrapped round a black stick, about a foot in length. The stick was always received in a stick of this sort, of the same size with another kept by the magistrates or govern ment. When any command or intelligence was to be conveyed, a strip of parchment was rolled on the staff, and on this was written what the person wished to communi
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cate; the ship was then sent to the general, who applied it to his own stick, and thus could read what, otherwise, would be wholly unintelligible.

§ 153. Before proceeding now to notice the naval affairs of the Greeks, we may allude to their method of passing rivers with their armies. It was usually by means of boats (σχέδια) or small vessels joined together so as to form a sort of bridge (γέφυρα), like that which the Persians under the command of Xerxes threw over the Hellespont. In order to hold these vessels fast, large baskets or boxes, filled with stone, were sunk in the stream, which thus answered the purpose of anchors. Anchors were also sometimes used. It was only in the greatest emergencies that they carried forward with them these boats, having taken them in pieces. Sometimes such bridges were made by means of large casks and leathern bottles.

Darius is said to have thrown a bridge across the Thracian Bosphorus (Hertod. iv. 88, 89). That of Xerxes over the Hellespont was built between Abydos on the one side and Sestos on the other (Hertod. vii. 50).

§ 154. The use of ships in the wars of the Greeks has been already mentioned (§ 47). Vessels of war (ἐπικύρωτα, κυτήρια) differed in their structure from the other kinds, especially from ships of burden (λιγαῖς, φορτύγιοι) which were of an oval form, with broader bottoms. They were usually such as had three benches of rowers, called τριπτέρεις (triæmes, cf. § 304), and hence this term is often used to signify merely vessels of war. Before the vessel was launched, it was purified and consecrated by the priests. Commonly, each vessel singly, sometimes a whole fleet, was committed to the protection of a particular god. The ensign or standard (παράσπυρος), by which one ship, as distinguished from another, was placed in the forepart. Each vessel had its own name, which was usually taken from its ensign or flag, and was also inscribed on the prow.

§ 155. We will introduce here some of the names applied by the Greeks to the different parts of a ship and the tackling. The Arabic numerals attached to some of the terms in the following description are intended to correspond to those in fig. A, of our Plate XXXIII., indicating the place of the parts named, according to Holwell's plan of a hexireme.

1. The principal parts of a ship were three, the prow or front, πρόστα, μετάστα; the middle, or body, μεσσαλάς, γάταρα; and the stern, περίστα, δρία.——The prow was more or less adorned, not only by the figures and images placed on it, but by the colors painted on it, from which were derived such epithets as μωτόσπυρον, κασαμβολοι, &c. The sides of it were termed περίστα and περακολ. The στόλος was a long plank at the head of the prow, at the extremity of which some of the principal ornamental, ἀκρόνα, ἀκροστήλια, were fixed. The πυξίς was a round piece of wood also attached to the prow, on which the name of the ship was inscribed; it was sometimes called ὁθώθαμυκ. The χριστος was the figure of a goose upon the prow; near the water, according to the opinion of some, but by others assigned to a higher part. The ἐμφυλοπώς was the lower portion of the prow, which projected forward, and in war galleys was fitted into the sides of the ships of the enemy. Behind this, and just below the στόλος, was the παράσπυρος or ensign, some image carved or painted.——To the middle belonged the following parts; the τροπος or στεφαν, keel at the bottom of the ship, narrow and sharp, to cut the waves, with the χελώματα, wedges or bilgeways, attached to it, for guarding the ship's bottom: φάλαξ, limber, containing the bilgewater, conveyed out by the pump, χώρια; the κοιλή, hold (called also κήμα, and γάταρα), surrounded by ribs or planks rising from the keel, κοιλίς or γκοκολί; the ψυκτέρι, or ψυκτήρα, rafter, or ropes, on the sides (πλάγιατα) of the ship from prow to stern; the κοιλία and ἐλαδεία seats for the rowers situated on the sides one above another; the πρόκατα or ὁθώθαμυκ openings through which the oars were put out; the σκαμά, a skin or the like, which lined the openings; sometimes there was one continued opening for the oars, called τόφηρον, a term applied also to the bulwark or upper part of it.——The stern had ornamental images, called ἀκρόνα, in common with those on the prow, but termed distinctively, ἀθυατοθη. To the stern was also attached the ἄπερραβήν, the τυτελα or safeguard of the ship. Its bow was termed ἐσωμένον, and the planks composing it, περυμένα. The middle of the stern was named, ἀσάκαινοι. The decks, τύρα, were covered parts at the prow and stern; the γέφυρα were the rowers' seats in the middle and open parts.

2. Some of the principal instruments (σκέδα) in navigating vessels may be mentioned here; they are included under two divisions, the ναυάρην (σκέδα γλώσσα) and the hangiing (σκέδα κρεμαστή). The πραΰλοι, rudder, fixed not directly in the stern, but on the side of the ship, and near the stern. In the later periods, two rudders were used, one being placed, it is supposed, near the prow (hence ἀθυατοθην); sometimes there were four, one on each side of prow and stern. The parts of the rudder were δακ, θύρα, σκέδα, ἀσάκαινοι, αποκράν, κόματα.——The ἐγκαθ, ἄγκαθι, anchor; first a stone bored in the middle, or
a basket filled with stones; afterwards made of iron with teeth, ἄντεκτον, fastening it to the earth; the largest of a ship's anchors was called ἱππας, and hence βλέμμαν άντεκτον ἵππας obtained its proverbial sense, to resort to the last refuge. The cables attached to the anchors, were πέτραμα, or κύματα; ropes for towing were termed μέγαμα, ἄλοι; those for binding a vessel to the shore, προνύμια. — The κέπας and άντεκτον, oars, having a broad part covered with metal (πλάτον), and hung upon pieces of wood called σκαλώμα, by leathern thongs, ρηθα. — The ἱππας16 mast, fixed in a hole (μεσόμην), in the middle of the ship; capable of being taken down and put in a case (ιστόδοκα); having several parts, as πτέρα, πάλξης, καρφίτος, ἑωρήκον, ορφανό, ἄλοκος. The κέπας, κέπατα25, were the crosspieces or yards, fixed to the mast; the ἄντεκτον were the extremities of the yards. The ἱππας17, sails (called also ὄβανα, ὀμμα), including particular ones distinctively named, as ἐπίτερπος, μεζιν-σail; ἑκάστος, main-sail (ἐκάστος also signifies a small vessel, like a pirate's); ἱππας, top-sail; ἑκάστος, sprit-sail. — The ἱππας, the lead for sounding. — The τύρνος, poles for pushing the vessels from rocks. — The ἄντεκτον, bracings, or stairs, to pass from ship to shore, or from vessel to vessel (called also ἀνάκλησα and ἀνάκλησα). — The term ἄλος was applied to the rigging generally. — The terms σκουρια, κάλος, and τοπια are commonly considered as synonymous, and as signifying the cordage; including ἐπίτερπον, πόδες19, ρηπάδες, μεσσαρία, ἱππας20, made at first of leathern thongs, afterwards of flax, hemp, and the like. But Böckh considers the σκουρια as designating the stronger and heavier ropes, to which the anchor was attached and by which the ship was fastened to the land; and the τοπια as designating the lighter ropes, including καλονάς ού κάλος, ὄμμες, κεριονάς, ὄμμα, the rope called ἀντεκτα, the ἀλοι, ἐπίτερπον, &c. — The term ὀπτομήπατα has generally been interpreted as signifying boards or planks covering the outside of a ship; but it is shown by the inscriptions found in the Piræus and published by Böckh, that the ὀπτομήπατα were ropes which ran in a horizontal direction around the vessel from the stern to the prow, and were intended to keep the fabric together; and it would seem that such ropes were taken on board when a vessel sailed, to be used if necessary; the expression in Acis xxvii. 17, ὀπτομηποντοτ το πλοῖον, probably refers to the act of putting these ropes about the vessel.


3 u. In vessels of war the front point, and sometimes the whole of the front part, was covered with iron. In early times these points or beaks, ἐφιδιασμοῖ, were long and high; afterwards they were made short and low, in order to pierce the vessels of the enemy below the water. From each side of the front were planks or pieces of wood, ἐπιτρατίς, jutting out, to protect the ship from the beaks of the enemy. The war-vessels usually had wooden decks or coverings (καρφηγύρα) on which the soldiers stood, and also coverings or guards of hides or the like, which were extended on both sides (παρεμφύλατα, παρατρακτήτα), to protect them from the waves and from the enemy's missiles. The usual sign of a war-vehicle was a helmet, sculptured at the top of the mast.

4. The beaks are seen in Plate XXIII. fig. A, 13; and also in fig. B, which is a prow taken from a bas-relief at Rome, and which shows the ensign behind them, and the acrotela above it. In fig. a, from an ancient coin, we have another prow, which has a trophy erected upon it. In fig. e, which is from the sculptures on the column of Antonine (cf. P. IV. § 165. 2), is a prow of another form. In fig. 4, we see a merchant-vehicle, managed by oars or sails; in fig. 5, a war-vehicle with oars alone, and in the early form of one bank only. The names of the various parts of a ship may be found, with explanations of every thing relating to this subject, in J. Scheffer, Diss de Varietate naviun. Uppsal, 1654; contained also in T. Crouven Tresauræ, &c. vol. xi. as cited § 13. — See also, by the same, Comment. de milit. naviual veterum. Upps. 1654. 4. — Lenczy, La marine des anciens Grecs, in the Mem. Acad. Inst. vol. xxxviii. p. 542.—Peters' Arch. Græco. It. ii. ch. 14.—Robinson's iib. iv. ch. 14.—A. Jot, Archéologie Navale. Par. 1810.— Also H. A. von La Roy, in the Acis, as cited § 156.—On the Artic navy especially, A. Böck, Ueberlken über das Seewesen des Attischen Staates. Berl. 1843.

§ 156. Originally the employments of the rowers and the combatants were not distinct, but the same persons performed the functions of both. In later times there was a division into three classes; (1) the rowers or oarsmen, ἐφιδιασμοί, καρφηγύρας, who were also distinguished by specific names, according to the rank of their bench, and their work and pay; (2) the sailors, ναύται, who attended to all the other proper duties of the ship; (3) the marines, ἐπιτρατίς, who were armed like infantry, only their armor was more heavy and durable.

The rowers in the upper tier of benches, or the portion of benches highest above the water (θρόνος) were called ἐφιδιασμοί; those in the middle, ἐφιδιασμοί (from ἔφεσις); those in the lower tier or portion, ἄλοκατα. The rowers were also distinguished, as those near the prow, πρόκλεσις; and those near the stern, ἐπιτρατίς. — Of the sailors, some (ἄρκενομεν) had the care of the sails; others (ἐφιδιασμοί) went aloft on the ropes to look out; others (μανονάφανα) were to supply the seamen with whatever was needed.

There have been various theories to explain the manner in which the banks of rowers in the ancient galleys were arranged. In the different classes of ships termed τρίερες, τετράερες, πεντάερες, &c. τριέρα, quadrirlre, quinquærra, &c.—The most common idea formerly was, that the benches were placed one above another. But there were galleys of seven, twelve, fifteen, and
sixteen banks of oars; Ptolemy Philopator built one of forty banks. If the benches were placed directly above each other, the oars in the upper benches must have been so long as to be wholly useless. — Another solution is, that the banks were ranged in one continuous line along the side of the galley; in a trireme, the first bank being in her bows, the second in her middle, and the third in her stern. But such an arrangement would require a huge length in the vessel of forty banks, or even twelve; besides which, it is stated that the oars of a galley were not all of the same length. — It has been proposed to solve the difficulty by the suggestion that the galley received its denomination from the number of men putting at the oar; the trireme would have three on a bank; the other quinquereme, five, &c. — Another suggestion is, that the banks rose one over another to the number of five or seven, the rowers in the higher banks being checkered in quinqueins with those in the lower; and that if a galley was said to be of any greater number, the rating was only by the number of men employed at an oar; e. g. in the galley of forty banks there would be six tiers with twelve men at each oar of the highest bank, ten at the next, and so on until the lowest, which would have four men, to make forty in all. The engravings of fig. B, in our Plate XXIII. are two views, exhibiting such an arrangement; the upper one is a front view, and the lower a sectional view. — Other schemes have been proposed which need not be mentioned. The latest is that of Mr. Hotwell, of Edinburgh, which is thought by many to have set the matter at rest. He supposes a vessel in the original form having one bank of ten oars arranged horizontally; let these be divided into two banks of five oars each, and ranged obliquely, and they will require but about half as much length; this construction, according to his conjecture, is the bireme; a trireme would have three of these oblique ascents or banks, each bank having five oars; and thus a vessel might be built with any number of banks by only increasing its length, while no oar would be raised higher above the water, necessarily, than in a bireme. In Plate XXIII. fig. A, we have a view of a hekireme, or galley of six banks of oars, on his scheme; the Ancient numbers, 21, 22, 23, designate the portion of the banks occupied respectively by the three classes of rowers above mentioned.


§ 157. Among the principal instruments employed for naval battle were the following; δόρατα ναῦμακά, very long spears; δετακανον, a piece of iron formed like a sickle and fixed to the top of a long pole in order to cut the sail-ropes of the hostile ship; χείρ σκειρα the grappling iron; αρπαγές, large iron hooks attached to the mast of a vessel in such a manner that being thrown into the enemy’s ships they seized and raised them up into the air. An instrument, called from its form the dolphin (δελφίν), was often used; it was made of iron or lead, and hung to the mast or sail-yard, and was thrown with great violence into an adverse ship, in order to pierce and sink it. — The means of defence against these instruments was to guard the ship by a strong covering of hides.

§ 158. Each fleet had officers of two sorts, such as had care of what pertained to the ships alone, and such as had care of the marines and all that pertained to warlike action. (1) The chief officer, or admiral, was called τιμαρχς, sometimes στόαρχς, or στραγγός; often there were several in equal command, often there was but a single one. The duration of his authority was decided by the people, who abridged it or prolonged it at pleasure. Next to him were the commanders of individual ships, τιμαρχας; the Laconians, however, had a sort of vice-admiral in their officer called ἵστοςεις. (2) Of those, whose authority was confined to the care of the ships and the duties of the rowers or sailors, the principal were the following; the δρακονοδερποττης, who had the care of the whole fleet; the ψαλιδοποττης, who had the care of a single ship, and who himself kept the helm; and the προαρχεις, or προαρχάττης, the next in command, having the care of every thing belonging to the foremost of the ship.

There were also, in the second class, the following: τριμοοσθις, the musician, whose notes cheered the rowers and regulated the strokes of their oars; καλουτής, who gave the word of command to them; κυροσθανωγ, who governed the rowers on one side; ναυ-φύλακες, employed in guarding the ship from rocks and other dangers; ναυάρχας, who superintended the food; λεγοτής, who attended to the fires; λαγοτής, who kept the ship’s accounts.

§ 159. In the beginning of a sea-fight they sought first to lighten the ship of all superfluous and unnecessary burdens; and to render sails, mast, and every thing which was exposed to the violence of wind, as fast and safe as possible. Then the most favorable position and order of battle was selected, according to time, place, and circumstances. Sacrifices were next offered to the gods, and the commanders passed round in light boats from ship to ship, to animate their men. The signal for the onset was now given; usually done by hanging a shield, or flag, from the mast of the vessel bearing the τιμαρχς; while this signal was hanging, the battle went on. The mode of attack was similar to that
of a siege; the ships being drawn up in the form of a circle or semicircle (r letter V).

§ 160. After a victory, they returned with the booty and captured vessels. All the cities which were in alliance with the victorious party, honored the successful general with crowns and garlands. With these it was also customary to adorn his vessel. Sometimes the wrecks of the enemy's ships were used for that purpose. These, as well as the better part of the spoils, were afterwards consecrated to the gods; the rest being divided among the men engaged in the battle. A monument was usually raised to the victors, and was sometimes adorned with the wrecks, especially the ornamental parts (ἀξόρανα, ἀξοράγρεα), of the captured ships.—The most common punishments in the naval service were whipping with cords, and submersion, the offender being dragged in the water by a rope even till drowned. Such as refused to serve at sea, ἀκαυμάχοι, were, at Athens, punished with disgrace (ἀτιμία) together with their posterity. Deserters, λειποναίτα, were scourged, or had their hands cut off.

IV. AFFAIRS OF PRIVATE LIFE.

§ 161. In glancing at the private life of the Greeks, we shall follow the same order as in speaking of the earlier period (§ 51—60), and begin with the subject of food. In later times, when riches more abounded, the food was less simple than before; the Lacedaemonians maintained longest their strictness and frugality, no professed cook being suffered among them. Among the other nations, and especially the inhabitants of Sicily, the art of cooking was much more cultivated and practiced. The Athenians, however, lived to a great extent moderately, owing, perhaps, to the comparative unfruitfulness of the Attic territory. Water was the common drink, with which they were accustomed to mingle wine. The wine sometimes received an addition of myrrh (ὁίνος μυρειαντής) or of barley meal (ὁίνος ἀργοκρισωμένος).

The term employed to designate a drinking cup, κρατήρ, is commonly derived from κρατάω, to mingle, indicating the prevalent custom of mixing water with wine. Potter states, that no certain proportion was observed in forming this mixture. A very common division of wines was into the πολυθήρα or strong wines, bearing a large addition of water, and ἀλυθήρα, weak wines. To drink unmixed wine, ἀλυθήρα, was described as synonymous with ὕδατι μαγευόν, to drink like a Scythian.—A common Homeric epithet for wine, is ἀθανάς; sometimes γερόων. ( Cf. Hom. II. i. 626, iv. 295.)—The sweet, unfermented juice of the grape (mustum) was termed γέλεκος. That which flowed from the clusters by merely their own pressure was called φρέσκωμα. Unfermented wine, inspissated by boiling, bore the name of ζύμα. — There were various sorts of wine, made from other substances besides the grape. Among the Greek wines from the grape, the earliest of which we have any distinct account, is the Μαρωνεαν, probably produced on the coast of Thrace, a black sweet wine (Hom. Od. ix. 249). The Πρωνιαν was another of early celebrity, supposed by some to have its name from a hill in the island of Icaria, where it was produced. In later times, the Λιβανιαν, Χίαν, and Θρασιαν wines were considered to possess uncommon excellence. The wines of Rhodes and Crete, Cnidus and Cyprus, were also much esteemed. The Ἐνδέαν wine, from Mende, is commended for a peculiar softness. The Greeks also used wines imported from different places in Asia and Egypt; an excellent kind was brought from Βυβλίος in Phoenicia; the Alexandrian, from the vicinity of Alexandria in Egypt, was highly valued.

Compare § 59 b. — See Henderson's History of Ancient and Modern Wines. Lond. 1834. 4.—This work is adorned with several beautiful illustrations taken from antiques, and relating to the use of wine.

§ 162. The Greeks had usually two meals a day, viz.: a breakfast, ἀργόκτισμα, ἀκρόστων, the time of which was not fixed, and a main meal, δείλινον, which was regularly towards evening. But they also partook of an evening meal, δειλίνων or ἐπιθέραμα, and an after-dish or supper, δόρας.

Robinson remarks that most authors speak of these three meals a day, and do not consider the δέλινων as a separate meal from the δόρας; while others think that the Greeks had but two meals a day, the δόρας and δέλινον. It seems certain, that the δόρας was finally used to denote the dinner (that is, the meal taken not far from the middle of the day), and δελινόν the supper, the latter being the principal meal.

44 There was little variety in the private life of the Athenians. All of them rose at daybreak, and spent a short time in the exercise of devotion. Soon after six in the
morning, the judges (dijasts) took their seats on the tribunal, and those employed in agriculture, manufactures, or commerce, engaged in their different occupations. At mid-day, the more wealthy citizens, who by that time had commonly finished their serious business, refreshed themselves with a short sleep, and afterwards spent a few hours in hunting, or in the exercise of the palestra, or in walking through the delightful groves on the banks of the Ilissus and Cephissus: or more frequently in discussing with each other in the forum (agora) the interests of the state, the conduct of the magistrates, and the news of the day. It was also during the afternoon, that the Athenians sometimes played σκάια and σττίτεα; two games, the first of which resembled hazard, and the other either backgammon or chess."—"During the day, the Athenians either took no food or only a slight repast in private. At sun-set they sat down to supper, and considering the business of the day as over, devoted the evening to society and amusement, and often continued to a late hour in the night."

§ 163. In early times, entertainments were given only in honor of the gods on festival days; afterwards they became very common. They were of two sorts: the εἰσαίμη, given by a single person, and the ἱππανος, provided at the expense of the party present. Entertainments of the latter kind were generally the most frugal, orderly, and conducive to friendly feeling; such as were invited free of expense, as poets, singers, &c., were called ἀπιμβολος; the contribution of each other guest was termed συμφόλλη, καταβαλλ,—The marriage feast, γάμος, is sometimes considered as a third sort.—There were also public entertainments for a whole city, tribe, or fraternity, called συνείδημα, πανδιαίμα, δεῖπνα δημοσία, φρατρικα, &c. furnished by contribution, by the liberality of rich persons, or by the state.

§ 164. Before partaking of an entertainment, the Greeks always washed and anointed. The hands were also again washed (νεσσαθαι) between the successive courses, and at the close of the feast (ἀποφιάσσονται). In the early times the guests sat at table (cf. § 52); in later times they reclined, but not always. The couches, prepared for the purpose, were more or less splendid, according to each one's taste and condition in life. Five usually, sometimes more, occupied a single couch. The guests took their places according to their proper rank, although often no exact order was observed. The Greeks attached a certain idea of sanctity to the table and the rites of the table.

Three couches, κλινα, were usually placed round the table, τράπεζα, one on each side, leaving the fourth side open to the servants; hence originated the word τρειλίνων, τρειλίνιον; they were covered with tapestry, στρώματα, and had pillows, προκαθάλασα, for the guests; they were often very costly, being highly ornamented with ivory and precious metals. Several persons usually reclining on the same couch, the first lay on the uppermost part, with his legs extended behind the back of the second, whose head was near the bosom of the first. See § 329. 2.—The tables were made of wood, highly polished (τερας, εἰδης); in the later periods, exceedingly costly, adorned with plates of silver and gold, and curiously carved images.

§ 165. At a regular and principal meal (as the διηνον), the first course, τραπεζα, δείπνον προσείμων, consisted generally of pungent herbs with olives, eggs, oysters, a mixture of honey and wine (οινόμελα), and the like. Then came the chief dish, more substantial and costly, κεφαλή δείπνου. Afterwards the desert, δείπησα τραπέζα, consisting of various sweetmeats, furnished with great splendor in times of luxury, and called εὐδείπνη, εὐτειτρίτεια, &c.

1. The most common food among the Greeks is said to have been the ρύκα, a kind of soft cake prepared in various ways, of the flour of barley or wheat. Among the vegetables that were eaten, were mallows (μαλάχοι), lettuce (σκίδας), beans (κεφαλος), and lentils (φακος). The sausage (φισεν) was a favorite article. Fish (σκορ) also became a favorite dish.

2. In all entertainments it was customary first to offer some of the provisions to the gods, especially to make an oblation from the liquor.—On cheerful occasions, the guests were clothed in white, and crowned with garlands.

3. At entertainments connected with the gods, the garlands worn were formed of the leaf or flower sacred to the particular god honored on the occasion. At other entertainments they were composed of various sorts, according to the season of the year, and the taste and circumstances of the guests. The rose, being an emblem of silence, was often placed above the table, to signify that what was there said or done should be kept private; hence the phrase έν θεόν, ζυλιστα συν.  

§ 166. The officers and attendants at an entertainment were as follows: the Συμποσίαρχος, chief manager, who was either the maker of the feast (δ ὕπατωρ),
or one appointed to that place, called also τραπεζομένως, ἀρχηγός; the Ban-
ktes, whose business was to see that the laws and rules of such entertain-
tures were preserved, and who was sometimes the same as the first mentioned; the Δικτριος, who divided and distributed the food, of which the best and largest
portions were given to the most honored guest; and the Οἰκονόμος, who dis-
tributed the drink, and were heralds (χρηματες), youths (χοιροι) often of noble
birth, or servants (δούλοι).

In the later ages, it became an object of luxury to have young and bea-
tiful slaves, to perform the last mentioned office; for such ones extravagant prices were paid; and a distinction was made between the ἱσσωρος, who served the water, and the ἀσσωρος, who poured the wine, and were younger. When waiting at table, they were richly
adorned in person and dress.

§ 167. The drinking vessels were generally large, often very rich and costly;
they were frequently crowned with garlands.

1. The κάρτηρ was the vessel in which the wine was mixed with the water and from
which the cups were filled. Among the various cups used were the κύθης or κόλας,
the φάλη, the ποτᾶ, the καρφίος, the κήθαρος, the έπατα, &c. The κέδυα are described
as a sort of ladies used for conveying the wine from the crater to the cup.

2. It was customary for the master of the feast to drink to his guests, in the order
of their rank, drinking himself a part of the cup and sending the remainder to the person
named, which was termed πατικεῖν; while the act of the person, who received the cup
and drank the rest of its contents, was termed ἀντεραποτείνειν. It was also customary to
drink to the honor of the gods, and to the memory of absent friends, calling them by
name. Three craters were usually drunk to the gods, each one to a particular god; as Καρτηρ χρωματι;
Κάρτηρ Δος Σωφισκος.—Sometimes the guests contended who should drink the most; and prizes were awarded to the conquerors. Some melancholy
excesses are recorded; and, for instance, the case of Alexander, who in this way lost his
life.—Singing (μονήν), instrumental music, and dancing (ωλοστάτης), were accompani-
ments of almost every feast. The songs were in early times chiefly hymns to gods or heroes;
subsequently songs and dances of a wanton character were introduced. The
most remarkable of the various songs used were those termed σολία.

Athanasius. L. x c. 9, 10. Cf. Ælian, Var. Hist. L. ii. c. 41.—Respecting the σολία, see P. V. § 27.

3. After the music and dancing, the guests often were invited to participate in various
sports. In earlier times, the athletic games were practiced; but in the later ages, less
violent exercises were more frequently chosen, among which playing at the κόρτας seems to have been a favorite amusement. There were various forms of this game, in
all of which the chief object was to throw wine from a goblet into another vessel in the
most skilful manner.


—For details respecting the κότας in particular, Robinson, Arch. Graec. bk. v. ch. 21. p. 524.—Groddeck, über den kottabos
On the whole subject of Greek games and entertainments, see Robinson, Arch. Graec. bk. v. ch. 17—21.—J. Conybeare, De Con-

4. Frequently there were entertainments called συμπόσια (drinking-parties), at which
conversation and discourses were expected to form the principal amusement; although
the various games common at entertainments were not excluded. The propounding
of riddles (αἰνιγματα or γρίφοι) was much practiced.

See P. IV. § 69.—Eichenbach, as there cited.—Becker's Charicles.

§ 168. The hospitality practiced by the early Greeks (cf. § 57) remained
customary also in later times. The Cretans especially had the reputation of
being hospitable; the Athenians were termed φιλοξενοι; but the Spartans were
less courteous to strangers. Hospitality was viewed as a religious duty, and
several gods were supposed to take strangers under special protection, and to
avenge all injuries done to them.

1 ν. It was customary, at the hospitable meal, first to present salt (ΣετΣ Τλ) before
the stranger, as a token perhaps of permanent friendship. The alliance contracted by
mutual hospitality (φιλοξενία, τοι φιλοξενία) was as sacred as that of consanguinity.
The parties often exchanged tokens of it (φιλοξενία) in friendly gifts (ξινα, δόρα, φιλοξενία), which
were carefully preserved and handed down to posterity. Officers were publicly
appointed, called πρεσβειοι, whose duty it was to receive all foreigners, coming on any public
errand, to provide entertainment and lodging for them, and conduct them to the public
spectacles and festivals.
2. Inns, however, appear to have existed in Greece in the later ages. Cf. Cic. De Divin. ii. 65.—The term πανόμανα (cauponae) designated an inn.

§ 169. The dress of the Greeks did not undergo any very important changes; at least the names used in the first period were still applied to the principal garments in later times. Their clothing was more commonly made of uncolored white wool, sometimes of linen and cotton. Of the colors, which were given to dress, purple was the most esteemed.

1 u. Coverings for the feet (ποδόμενα, πιδάκα) were used very early, but not universally: they were of various forms. Hats (πιλά, πιλά, πιλίκα) were first introduced at a later period, designed chiefly as a protection against the weather.

2. The shoes were tied under the soles of the feet by thongs, ἵματες; hence the terms ἵματες and σπονδῆς, for putting on and taking off the shoes. The following were some of the varieties; ἄρβης, large and easy shoes, which came up to the ankle; (the term ἄρβης is also applied to an appendage of the Greek chariots, a sort of shoe into which the driver thrust his foot to assist him in driving); βλαδρα, shoes worn chiefly in the house; ὀδώρα, shoes common to men and women; ἰβηται, shoes used by comedians; κόρυφα, shoes used by tragedians, buskins, κυμαρίναι, coarse shoes worn by peasants; κρυπτᾶς, a kind of slipper; supposed by some to be used by soldiers particularly; λακκόνια, δικλακλίαι, Spartan shoes of a red color; χαλλακία, shoes of a white color, generally worn by courtesans; περικάλαμα, shoes worn by women of rank; ἀδινδαφα, a peculiar headdress, consisting originally of a piece of wood bound to the sole of the foot.

In our Plate XXIV. are illustrations of various forms of ancient coverings for the feet and legs. Several, marked by the letter a, are from Mexican monuments; those marked b and c, are said to be Phrygian; d, s, and t, are from Egyptian remains; e, g, i, k, l, m, p, and q, are Greek and Roman sandals; k and i having very rich ornaments for the instep attached to them; q having sharp iron nails underneath (used by warriors, it is supposed, so that an army marching with them must make a confused noise; cf. Rosenmüller, Schol. in Vet. Test. Isai. i. 9); f, n, a are Dacian; h, j, v, are Persian; τ is the Turkish slipper made of morocco.

3. The military covering for the head was the helmet (cf. § 44). The πτέλος seems to have been a sort of skull-cap of felt, being of a conical form; varying, however, in elevation; but always without a brim. A broad brim reaching higher, termed παταγόνα, was used by young men; it is shown in Plate XXIV. 3. a. 'The helmets among the Greeks were either of chamois, sword, and petasus or flat hat; this hat is sometimes thrown back on the shoulders and retained by thongs fastened under the chin; travellers carried their money in their girdles.' The κανεῖα was similar to the πτέλος, with a brim turned upwards. Women always wore upon their heads coverings or ornaments; some of them were the following; δρφὼγ, a fillet, with which the hair was tied, forming on the forehead a frontal, which was often made of gold, and ornamented sometimes with precious stones; κλιντρα, a veil; κρήμναυν, a covering which came down from the head to the shoulders; κεκρόμας, a net inclosing the hair; μίτα, a sort of cap or turban. The term μίτα is also applied to a kind of girdle worn by military men under the ζώρα. A form of the fillet used by women given to luxury was termed ετεραφήν ἄπιθηκ. The δρφὼγ was a sort of necklace, an ornament much worn, and often very costly (cf. § 338). The women frequently had also ear-rings, ἐρμάτα, ἔρικη, ἐφειτά, ἐλαλία.—Among the Athenians, some of the men wore in their hair golden ornaments called τέττιγες.

The term κόρη designated the hair of the head generally; the word Ἐδης, the general term for hair, is used in the same sense; but there were distinctive terms designating peculiar properties of the hair, or peculiar modes of arranging it; as ἕθρον, a head of hair carefully dressed; χαλώ, long flowing hair, like the mane of a horse; πωκᾶς, the hair when combed and dressed; φαῖν, the hair in disorder, as when a person is in fear; κόρη, the hair on the top of the head; κόρυ κοβός, the hair of women when drawn up all round the head and fastened in a bow on the top; κοβός, the hair of men in the same fashion; the Athenians used the τέττιγα in fastening the band of their petasus; a ἐπίτηγα, curly hair like wool; λέσας, hair combed up from the temples so as to appear like horns; κίτερων, hair in ringlets, called also ἐλάκμας.

4 u. Next to the body, both men and women wore a tunic, an under-garment of wool, χιτῶν, which extended to the knee, and when worn alone, was trussed up by a rich girdle (ὑμήν); in some cases it was fastened from the shoulders by costly buckles or clasps (σφειδάς, πόμα). Over this garment the men wore a mantle or robe, which was long (ἄμαισος, ἀμάντοι) as worn by the more respectable; while the lower classes used a shorter kind (χαλών). There was also another sort of short mantle, χαλών, worn chiefly by soldiers. The women generally wore over the tunic a robe (ὑμάντος), rather short, and over this a broad veil or outer robe, πανόμανα, with which they could cover also the head.

5. The χιτῶν is represented as being of two kinds, the Doric and the Ionic. The Doric corresponded to the description above given, being of woolen stuff, short, and without sleeves. The Ionic is described as long, sometimes reaching the feet (ποδόμενα), made of linen, with wide sleeves (κομβάς).—The ἱματον of χαῖρας was always a rectangular piece of cloth, exactly or nearly square, made of wool most commonly, but also of cotton, and of flax; usually all of one color (ἐξέκτης), sometimes variegated (πολύκιλος) and embroidered; sometimes ornamented with a
fringe. It was often used to spread over beds and couches; to cover the body in sleep; to form a sort of carpet; to serve for an awning or curtain.

Of coverings for the body, called in general ἕθος, ἑθήμα and λίμα, there were many varieties and forms, besides those named above; as, βαμύ, διθάμω, a shepherd's garment, of skins; ἐγγόμα, a cloak used by shepherds and servants; ἐφόμι, a short garment for females, which was also worn by the young; αρόθή, a cloak, having only one sleeve (cf. § 99); ἐσφρης, a kind of great coat, made of skins of goats; κερώπος, a girdle appropriate for women; πτεροπόν, a thin garment for summer; κατωσκή, a slave's robe, bordered at the bottom with sheepskin; λόθος, a garment common to both sexes, suitable for warm weather; στόλος, a long robe reaching to the heels; στρώμα, a kind of kerchief worn by women over the bosom (στρώμαες, thick pieces of coarse stuff, worn by philosophers and poor persons; πυτίσκη, a sort of band used by females and passing over the breasts; used also to signify an ornament for the breast; φυλίκης, a cloak without sleeves for cold or rainy weather; χλαίν, a fine thin robe. The ἔλλιον was an ornament worn, by women chiefly, upon the arms and hands; a vail, or armetil (χλίδος, διήθες). The περικόπτως was probably an armetil, an ornamental ring worn to decorate the body; frequently represented in the paintings of Greek figures found at Pompeii; yet the word is sometimes translated dressers, feminalia. The ανάγκοις were a sort of pantaloons (braccae) worn by the Gauls, Sarmatians, and others, both in Europe and in Asia, but not by the Greeks. Robinson's Arch. Gr. p. 541-546.

Our Plate XXV. contains several engravings illustrating ancient and Oriental female costume. In fig. a, which is Egyptian, we see a form of the vail; similar to it is the vail in fig. g, which is taken from the French work L'Egypte, &c., and represents an Egyptian spinning; another form appears in fig. d, an Arabian hood; in y, which is Syrian, is another kind, a sort of muffler; in w, which is Egyptian, is one which floats in the wind like a modern vail, but was attached to a ribbon at the back, which was passed round the forehead and joined by a clasp above the eyes. In fig. m, is a Grecian lady with a peculiar head-dress, somewhat resembling the spiral curl of the naurex shell from which the Tyrian purple was said to be obtained. Other head-ornaments appear in fig. h, a Grecian female, with the double flute, dressed for a festal occasion, and in fig. i, another Grecian in a formal robe. The latter is seen in Plate XXIV. in fig. 7, of the same plate is a form of the turban, like the crescent-shaped tiera or diadem sometimes seen on representations of Juno. In these figures we also see the tunic fastened to the shoulders by clasps; in fig. 4, it is without sleeves, as in fig. h, Plate XXV. This figure, h, shows also the robe called peplos, which is seen also in fig. k, said to represent a Grecian lady in full costume of the olden time. The figure, k, was originally published in 1829, and represents a Cairo dancer, and in fig. e, which shows an oriental silk robe thrown over the head and arms. In fig. e and f, we have two female Bacchantes; their costume, like that of the musician, fig. h, appears to be highly ornamented; one holds the thyrsus and a wine cup, probably the chalice (cf. § 167. 1); the other appears to be playing with a sort of castanets. In fig. m. is a representation of an Egyptian princess from the palace at Karnac; it exhibits a slight under dress and a close robe in slanting folds open in front, the whole scarcely concealing the form; it may illustrate the Coman vestiments, or worn wind, of the ancients. A nearly transparent robe is also seen in fig. o, which is an Egyptian priestess holding in her right hand a sistra, and in her left some ornithological image probably pertaining to the worship of Isis.

The following is an incidental remark of Chastagnari on respecting the materials of ancient clothing. "My host laughed at the faces that I made at the wine and honey of Attica; but, as some compensation for the disappointment, he desired me to take notice of the dress of the female who waited on us. It was very drapery of the ancient Greeks, especially in the horizontal and undulating folds that were formed below the bosom, and joined the perpendicular folds which marked the skirt of the tunic. The coarse stuff of which this woman's dress was composed, heightened the resemblance; for, to judge from sculpture, the stuffs of the ancients were much thicker than ours. It would be impossible to form the large sweeps observable in antique drapery with the muslin and silk stuffs by which we are furnished; and the same was the case with other stuffs which the ancitrii denominated woven waur, were never imitated by the chisel." Travels in Greece, &c. p. 137. (N. Y. ed. 1814).

Respecting the material of the vestments of C-os, see § 335.—On the question concerning the use of silk among the Greeks, cf. Anthon's Lemipraria, under the word Seres.—On the use of cotton, E. Baines, History of Cotton Manufacture. Lond. 1836. 8. (chap. i.)


§ 170. The custom of frequent bathing and anointing continued to the latest period, and both were practiced for pleasure as well as for cleanliness and vigor of body. Public baths became at length very common, even in the cities which had not previously admitted them. They were furnished with several distinct rooms for undressing, for bathing, for anointing, &c., which were named from their appropriate uses.

1. The public baths were furnished with various accommodations for convenience and pleasure. Among the separate rooms were the following: the ἀναπάλαιον, in which 27
those who bathed put off their clothes; the ἐνδυκαντος, the "sweating room," or room for taking vapor baths; the ἀναξυρίου, for the hot bath; the λουτρό, for the cold bath; the ἀλεπτήριος, the anointing room.

This account of the rooms is according to Robinson, Arch. Græc. p. 506.—For a more full account of ancient baths, see P. IV. § 241 b.

2 u. The various ointments used had different names according to the modes and materials of their preparation. To such an extent did extravagance go in this respect, that it was sometimes necessary to check it by laws. At Sparta the selling of perfumed ointments was wholly prohibited, and in Athens men were not allowed to engage in it.

3. "Every part of the body had its appropriate unguent. To the feet and legs the Greeks applied ἀναξυρίον or θερμαντόν; the oil extracted from the palm was thought best adapted to the cheeks and breasts; the arms were refreshed with balsam-mint; sweet marjoram had the honor of supplying an oil for the eyebrows and hair, as wild thyme had for the knee and neck.—A nice distinction divided perfumes into two kinds: the first were a thicker sort, and applied more as salves or wax (χείρωμα); the others were liquid, and poured over the limbs (ἀλεπτήρια). To indulge in the liquid ointment was thought to evince a feminine and voluptuous taste; but the sober and virtuous, it was allowed, might use the thicker sort without any impeachment of their good qualities." Lond. Quart. Rev. xxiii. 263.—Persons called ἀλεπτησια were employed to anoint the body after, the washing and the rubbing or scraping with the instrument termed σηλεγγεις or ἀθέρησα.

4 u. Some of the services connected with washing and anointing were performed by women; in particular they washed and anointed the feet. It was the custom to kiss the feet of such as were highly esteemed.


§ 171. The general construction of Greek houses has already been stated (§ 56). Perfect as was the art of architecture, particularly at Athens, it was applied to public buildings rather than private dwellings, which were mostly of an ordinary character. This was true also at Thebes, otherwise greatly celebrated for her superb architecture. Much more care was bestowed in ornamenting the interior apartments, especially the hall for eating, with rich furniture and utensils, and with elegant works of art (cf. P. IV. § 178). Besides, the custom of encompassing and bordering most of the public places or openings with colonnades, hindered a free view of the private houses, and rendered their beauty or splendor superfluous. The artists also found it to their honor and profit to construct the public edifices in a style of superior magnificence.

1. The common term for the whole house was οἶκος; the eating hall was called τρικλίναι and ἀτεκτήρια; the sleeping room, κατών.—Potter gives the following account of Grecian houses. "The men and women had distinct apartments. The part in which the men lodged was towards the gate, and called ἀνάωρα or ἀντωρίας; that assigned to the women, was termed γυναῖκος, γυνακείων, and was the most remote part of the house, and behind the αὐλή, before which were other apartments denominated πρόδομος and προσώπου. The women's chambers were called θέματα Στάλαμα, as being placed at the top of the house (cf. § 56), for the lodgings of the women were usually in the highest rooms (δωρία, θάρσος). Penelope lodged in such a place, to which she ascended by a κλίμα (Odys. i. 330).”—The terms ἀνάωρας, ἀντωρίας, ἀνωτέρως, and ἄνωθεν, are all used to designate a staircase, a flight of steps, or stairs.—Portions of the upper story sometimes projected beyond the walls of the lower part, forming balconies or verandas (προκάλυπτος, γυναικείον). The roofs were usually flat; sometimes pointed, with a ridge and gable. The windows or openings for light and air (συρτεία) were commonly in the roofs of the peristyles. The chimney (καπνοδόχος) is supposed to have been merely an opening in the roof.—Although in general the private dwellings were of an ordinary character, yet in the time of Democritus there were some, which were very lofty and splendid. The houses of Sparta are said to have been more lofty and built with greater solidity than those at Athens.

In our Plate XXIV. fig. 1, is a plan of a Grecian house as given by Stuart (Dictionary of Architecture). His account is as follows: "The Greek house had no atrium, but instead of it the peristyle was approached by a passage called χαλκορευμα. On the side of the peristyle opposite the entrance was a kind of vestibule called pastas; the apartments on the right and left of which were termed severally θαλάμες and αμφιθαλάμες, and beyond them were the αἰκατέρια or halls. In the first peristyle were the triclinia in daily use, and the apartments of the domestics; this division of the house was called γυναικοσύνης. In the south portion of the peristyle, which was styled άνθρωπος, were the pinacotheca and Cyscicus œus; in the eastern, the bibliotheca; in the western, the exedra; and in the northern, the great œus, or banquetting-room. The hospitalia consisted of triclinia and sleeping-rooms for strangers, and were on the right and left of the great œus. There were courts or passages to these apartments called μεσαίλα. In the plan [given in Plate XXIV.] a is the χαλκορευμα; b, peristyle of the γυναικοσύνης; c, the pastas; d, the great œus, e, stables; f, f, courts; g, g, g, porter's cell; k, k, common triclinia; l, the triclinia; j, the antrum; cæli, the mezzanine; m, m, the hospitalia; n, the vestibule; o, the great peristyle; p, the bibliotheca; q, q, the pinacotheca; r, the Cyscicus œus; s, the exedra.

2 A door (συνοόριο, πόρος) was fastened by means of lock and key (κλεις); the key-
scribed by Homer seems to have been merely a bolt which was moved by a thong (άφας) attached to it (Od. i. 442). In later times keys similar to the modern were in use.

Various articles of furniture are named. Although the house usually had a fixed fireplace (όστρακον), portable stoves (ασπέρας) or chafing-dishes (αδιαφόρα) were frequently used. In the sleeping room was the bed, κώδυρι or λέκχα; this was often in the form of the sofa, about six feet long and three broad; called also κρεβάτι. The chair (Σαρχά), euer (πράθος) and basin for washing (κοντήμα), mirror (κατάπτωμα) and its case or stand (λαφές), clotheschest (κιάττη), &c. are mentioned.

In Plate XXXII. fig. b, is a sort of key formed by a bolt and string; it was found at Pompei; in Plate XXIV. fig. 2, we have a Grecian metallic key, selected from a number given in Montefaucon.—Fig. 5, of this Plate, shows a Grecian sofa-bed, with a man in one corner and his wife reclining behind him. Fig. 10, of the same Plate, is another form of the Greek sofa; it is covered with a cushion, from which an ornamental appendage hangs over one end of the frame. Fig. d, of Plate XXXII. is a curious form, taken from an Egyptian monument.—Chairs (Egyptian) are seen in fig. 5, and fig. 9, of Plate XXIV.; others (Grecian) in fig. 7, and fig. 4.—The latter, fig. 4, shows also a mirror, held by the female before her face.

Respecting the Greek house, &c. see Becker's Chariclia.—Herz's Geschichte der Baukunst, cited P. IV. § 243. 4.

§ 172. The arts of industry, especially navigation and commerce, were highly prosperous in the flourishing period of Grecian history.

The business of navigation was originally in the hands of the Phoenicians; but afterwards was shared by the occupants of Asia Minor and several of the Greek islands. The lucrative commerce of Egypt was then chiefly monopolized by the Greeks. Athens was forced to engage in this pursuit by the unproductive nature of her soil; and although Lycurgus prohibited commerce at Sparta, yet afterwards even there it gradually and constantly increased. By the union with Egypt at a later period, Grecian commerce rose to still higher success. Besides the states just named, Corinth and the islands Εgina and Rhodes were the principal places of commerce; and their industry and enterprise contributed very much to the wealth and power of the Grecian states.

2. Attica was favorably situated for commerce, being washed on three sides by the sea. Her merchants are said, besides receiving the corn, wines, and metals, which came from various places in the Mediterranean, to have imported also timber, salted fish, and slaves from Thrace and Macedonia; woolen and other stuffs from Asia Minor and Syria; and honey, wax, tar, and hides from the cities on the Black sea. They likewise exported, not only different commodities brought from foreign countries for sale, but the products of Attica, which were chiefly olives and oil, and various articles of manufacture, particularly arms and domestic utensils.

Dartbrodt's Anarchoria, ch. lvi.—D. H. Heysewich's geograph. und hist, Nachrichten die Colonien der Griechen betreffend. Altera, 1828. 8.—Bedeilis's History of the Arts and Sciences of the Ancients.—Beulé's, Geschichte der Schifffahrt und des Handels der Alten.—For an account of the routes by which the productions of the east were conveyed through Babylon to the countries of the Mediterranean, see Heren on the Commerce of Ancient Babylon, as translated by F. H. Hubbard, in the Bibl. Rerum, vol. vii. p. 364 a.

3. It is evident from the poems of Hesiod (cf. P. V. § 51), that agriculture was at an early period a subject of practical interest among the Greeks. Yet the art does not appear to have been carried to very great perfection in any of the states. (Cf. § 58.)

—The plow (ἀρευμον) of the Greeks is said to have been of two kinds (δύο κινές); the one kind, composite (ἀρευμόν); the other, simple (ἀρευμόν). (Cf. Hes. Works and Days, v. 432, 436.) The principal parts of the composite were the following; the κεραυνός or γέιον, beam; the former term is also put for the γέιον, or the string or thong connecting the yoke with the beam; the φυσίς or κήλος, plowshare, whose extreme point was called ἀρευρον; it was attached to a piece of wood called ἐνημα, and connected with a piece termed γέιον; the ἐκλήν, handle.

A specimen of the simple may be seen in our Plate XXXII. fig. 6, which represents a Syrian plow, with a small metallic blade or share, furnishing an illustration of the metaphor of the prophet (Micah iv. 3): other forms are seen in fig. iii.; one of the engravings shows a single bullock drawing the plow, which is held in one hand of the laborer, while with the other he guides the animal by a rein.


4. The soil of Attica was more favorable to the production of the grape (οἶνος), olive (μελός), and fig (εὐκῆς), than of grain (ἄρτος); and it was necessary to import the latter; it has been estimated that one-third of the quantity annually consumed was imported. The exportation of corn was prohibited. The sale of it was under the supervision of officers called εἰρηνούλαι. If corndales (εἰρηνούλαι) combined to raise the price, they were liable to capital punishment. In order to avoid a scarcity of corn (εἰρηνούλαι), public annuities (εἰρηνούλαι) were kept, under the direction of puroveters (τρέφαιρον) and receivers (αναλογαι).

On this subject see Eichh's Public Economy of Athens—Burges, Hist. de l'Agric. des Grecs, Par. 1830, vol. 8.

§ 173. Here it may be proper to give a brief account of the moneys, weights, and measures of the Greeks. In early times, traffic was effected only by exchange of goods, or barter, the inconvenience of which must soon be felt.
metals were next employed, in order to render an equivalent for what was purchased, and were weighed for the purpose. Afterwards their weight and value were indicated by signs, marked or impressed upon them. At length, regular coins were stamped, but the exact time of their first appearance cannot be decided (cf. P. IV. § 94, 95). It is known, however, that in the time of Solon, B. C. about 600, they were in common use in Greece. The metals used in making money-coins were gold, silver, brass, copper, and iron. The oldest coins were impressed only on one side. The impressions were various, both as to the objects represented and as to the art and skill therein exhibited. The Attic coins were stamped with an image of Minerva, and of the owl, her sacred bird.

1 u. The general terms used to designate metals as a circulating medium were these: νόμισμα, any legitimate coin; χρήμα, money in the loose sense; and κόσμος, small coin or change. Besides these there were numberless specific names, derived from the weight of the coins, the place where they were struck, or the image upon their face. There were also terms, which expressed large sums or amounts, but were not names of actual coins; as e.g. the µωά or µωκα, and the σδλανον. The former (µωκα) designated at Athens the sum of 100 drachms; at Αἰγίνα, the sum of 160; the term was however also used to signify merely the golden σταριφ. The latter (σδλανον) was usually the sum of 6000 drachms, but had different values in different places; a talent of gold in Attica was equivalent to ten talents of silver.

2 u. Of the actual and circulating coins the λεπτόν was the smallest. Seven of this name were equal to the καλωσίς, and eight of the latter to the δέκαδος. This last varied, however, in value, according to the place where it was coined. Six δέκαδον were equivalent to the ἕπαρχη, which had its name from the weight, but was of different values in different places. The names of the coins κινσοδόν, κινσόδον or διόδον, τρισδόν, &c., and ἵππο-ραχίων, ἔραχων, &c., are easily understood. Four ἕπαρχαι were equal to the σταριφ in silver, a coin, which was also called τετράχαιρον, and seems to have been the one most generally in use among the Greeks. The σταριφ in gold was equal in value to 20 ἕπαρχαι, in weight to 2, and was sometimes called ἔραχων, but was most generally termed χρυσός. It received likewise other names from the places where, or the kings under whom, it was struck; as e.g. Stater Daricus, Stater Crasi, &c.

3. Among the coins, named from the image upon them, were the βαζί, bearing the figure of an ox; the κύνος, having a representation of Pallas, the maiden; γλαυκώ, with an owl for its device, another name for the tetradrachm.

In Plate XL are several specimens of Greek coins, taken from Montfaucon's Antiquity Expounded, and from Calvet's Dictionary. Fig. 1 is a coin of Thebes; fig. 2, of Argos; 3, of Αἰγίνα; 4, and also a, d, and e, are Macedonian coins; 5, and also g, e, f, and r, are Athenian; 6 is a coin of Thessie; 7 is an Εὐθεία. Fig. 5 is an Attic tetradrachm, with Minerva's head on the obverse, and on the reverse an owl standing on a prostrate vase, the ὑπερφων (ἀραφθον) or ἑίτον (dioeta), with the inscription ΑΘΕΣ, the whole encompassed with an olive crown. Fig. r is the reverse of an didrachm, showing an augur's wand and a sacrificial vase. Fig. j is the drachm, bearing a sort of tripod, and on the reverse there's a vase, which has the head of a Vatican, and on the reverse are two lighted torches; on b, Apollo appears in company with the owl.—Cf. P. IV. § 93. For a tabular view of the chief coins and their relative value, see our Plate XXX a.

§ 174 u. Various changes successively took place in the denomination of Greek coins. There were changes also in the worth of these coins, both as to their actual contents and their relative value. Sometimes it was necessary to coin tin and iron for money. The Spartans were required by the laws of Lycurgus to use tin and iron, and did not depart from the custom until a late period. The common ratio between gold and silver was as one to ten, but it was sometimes above; as one to twelve and a half. There are many difficulties in the way of comparing Grecian money with modern, and thus obtaining a settled idea of the value of the former. The ἕπαρχη equalled about 9d sterling.

1. The mint at Athens, or place where money was coined, was called ἀγοραποτεταράχα. Here were kept the standard weights for the various coins. Many specimens of the silver σταριφ or τετράχαιρον, as preserved in collections, have been lately examined, five hundred of them, and arranged them according to the centuries in which they were struck. This is the mean weight of the old ἕπαρχη, coined B. C. two centuries and more, and the value, as derived, is stated at 17 cents 5.93 mills of our currency. The later ἕπαρχη is stated at 16 cents 5.29 mills.

GREECAN ANTQIUITIES.

The use of weights was of early origin among the Greeks, as elsewhere. Grecian weights had the same names with their coins of money, a circumstance which seems clearly to point back to the custom of weighing uncoined gold and silver for purposes of exchange. The proportions of the weights were different in different applications of them; as, e. g. those of common merchandise did not in all respects correspond with those of the apothecary.

§ 176. In speaking of the Greek measures, we may notice them as divided into measures of length, of surface, and of capacity.

1 u. The names of the measures of length were taken, as was the case in most of the ancient nations, from members of the human body; e. g. διστάδος, a finger's breadth; στάδιον, a span, hand's width, the distance from the extremity of the thumb to that of the little finger; πόδι, a foot. The Herculean or Olympic foot was longer. The πύος, a cubit, was the distance from the elbow to the extremity of the middle finger. Ὀρνώνα, a fathom, was the distance across the breast, between the extremities of the hands, the arms being extended (φεύγω) in a horizontal line.

2. Of measures including length and breadth, or measures of surface, the principal were the πόλ, the ἄφορον, and the κλήμον. The πόλις was a square with each side one foot; the ἄφορον, a square with each side 50 πόλες; and the κλήμον, a square with a side of 108 πόλες; so that 2,500 πόλες made an ἄφορον and 4 ἄφορα a κλήμον. — The term στεριστός seems to have been used to designate a measuring line.

3 u. Measures of capacity had mostly the same names, whether applied to liquids or to things dry. The largest liquid measure was μετρήσης, equal to about 8 gallons, and called also sometimes κέβις, κεραίμον, and ἀμφοτέρες. The smallest measure was the κυκλίδιον, containing less than a hundredth part of a pint, and so called from κύκλος or κυκλίς, a small-shell. The ἄφορον contained about a pint, and was equal to twice the measure termed κοτῆς. Between the κοτῆς (half pint) and the κυκλίδιον, six intervening measures are named. The measure next larger than the ἄφορον (pint) was the πόλις, containing upwards of two quarts.

4. The κοτῆς is said to have been applied by ancient physicians to the same use as modern graduated glasses of apothecaries, being made of horn, and divided on the outside by lines, so that certain parts of the measure corresponded to certain denominations of weight. The largest measure applied to things dry was the μεθυμον, which contained somewhat more than a bushel and a fourth, and received different names in different regions. The χοίρις was a little less than a quart; forty-eight of which were contained in the μεθυμον. The χοίρις equivalent to the κοτῆς contained four χοίρικες. Most of the other measures were of the same names as the liquid measures.

See G. Hooper, Inquiry into the state of Ancient Measures, Attic, Roman, and Jewish. Lond. 1721. 8.—Ebd., Warn, &c cited 174. 2.—Cf. the tabular view, given in Plate XXV a.

§ 178. The social pleasures and amusements of the Greeks were very nu-
PLATE XXVb.

GRECIAN
MONETIES, MEASURES, AND WEIGHTS.

The estimated value in our denominations
is given according to the Tables of A. B.
Conger, which are based on the Treatise of
Wurm, & the Tables of Bouillet.

Moneys.

1. Below the Drachm.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Dolls. cts. m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drachma</td>
<td>000 0.5</td>
</tr>
<tr>
<td>Stater</td>
<td>7</td>
</tr>
<tr>
<td>Quarter</td>
<td>4</td>
</tr>
<tr>
<td>Third</td>
<td>2</td>
</tr>
<tr>
<td>Half drachma</td>
<td>2</td>
</tr>
<tr>
<td>1/6 drachma</td>
<td>1</td>
</tr>
<tr>
<td>1/12 drachma</td>
<td>1/4</td>
</tr>
<tr>
<td>1/24 drachma</td>
<td>1/8</td>
</tr>
</tbody>
</table>

2. Above the Drachm.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Dolls. cts. m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decadrachma</td>
<td>0 17.5</td>
</tr>
<tr>
<td>1/2 decadrachma</td>
<td>35.1</td>
</tr>
<tr>
<td>1/4 decadrachma</td>
<td>70.2</td>
</tr>
<tr>
<td>1/8 decadrachma</td>
<td>87.8</td>
</tr>
<tr>
<td>1/16 decadrachma</td>
<td>131.2</td>
</tr>
</tbody>
</table>

Measures of Length.

1. Small Measures.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Ft. In.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dracon</td>
<td>0 0.75</td>
</tr>
<tr>
<td>2 drachma</td>
<td>1.51</td>
</tr>
<tr>
<td>4 drachma</td>
<td>3.03</td>
</tr>
<tr>
<td>8 drachma</td>
<td>6.06</td>
</tr>
<tr>
<td>10 drachma</td>
<td>7.58</td>
</tr>
<tr>
<td>11 drachma</td>
<td>8.34</td>
</tr>
<tr>
<td>12 drachma</td>
<td>9.10</td>
</tr>
<tr>
<td>14 drachma</td>
<td>10.13</td>
</tr>
<tr>
<td>18 drachma</td>
<td>16.15</td>
</tr>
<tr>
<td>20 drachma</td>
<td>18.17</td>
</tr>
<tr>
<td>24 drachma</td>
<td>22.18</td>
</tr>
</tbody>
</table>

2. Great Measures.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Mils. yds. ft.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pedia</td>
<td>0 0.00</td>
</tr>
<tr>
<td>2.5 Pedia</td>
<td>2.53</td>
</tr>
<tr>
<td>6 Pedia</td>
<td>6.06</td>
</tr>
<tr>
<td>10 Pedia</td>
<td>10.09</td>
</tr>
<tr>
<td>100 Pedia</td>
<td>100.00</td>
</tr>
<tr>
<td>1000 Pedia</td>
<td>1000.00</td>
</tr>
</tbody>
</table>

Measures of Capacity.

1. For Liquids.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Gal. qta. pts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tetradrachma</td>
<td>0 0.007</td>
</tr>
<tr>
<td>2 drachma</td>
<td>0.015</td>
</tr>
<tr>
<td>2.5 drachma</td>
<td>0.019</td>
</tr>
<tr>
<td>5 drachma</td>
<td>0.039</td>
</tr>
<tr>
<td>10 drachma</td>
<td>0.075</td>
</tr>
<tr>
<td>15 drachma</td>
<td>0.118</td>
</tr>
<tr>
<td>30 drachma</td>
<td>0.237</td>
</tr>
<tr>
<td>60 drachma</td>
<td>0.475</td>
</tr>
<tr>
<td>120 drachma</td>
<td>0.950</td>
</tr>
<tr>
<td>240 drachma</td>
<td>1.904</td>
</tr>
<tr>
<td>480 drachma</td>
<td>3.808</td>
</tr>
</tbody>
</table>

2. For Things Dry.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Bu. qta. pts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drachma</td>
<td>0 0 0 0.007</td>
</tr>
<tr>
<td>1 drachma</td>
<td>0.079</td>
</tr>
<tr>
<td>1.5 drachma</td>
<td>0.118</td>
</tr>
<tr>
<td>3 drachma</td>
<td>0.237</td>
</tr>
<tr>
<td>6 drachma</td>
<td>0.475</td>
</tr>
<tr>
<td>12 drachma</td>
<td>0.950</td>
</tr>
<tr>
<td>24 drachma</td>
<td>1.904</td>
</tr>
<tr>
<td>48 drachma</td>
<td>3.808</td>
</tr>
</tbody>
</table>

Measures of Surface.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pds. sq. ft.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breps</td>
<td>0 0.0102</td>
</tr>
<tr>
<td>26 Pedia</td>
<td>0.3632</td>
</tr>
<tr>
<td>100 Pedia</td>
<td>100.32</td>
</tr>
</tbody>
</table>

Weights.

1. Below the Drachm.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Troy wt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drachma</td>
<td>0 0.020</td>
</tr>
<tr>
<td>7 drachma</td>
<td>0.140</td>
</tr>
<tr>
<td>24 drachma</td>
<td>0.561</td>
</tr>
<tr>
<td>56 drachma</td>
<td>1.122</td>
</tr>
<tr>
<td>112 drachma</td>
<td>2.244</td>
</tr>
<tr>
<td>336 drachma</td>
<td>4.466</td>
</tr>
</tbody>
</table>

2. Above the Drachm.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Lib. oz. pdr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drachma</td>
<td>0 0.00002</td>
</tr>
<tr>
<td>2 drachma</td>
<td>0.005</td>
</tr>
<tr>
<td>10 drachma</td>
<td>0.025</td>
</tr>
<tr>
<td>100 drachma</td>
<td>1.000</td>
</tr>
<tr>
<td>1000 drachma</td>
<td>10.000</td>
</tr>
<tr>
<td>5000 drachma</td>
<td>50.000</td>
</tr>
<tr>
<td>10000 drachma</td>
<td>100.000</td>
</tr>
</tbody>
</table>

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merous, and in the better portion of their history, various, refined, and tasteful. Music and dancing were among the most prominent, and were almost a necessary accomplishment of public and private festivals, entertainments, and social meetings. In this custom there was a regard not merely to immediate gratification, but also to the promotion of the general culture. Song and musical accomplishment were almost inseparable; at least instrumental music was scarcely ever practiced without vocal. There were several kinds of exercise, which it was common to connect with the entertainments of the banquet, and various social games or plays (cf. § 167).

There was an amusement in which dancing and playing with a ball (σφαίρα) were connected together.¹ The game at ball was a favorite amusement, and was ranked among the gymnastic exercises; five different modes are named: σφαίρια, ἐπίκοροι, φαινεῖν, ἀμφιβαλλεῖν. There was a sort of dancing in which the dancers or tumblers (κυκλωστρίπες) flung themselves on their heads and alighted again on their feet, and made somersets over knives and swords.—A favorite dance is still preserved² in Greece, called Ρομαία.

¹ Burette, Sphérisique des Anciens, in the Hist. de l'Acad. des Insér. vol. 1, p. 153.—See Facciatius, as cited § 88. 2.—Ecker, Charicles, &c.—² Lond. Quart. Rev. xxiii. 350.

See Burette, De la danse des Anciens, in the Hist. de l'Acad. des Insér. 1. 93.—J. Mercierius, De Saltationibus Veternum, contained in vol. vii. of Gronovius, as cited § 13.—Inst. Cant. Exteriori de ludis privatis ac domesticis veterum liber unicus. Leips. 1627. 3.

This is given also in the Class. Journ. vol. v.—On various Doric dances, cf. Müller, Hist. and Antiq. of Doric Race, bk. i. ch. vi.

§ 179. Under the Archaeology of Greek literature notice is taken (cf. P. IV. § 63, § 65) of the great importance and comprehensive meaning of music (μουσική) in the system of education among the Greeks. Here we introduce some remarks on musical sounds and instruments. To denote what is now called the Science of Music the Greeks used the term Ἀρμονία. The subject was divided into several parts; stated by some as follows: 1. of sounds (σφαίρια φόρμας); 2. of intervals (σφαίρα διαστάσεως); 3. of systems (σφαίρα συστημάτων); 4. of genera (σφαίρα γένεων); 5. of modes (σφαίρα τόνων or νόμων); 6. of transition or mutation (σφαίρα μεταλλαξίας). The notes or sounds of the voice were seven, each of which was attributed to some particular planet: 1. μῆνις, to the Moon; 2. τετάρτην, to Jupiter; 3. Ἀλκαύω, to Mercury; 4. Ἑλιοσπύρα, to the Sun; 5. τεττάρτην, to Mars; 6. τρίτην, to Venus; and 7. τετράτην, to Saturn. Some, however, take them in a contrary order, and ascribe Ἑλιοσπύρα to Saturn, and τετράτην to the Moon. The tone or mode, which the musicians used in raising or depressing the sound was called νόμος; and they were called νόμοι, as being laws or models by which they sang or played. There were four principal νόμοι or modes; the Phrygian, the Lydian, the Doric, and the Ionic. To these some add a fifth, which they call the Εολικ, but which is not mentioned by ancient authors. The Phrygian mode was religious; the Lydian, plaintive; the Doric, martial; the Ionic, gay and cheerful; and the Εολικ, simple. The mode used in exciting soldiers to battle was called Ξυθής.—Afterwards, the term νόμοι began to be applied to the hymns which were sung in those modes.³

Robinson, Arch. Græc. bk. v. ch. xxiii.—For a fuller account of the science, see Smith, Dict. of Ant. p. 624.—Driberg, Musikalische Wissenschaften der Griechen.—Also, Burette, Chalazon, &c. as cited P. IV. 163.—Melchiorini, Collection of ancient writers on Music, cited P. IV. § 526.

§ 180. "The music of the Greeks was either vocal or instrumental. The music of those who only played on instruments was called μουσική ψυλή; that of those who sang to the instrument, μουσική μετὰ μυθισμοῦ. The musical instruments were divided into ἓμποτοκών, wind instruments, and ἱμπταντα or μυθισμάτων, stringed instruments. The lyre, and the pipe, were the three principal instruments; but there were several others. —Of the instruments to which chords or strings were applied, the most famous was the lyre, which was called in Greek κύθαρα and φόρμας, though some affect a distinction between the harp and the lyre. At first, the strings were made of linen thread, and afterwards of the intestines of sheep. Anciently, the chords or strings were three in number, whence such lyre was called τριχόρος; and the lyre with three strings is said by some to have been invented in Asia, a city of Lydia, whence it was sometimes denominated ἄνιας. Afterwards, it was rendered more perfect by having even strings, and hence was called ἐπτάρχος, ἐπταθρόγγυς, and ἐπταλυκάς. They struck the strings sometimes with a bow, and sometimes only with the fingers; and to play on this instrument was called in Greek κυθάρισκειν, κρατεῖν ἐπικόροι, or εὐκές, ἐπαυτίλος κρατεῖν, and ἑπαύλειν. To learn to play well on the lyre, an apprenticeship of three years was necessary. This instrument was invented in Arcadia, which abounded with tortoises, of the shell of which the lyre was made.—The flute, ἀβδός, was a celebrated instrument. It was used in the sacrifices of the gods, at festivals, games, entertainments, and funerals. Minerva is said to have invented the straight, and Pan the oblique flute (πλαινάλος). Flutes were made of the bones of stags or fawns, and hence called νόστραν ινός, and the invention of making them of these materials is ascribed to the Thesians. They were also made of the bones of asses, and of elephants; and likewise of reed, box, and lotus. The Boeotians excelled all the other Greeks in playing on this instrument.—The pipe
was called σῳδρα, and differed in sound from the flute. The tone of the pipe was sharp and shrill, and hence its sounds were called λαπταλαί. On the contrary, the sound of the flute was grave, full, and mellow; and hence the flute was denominated μαρφέραμεν."

Besides the instruments already named, we may mention the following, arranged under the heads of stringed instruments, wind instruments, and instruments of percussion.

1. Stringed instruments: κιθάρα, a sort of lute or lyre, said to have twelve strings (δώδεκα φθάργυρα); κορής, another variety of the lyre, used by the Lydians; μουσίδα, a lute with twenty strings; κηράρα, said to be of a square form and similar to the ψύθρα; κυκλός, an Asiatic lute often said to be of a melancholy tone, but perhaps without foundation; κυβιδαρία, which has strings drawn over a sounding board, and in playing were struck with a plectrum (ἐφάργυρον), like the κυβιδαρία, κυκλό (cf. Doris, Sat. v. 25), σακκοβούτ (cf. D. iii. 5), a harp of a triangular form, with nine strings of acute sound, used in chanting iambics; τριγυροφόρος, a triangle with several strings of unequal length; ψυλλίδα, said to be like the μουσίδα, and also used for any variety of the lyre; κύθαρος, a Libyan instrument of a square form.

In Plate XXVI. are given various forms of stringed instruments. Fig. 1. is a triangular form of the harp or lyre, by some considered as the sambuca, by others as the tricon. Fig. C presents a similar form; this is taken from a representation of a religious festival found at Herculanum (cf. Lond. Quart. Rec. xvii. 87) it shows a Cypriot dancing and playing. Fig. 10 is by some called the sambuca; having four strings apparently over a sounding board. Fig. W is an old form of the lyre with three strings. Fig. 11 is another, given in Calvet as "Timotheus's harp with nine strings." Fig. 4 is the ascaron as given by Monsfaucon. Fig. 2 is a form of the lyre found on Egyptian monuments; fig. a shows the mode of playing upon it. (For the Thes. Plate 16.) Also we have the Egyptian lyre. In fig. 7 is a similar instrument from Niebuhr, in a side view; a front view of it is given in fig. 8; fig. 9 shows the five strings of metal wire. Fig. 3 and 5, also from Niebuhr, are given in Calvet, as other forms of the kinnara or kirn, which have been noticed by travelers in the east. A harp consisting of seventy-two strings or wires is said to be used in Kurdistan (cf. A. Grant, p. 57, as cited). In the b) Fig. is taken from the Egyptian, and the connexion of the same instrument with three strings; it has been supposed to represent the Hebrew shaklashin played on by females in David's time (1 Sam. xviii. 6). In fig. j is seen a Persian violin and fiddle.

2. Wind instruments: ἀκολύμβος, a kind of flute of Phrygian invention, usually made of boxwood; γυψίρα or γυαγιρία, a Phænician pipe (cf. § 77. 2), short, of a plaintive note; κάπναρα, a flute used especially at nuptial festivities; ἀκᾶραλος, a sort of bagpipe. It may be remarked, that there was a great variety of these instruments belonging to the class of pipes or flutes. The σῃρίς, which is called also the pipe of Pan, is of great antiquity - some suppose it to be the instrument mentioned by Μοσεας (Gen. iv. 21, cf. Comprehensive Commentary) by the name of ύανθας. It is still found in the east, in Turkey and Syria; with the number of its reeds varying, it is said, from five to twenty-five. A double flute is often mentioned, called also the right and left (cf. § 228); the right one, or that held in the right hand, is represented as shorter and having a higher tone than the left; and both as blown by the performer at the same time. The male flute-player was termed ακολύμβης; the female, αδυλτρία, or αδυλτρίς. - There were several varieties likewise of the ακατίρας, or trumpet; as, κόρας, a Phrygian trumpet, or flute crooked like a horn; κερανίδα, a trumpet of similar form, probably less crooked. - There seems also to have been, in the later times, a variety of musical instruments of the kind termed ἑφαρίας, or water-organ; the shape of an ancient organ is exhibited partly in a poem, by Optatusius (cf. P. V. § 341), describing the instrument in verses so constructed as to resemble its form.

In Plate XXVI. we have also a number of wind instruments. Fig. s. is the pipe with seven reeds. Fig. g is the single flute as given by Pfeiffer, from Niebuhr. In fig. l we see a musician blowing a double flute; it is drawn from a representation found at Pompeii (cf. Pompeii, p. 260, as cited P. IV. § 226. 1). Fig. li. presents also, as has been supposed, the double flute; it is a representation found at Herculaneum; the two parts seem to be of equal length. (The same appears to be the case in the views given Plate XXV. fig. h and k.) Fig. n is the κερας or horn, a form of the trumpet. Fig. t is another form, straight; by some supposed to represent the organ, by others resembling the lira caduceus; both are derived from the trumpet. Fig. b shows a form of the Roman cornu. Fig. r presents a performer upon a sort of flute; it is from an Egyptian monument. Fig. A is taken from an ancient altar on which is sculptured the funereal pomp of Hector; the figure here given leads the procession; it is a woman blowing a long flute with its extreme and fashioned like that of the trumpet; a funerary pipe, used as an accompaniment to the mourn or funeral song (cf. Matt. xi. 17). See Galand, as cited § 285. 2. - A description of the hydraulis is given in a treatise of the mathematician Heron (cf. Thesnaut, Vet. Math. Op. ch. P. V. § 205st. 1); a drawing, designed after this description, is found in Forkel's Geschichte (cited P. IV. § 80). Cf. Nov. Comm. Soc. Reg. Glötting. vol. ii.

3. Instruments of percussion: some instruments of this class were also used; κέραμος, a sort of kettle-drum, flat on one side and convex on the other, formed of wood with leather drawn over it; sometimes flat on both sides, consisting of a short hollow cylinder with leather or skin drawn over both ends; beaten with the hand, or with a stick, much used at the festival, sacred to Bacchus; ψυλλίδα, cymbals which were of metal (κύθιαρα); in the shape of two half globes; usually large and broad; sometimes smaller, so that two (perhaps those termed κρούγαρα) were held in each hand of the player, and such as are used by oriental dancing-women. The κώδων was merely a little bell; the
forms and uses of bells were various. The κρόταλος is described by some as a sort of bell made of brass; by others, as "made of a reed split in two and so fitted as to emit a sound from the touch." The αἰσθόρ, sistram, was properly an Egyptian instrument, used in the worship of Isis; it consisted of an oval frame, with several bars of metal, which passed through it transversely, and being loose gave sounds when the instrument was shaken in the hand. A peculiar instrument was formed by placing metallic rings so as to move freely upon a metallic rod, which was sometimes in the form of a circle, sometimes of a triangle.

Several instruments of percussion are exhibited in Plate XXVI. Fig. iii. is the tympanum or drum; in fig. h are the cymbals, and in fig. i, the smaller, called cymballets. Fig. o, different forms of the simple bell. Fig. iv. shows the triangle with rings; by it is a stick with a knob at the end, used perhaps in striking the rings. Fig. d presents the Persian drum, with the hands of the drum-tapper. Fig. e is a Turkish female playing on a dulcimer (cf. Dem. iii. 10).—In Plate XCV, representing the entrance to Priapus, we see two women playing on the tympanum. In Plate XCV, fig. f, the Bacchante is playing with either the crotal or the small cymbals. The sistram is seen in fig. a, of the same plate; also in the paw of the Sphinx, Plate VIII.


§ 181. The restraint imposed upon the female sex among the Greeks has already been mentioned (cf. § 59). This state of subjection and degradation continued even in the most flourishing times. Unmarried females were very narrowly watched. Their apartment in the house (παρθένων) was commonly kept closed and fastened. The married women were at liberty only to go as far as the door of the court or yard. Mothers were allowed a little more freedom. In general, women were allowed to appear in public but seldom, and then not without wearing a veil (χαλκήπτρα).

1 u. In Sparta, however, only married women were required to wear veils; the unmarried might appear without them. The sex enjoyed generally far more liberty at Sparta than at Athens. Lycurgus hoped by removing restraints to promote an innocent familiarity of intercourse. But this freedom, however virtuous it might be at first, at length degenerated into licentiousness.


2. The employments of the women continued generally the same as in the earlier ages (cf. § 59). They practiced weaving, with the loom (πτέρι) and shuttle (κρεώς); the loom was upright; two perpendicular beams (ιστοκόλας or κολύπτες) supporting a cross-beam, from which the threads constituting the warp (στρωμα) were hung; the woof was termed κροκή; also ἐφιδία and μοβίν. They also employed the needle (ἰσετρη, μαβίς) in making garments, and various furniture for household use. Embroidery (ἐγραφὴ Θηρίου or Φυλήματος, opus Phrygianum) was an art much cultivated, being perhaps the most important part of the general art of variegating in colors (τοιχεία), which was effected also by painting and dyeing, and by weaving. Curtains (στεφαναί, a term applied to a garment or any article of cloth fastened by a τοιξον or brooch), and other articles, richly embroidered (πολλείσεκτα), were wrought for private dwellings and for the temples (cf. § 28).


§ 182. The marriage state was much respected among the Greeks, and was promoted and guarded by the laws. In Sparta particularly, certain penalties were inflicted upon such as remained unmarried after a certain age. At Athens also, all who wished to be commanders or orators, or to hold any public office, were required to have a family and own a real estate. Polygamy on the other hand was not permitted, although exceptions were made in some special cases. The age at which marriage (γάμος) should be allowed was also prescribed, a younger age being granted to females than to males; the latter, at Athens, were forbidden to marry until they were thirty-five. At Sparta the usual age for men to marry was thirty, and for women twenty. Marriage between parties of near consanguinity was not allowed, or at least was generally viewed as improper and scandalous. The Athenians, however, were allowed to marry sisters by the same father (οὐσιωτρίων), although not those by the same mother (μο- μητρίων). In most of the states, a citizen could marry only the daughter of a citizen; yet there was sometimes an exception.
1. Adultery was punished, and in some cases with severity. Although polygamy was not generally allowed, concubinage was permitted without restraint. Concubines (παλλακίδαι) were usually captives or purchased slaves. Prostitution was exceedingly common, and favored even by the whole system of religious worship. In Athens the most distinguished statesmen and philosophers openly associated with females of dissolute morals (σεύματιν). The city of Corinth was still more famous for licentiousness. One of the most notorious forms of such licentiousness was the σπειραμάτα, or the marriage of men with women other than their own, without regard to purity of birth; allowing a small pittance to such as were unlawfully begotten. The father could dissolve the legal connection between himself and his son, and thus disinherit him by a form of proceeding termed ἀνακλήσεις. If there were no legitimate sons, the estate of the father fell to the daughters, who in such a case were termed ἐπικλήσεις; but their nearest relatives might claim them in marriage. When there were no lineal descendants (ἐγγονοί) to inherit the property, it fell by law to the collateral relations (συγγενεῖς); first to descendants of the same father with the deceased, to brothers and the children of brothers; next to descendants of the same grandfather with the deceased, to cousins and children of cousins, the issue of males in every case taking precedence of the issue of females; a first cousin was termed ἀδελφός; a first cousin's son, ἀδελφός. The heir (ἐλεόμενος) was said to receive his inheritance (ἐλεήμονος) either by right of descent (ἐγγονοί) or by right of consanguinity (συγγενεῖς). A male heir by right of descent might take possession immediately; or, if any one hindered him, might bring against that one an action of ejectment (τιμήτωρ). Persons who had no lawful issue were allowed to adopt whom they pleased; but at Athens foreigners although adopted by citizens could not take an inheritance, unless they had received the freedom of the city. —Free citizens

21. When a virgin was sought in marriage, it was necessary first to consult the parents, and if they were not living, the brother or guardian. The betrothing was usually made in a formal manner by the father. The parties pledged to each other mutual fidelity, by kissing or by joining right hands. The bridegroom also bestowed on the bride a present as a pledge of his honor, called ἀθια, ἀμέλιοι, ὀπερμορός. The giving of a dowry (προϊζ, φορηθ) with the bride was a custom in Greece generally. At Athens it was a legal and indispensable requisite, although the dowry was but small. In Sparta, however, Lycurgus nearly abolished the custom. In the settlement of the dowry, and the stipulations connected with it, witnesses were called to, and the husband delivered an acknowledgment or receipt (προρωσία), when he took the stipulated gifts. At Athens it was customary before the actual marriage, to present the bride before Diana with offerings and prayers; this ceremony was called ὕπερεία, and was designed to appease the goddess, who was supposed to be averse to marriage. There were other divinities, male and female, who were imagined to preside over marriage, and were therefore called γάμπαι διαί, to whom it was necessary to offer sacrifices on entering into the marriage contract. 

3 u. At the nuptials the betrothed pair, as well as the place of the festivity, were adorned with garlands and flowers. Towards the evening the bride was conducted to the house of the bridegroom (ὁμικ τίτισθαι) either on foot or in a carriage (τίτη). The bridesman, who attended her on this occasion, was called παρέλως or παρανήμος. A procession went before her, bearing lighted torches, and accompanied with music and dancing. When the newly married couple entered the house, it was customary to place or pour upon their heads figs and other varieties of fruit. The parties then sat down to a banquet, which, as well as the nuptial ceremonies together, termed γάμος, and was attended with music and dancing. The songs were called θυναμά, or χριόμε. After the dancing, the pair were conducted with torches to the bridal chamber (Σαλίμα), which, as well as the nuptial bed (λέον, λέκτορον), was usually highly decorated (παρστά) for the occasion. The young men and maidens remained without, dancing and singing the ἐπιθαλάμους σακετέινα, while a friend of the bridegroom stood by as keeper of the door (Συρόμα). This company returned to the door in the morning, and sung what was called the ἐπιθαλάμους εὐφρενώς. The nuptial solemnities occupied several days; one of the days was called ἐπικλῆνα; another ἐπικλήσεια.


4. Children were discriminated as γνησίως, lawfully begotten; νόμιμοι, born of harlots or concubines; γεννηλοι, adopted. The paternal authority over the son ceased, at Athens, when the son had completed his fourteenth year. It was an ancient custom for legitimate sons to divide their father's estate by lot, all having equal share, without respect to priority of birth; allowing a small pittance to such as were unlawfully begotten. The father could dissolve the legal connection between himself and his son, and thus disinherit him by a form of proceeding termed ἀνακλήσεις. If there were no legitimate sons, the estate of the father fell to the daughters, who in such a case were termed ἐπικλήσεις; but their nearest relatives might claim them in marriage. When there were no lineal descendants (ἐγγονοί) to inherit the property, it fell by law to the collateral relations (συγγενεῖς); first to descendants of the same father with the deceased, to brothers and the children of brothers; next to descendants of the same grandfather with the deceased, to cousins and children of cousins, the issue of males in every case taking precedence of the issue of females; a first cousin was termed ἀδελφός; a first cousin's son, ἀδελφός. The heir (ἐλεόμενος) was said to receive his inheritance (ἐλεήμονος) either by right of descent (ἐγγονοί) or by right of consanguinity (συγγενεῖς). A male heir by right of descent might take possession immediately; or, if any one hindered him, might bring against that one an action of ejectment (τιμήτωρ). Persons who had no lawful issue were allowed to adopt whom they pleased; but at Athens foreigners although adopted by citizens could not take an inheritance, unless they had received the freedom of the city. —Free citizens
were permitted to dispose of their property by will (καθεν), after the time of Solon; but there were certain conditions to be regarded. Wills were signed and sealed before witnesses, and put into the hands of trustees (τιμηληται) who were to execute them.

§ 183. Something should be said of the Greek customs in later times in reference to funerals and burials. Funeral obsequies were considered as a sacred duty to the departed, and were therefore termed διακαινα, νομιμα, νομια. They were denied only to notorious criminals, traitors, and suicides, especially such as destroyed themselves to escape punishment, spendthrifts, and the like, whose remains, if they happened to obtain burial, were even disinterred.

§ 184 t. Some of the customs connected with the burial of the dead have already § 30, 31) been mentioned. In later times it was common to wrap the corpse in a costly robe, the color of which was generally white; and deck it with green bouquets and garlands of flowers. The body was then laid out to view (προθενθαι) in the entrance of the house, on the ground, or on a bed (αληθος) or a bier (φυσαρος), where it remained at least one day, with the feet towards the gate. It was while here constantly watched. A vase of lustre water (διδυμον) stood by, to purify such as touched the corpse. Shortly before it was removed for burial, a piece of money, usually an άλδσκον, was placed in the mouth, as the fare (δανακς, ροθμος), due to Charon for ferrying the departed over the Styx. A cake made of flour and honey (μπλεστηται) was also put in the mouth, to appease the dog Cerberus, supposed to guard the entrance into Hades (Αλων).

On the meaning of the term Hades, and the opinions of the ancients respecting the state of the soul after death, see P. II. § 32.

As a burial soon after death was supposed to be pleasing to the deceased (cfr. Hom. Π. λ. xxi. 71) the Greeks usually kept the corpse only until the third day. It does not appear that they ever adopted the Egyptian custom of embalming the dead.

Respecting the custom of embalming, see De Caylus, in the Mem. Acad. Inter. xiii. 119.—J. C. Warren, Description of an Egyptian Mummy. Lond. 1824. 8.—Granville, On Egyptian Mummies; in the Philos. Transactions of the Royal Soc. for the year 1825. p. 269.—T. J. Pfitzner, History of Egyptian Mummies. Lond. 1834. 4.

§ 185 t. The funeral itself was termed εκκομη, or εκφοβος, the carrying forth of the corpse, which at Athens was performed before sunrise, but elsewhere in the day time. In Greece generally, young persons were buried at break of day or early morning twilight. The corpse was wrapped on a bier, or if the deceased had been a warrior, on a large shield, and the bearers (εκχοροθηται) carried it on their shoulders (αγνης φωκες), followed by the friends and relatives of both sexes. The procession was commonly on horseback, or in carriages; it was a token of higher respect when all went on foot.—Sorrow for the deceased was manifested by solitary retirement, fasting, and silence, by wearing black and sordid garments, by covering the head with ashes, and plucking off the hair, by cries of lamentation, and by funeral dirges. The latter were performed by musicians employed for the purpose (εριμων ξυραιον); one dirge (νηπιος) was sung as the corpse was borne forward; another, at the funeral pile; and a third, at the grave; they were called δολογια; also άδεων, άδεων.

Funeral chants are still common in Greece, termed μυριολογες. See Mrs. Hemans, Greek Funeral Chant, in her Forms. Lond. 1827. vol. ii. p. 166.

§ 186. The custom of burning the corpse became universal among the later Greeks; the ceremonies attending it have been chiefly mentioned before (§ 31).

1 t. The ashes and bones were gathered (αυτοδιευ) in an urn, and buried commonly without the city, amid many blessings and prayers for their repose. The urns used for this purpose (κελανα, λαμπεκα, αυτοθεκα, αυτολυχεια, εποι, &c.) were made of different materials, wood, stone, or precious metal, according to the rank and circumstances of the deceased. These urns were sometimes inclosed in a sort of chest, which was formed of stone or other materials; and to this chest, as well as to the urn, the term αυτοφογος seems to have been applied.

The body of Alexander was conveyed from Babylon to Alexandria in a splendid carriage, and his funeral there conducted with great pomp by Ptolemy. The Sarcoophagus in which the golden coffin or urn containing his remains was inclosed, is said to be now in the British Museum, having been discovered at Alexandria by the French in the expedition of Bonaparte, and by them surrendered to the English.

On an alabaster Sarcoophagus discovered at Thebes, in the tombs of the kings, Loud. Quart. Rev. xviii. 369; xix. 192, 204.

Along with the corpse when buried, and with the urns containing the ashes when the corpse was burned, it was customary to deposit cups, phials (φαιλετις), vases (λυκεθα), of different kinds, and other articles; many of which have been found in modern times by searching ancient sepulchres. These vessels are sometimes of terra cotta, sometimes of alabaster, not unfrequently of glass. Some made of the latter material have been gathered from the catacombs in the island
Milo, the ancient Meles, one of the Cyclopes (cf. P. V. § 146). "Among the decayed bones are found coins, ornaments of gold and precious stones for the ears, lamps, lachrymatory vessels (cf. § 811. 7), with large quantities of glass, earthen, and copper vessels, probably for oils and perfumes. . . . Many earthen cups are of the form we call Etruscan; the larger are painted with a light pencil; often only the outlines are given, but generally with much spirit. The question whether the art of pottery, settled by the discoveries in Pompeii; this is the first I have heard of among the Greeks. The vessels are generally flat at the bottom, and four inches over; they rise one inch, of this diameter, and then suddenly narrowing to the diameter of an inch and a half, pass thus to the height of seven or eight inches; their shape is much like that of a candlestick: but I have several other forms, running through a considerable variety."

The above quotation is from Jones's Sketch of Naval Life. N. Haven, 1828. 2 vols. 12.—Cl. Stillman's Journal, vol. xvi. p. 339, for engravings of some of these vases.—Specimens of the vases found at Milo are in the cabinet of Amherst College.—For further notices of the urns and vases found in sepulchers, see § 341, and P. IV. § 175.

2 t. The solemnities of the funeral were concluded with an oration or eulogy, with games, repasts, and sacrifices and libations; which, in many cases, were repeated on successive anniversaries; the sacrifices and offerings in honor of the dead were various; τρία, those offered on the second day after the funeral; ἐναρ, on the ninth; ἤσπερείς, on the thirtieth, when the time of mourning expired, which at Sparta, however, was limited it is said to eleven days; χαι and ἐνανίωρα, libations and offerings of flowers and fruits at various times; γενάω, offerings on the birth-day of the deceased; νεκτα, offerings on the anniversary of the death.—In the case of such as had died in war, the oration at their funerals and at subsequent anniversaries of their decease, was viewed as so important that the speaker for the occasion was appointed by the public magistrates. Thus Pericles was appointed, when the Athenians solemnized a public funeral for those first killed in the Peloponnesian war (Thucyd. ii. 34); and Demostrhenes, when the same honor was rendered to those who fell in the fatal battle of Cheronaea (cf. Mitford's Greece, ch. xlviii. sect. 6)."
ments. Thus on the monument of Diogenes was inscribed the figure of a dog; on that of Isocrates, a syren reclining upon a ram; on that of Archimedes, a sphere and cylinder. Tombs adorned with sculptured bas-reliefs have been discovered at Athens and other places. Some of the most remarkable Greek tombs were recently discovered in Lycia.


3. Cenotaphs (κενόταφος, κενόπα) were monuments erected for the dead, which were not the repositories for their remains. They were raised both for persons who had never obtained a proper funeral, and also for such as had received funeral honors in another place. It was a commonly been supposed, that the tombs of unburied persons could not be admitted into the regions of the blessed without first wandering a hundred years in misery; and if one perished at sea or where his body could not be found, the only way to procure repose for him was to build an empty tomb, and by certain rites and invocations call his spirit to the habitation prepared for it.

4. A common place of sepulture for many individuals was called τάφος τοιχός. The term κοινοθάφος, cemetery, appears to have been introduced by Christians, in accordance with their faith, that the grave is but a temporary sleeping-place. The early Christians protested against the practice of burning the bodies of the dead, and followed the Jewish custom of burying them. In the fourth century, an open space near the church was appropriated for the burial of princes and the clergy, which was afterwards made common to all the members of the church. In earlier periods, the Christians buried their dead chiefly in subterranean excavations, which were often of vast extent, and which in those days of persecution served at once as the home of the living and the repository of the dead. See § 341. 8.

5. The custom of raising splendid monuments in honor of the dead at length led to such extravagance, that it became necessary to impose penal restraints. The splendor of the monument erected to Mausolus (cf. P. II. § 72) occasioned the word Mausoleum to be applied as a common name to such structures. It is said to have been more than 400 feet in compass, surrounded by 36 beautiful columns.


In our Plate XVIII. are some specimens of monumental structures. Fig. 1 represents a tomb of white marble at Mourohab in Persia, corresponding to the ancient Pasargada; it has commonly been supposed to be the Tomb of Cyrus, which was erected by himself, and visited by Alexander (cf. Arrian, vi. 20); some, however, declare it to be a more modern structure. Cf. Morier, cited P. IV. § 243. 3.—Fig. 2 represents a structure called Absalom's Pillar, which stands near Jerusalem (cf. P. I. § 168 b). In the time of Josephus there was a marble structure by this name, said to have been reared by Absalom (cf. 2 Sam. xviii. 19). The one here given, is, however, no doubt, comparatively recent. "The lower portion is quadrangular, standing detached from the living rock, from which it was hewn. Upon the four facades are cut Ionic pillars, above which is a frieze with Doric metopes and triglyphs. Over this basis rises a square piece of masonry, smaller; and the whole is crowned by a tall conical tower;" and the "dome or cupola runs up into a low spire, which spreads a little at the top like an opening flower." Cf. Robinson, as cited P. I. § 171. vol. ii. p. 519.—Fig. 3 gives a view of the Tomb of Cecilia at Rome; cf. P. IV. § 226. 1: it is taken from Fronti, cited P. IV. § 243. 2.—Fig. 4 presents the gates of a tomb; over them is a Greek inscription, Glycon and Hemera to the infernal gods; Mercury, with his wand, is represented as in the act of closing or opening them, it being a part of his office to introduce departed spirits into Hades. See P. II. § 22. 1. § 52. Cf. Calmet, Dictionary, &c. vol. iii. p. 279. Chartres. 1813.
ATTIC CIVIL INSTITUTIONS.

Classes of the Population.

These were—Citizens, Politeia; Roditeis, Metoikoi; Slaves, Dives; and Strangers, Exenos.

Politeia, divided by Cereus into 4 Tribes, Phileis; each Phile into 3 Bases, Fdragai, Exis; each Fdragai into 30 Kindreds, Geves, Triskadex; 4 Tribs, Eippedai, Anxovxai, Ekxai, Periakes. Tribes, by Clineismen, ten; afterwards, twelve.

Soldi 4 Clauses, Pioxanxuapomixai, "Eisai, Zeugyiai, Ophiia; according to wealth. A division also into 174 Dykes, or Wards.

Various Public Officers.

1. For the Executive.

The Eleemos, "On "Eleuca; a sort of Sheriff the Neoplophoi perhaps the same.

The Lexiarchi, Agiarchoi; six chief; 30 subordinate.

The Taxanes, "Oxovxai; 1000.

2. For the Legislature.

The President, "Epiwltas, of Senate, 30 Bouleis; the President, "Epiwltas of assembly, 70 Ekklesies.

The Proedri, Prerogies.

The Prytanes, Prytanies.

The Nomothetis, Nomotois.

The Syndikes, Symvoules.

The Oratous, "Oxovos, same as "Ekkleses.

The Ephebeis, Exphexupoi, having care of the Ephebs.

The Synagogeis, Synagogoi; 30, who collected the vote.

The Clericis, "Oxwv, etc.

Heraldes, Keruxes.

Ambassadors, Proxestes.

The Pygmies, Polyarchoi, delegates to the "Arxemvotiana.

3. Connected with the Courts.

The Areopagits, "Arxemvotiana.

The Heliaits, "Hileaitai.

The Ephikes, "Exwai.

The Tribe-kings, "Oxipolitai.

The Pararchs, Periarchi, who sat in Courts held by Athens.

Diacrits, Okostal.

Acountants, Avogetai.

Directors, "E Studentai.

Summoners, Klhtaroi.

Ushers, Kynikides.

4. For Public Works and Lands.


Guard of Founts, Kephresai.

Surveyor, "Ox paren, of Fields, "Oxarchos.

Assessors, "Asteruwaites, having care of streets, etc.

Cratary, Knyphou, to divide lands in colonies; applied also to the settlers.

5. For the Treasury.

Chief Taxiator, Taxiator to the "Agorai for 4 years; or 5.

Sub-Taxiators, Taxiochi; Taxators of the "Estrades, etc.

Collectors of Fines, "Pexoroi.

Tax-gatherers, 'Ekxaloi.

Hedonanomia, "Elyphrourhiai, for the Tribute from Greek allies.

Poltai, Politeis, ten overseers of sales.

Theoroi, Theora, deputies with presents for festivals, etc.

Assessors of taxes, "Epiaraxes. Registers of accounts, "Diaragiphes.

Auditors, "Antaparaxes.

Official, "Atwv.

Custodian, "Eleftheria, for money due to the temples.

Searchers, on "Eleo, 'Zogalai, on Confiscations, MaspCabes.

6. Connected with Trade.

The Sitophylakes, Sitophylakes.

The Sitoneis, Sitonai.

The Sitonima, "Epmivwvai. Owners of Port, 'Epmivwvai, the "Estrades, etc; of the "Estrades.

Inspectors of Heights, Mirpolonai.

Markets, "Agoraupous, of Fish, 'Oxovonai.

Pilots, Nauphakes.

7. For Manners and Morals.

Estraita, "Oxaptai, to notice wine-mixing at banquets.

Gynascomai, "Gynasteokrasi, to watch the dress of women.

Gynascomai, "Gynasteokrasi, to guard the conduct of women.

Fyaoroi, "Phiroomai, to see to the register of births.

Suprhetmenoi, "Exwsk.Track, to guard the youth in Gymnasia.

Orphanarion, "Oxorphelai, to take care of orphans.

Estraita, "Episkopai, overseers of allied cities and colonies; occasional office.

The Legislature.

Assembly, "Ekelecrria, of all the Politeis.

Senate, "Oxovm, of 400 at first; then 500; finally 6; 50 from each tribe by lot.

The Executive.

Archon, "Ox "Amporai; Nine, by lot; the "Estradmon, the Basileis, the Polyeirix, and the six "Estradmon; forming the State Council.

The Judiciary.


"Epiprapladion, "Epi "Estradian, of Epeorthian, "Ex "Estradian, Blood.

Hekias, "Hekias, the Highest.


The Didastes, "Didias, to two kinds; public, "Kaikeis; private; "Aperoroi; Arbitrators or Referees.

The Forty, "Ostos, a Circuit Court for the "Agyia.

The Naoutodes, Naoutodes, in naval affairs; at "Agos.

The "Ellados, "Estradmon, of 10 "Agorai, and 10 "Estradian; on accounts of officers.

The Themwthos, "Oxarates, on subjects not failing to other Courts.

Actions in Law.

Public, "Oxovm, excluding: which included "Epri, "Estrd, "Ezpateis, "Estraiv, "Efinvprai, "Estradmon, "Amporai; "Estradian, under the "Estradian came the highest crimes; murder, etc.

Private, "Oxovai; including actions for trespass, "Exwai, theft, etc.

Punishments.

Fine, "Tovia; Dignace, "Amporai; Slavery, "Amporai; Branding, "Estradian; "Estradian, Slavery, Rainbow, "Oxovai; Death, "Estradian; "Oxarates, was Banishment for 10 years.

Civic Honors.

First Seat, "Estradian;ing; State, "Estradian; "Oxovai, "Oxarates; Exemption, "Amporai; Pension, by "Estradian in "Estradian.

Revenues.

Fines, "Estradian; Tributes, "Estradian; Taxes, "Amporai; Contributions, "Estradian; Services, "Amporai; the latter including "Epri, "Oxovm, Gymnasia, "Estradian, and "Amporais.

Expenditures.

Public Works, "Epel "Oxovm; Pastoral "Estraven, "Amporai, etc.

§ 188. It belongs to the topics of history and geography rather than antiquities to describe the origin and progress of the Romans, and the extent of their empire. Yet a glance at these subjects, and a few remarks upon them, will aid in getting a better view of the Roman antiquities, and enable one to understand and appreciate more correctly the people and their more important peculiarities. Some notices of Rome and its empire will be given first, and then something respecting the Romans themselves.

§ 189. According to the common accounts of history, the city of Rome was founded 752 B.C. by Romulus and Remus, grand-children of the Alban king Numitor. It was situated not far from the mouth of the Tiber, in Latium, a province in middle Italy. In the beginning it was of small extent, confined to Mount Palatine, on which it was built. The number of inhabitants did not amount to 4,000. This more ancient part of the city was afterwards called oppidum, while the better part, later built, was called urbs, which became at length a general name for Rome. It was first peopled by some families from Alba Longa, and afterwards by various accessions (cf. P. IV. § 109, 110); partly of the vagabond and worthless from the neighboring people of Italy.

1 u. The Capitoline Hill was occupied next after the Palatine, and at last five other mountains or hills were included in the city, and thence was derived the epithet septicollis. The first walls around the city were low and weak; Tarquinius Priscus and Servius Tullius improved them.

2 u. Among the principal events which greatly changed the appearance of the city were the capture and burning of it by the Gauls, 385 B.C., and the erection of numerous buildings in the reign of Augustus, and after the conflagration under Nero. In the two last-mentioned periods, Rome was very rapidly enlarged and adorned, and continued to be further improved under succeeding emperors down to the time of Honorius. In his reign occurred the capture and sack of Rome by the Goths under Alaric, A. D. 410. The city was in a great measure rebuilt by Theodoric. But by that disaster, and the still greater devastations of the Gothic king Totila, A. D. 547, it lost much of its ancient splendor. It continued to wane during the ages following.

3 u. After all the exertions of the later popes to restore its former beauty, there is a vast difference between modern and ancient Rome. Of the latter we find only certain traces and monuments, and these are in part mere ruins and fragments.


A more particular notice of the topography of Rome is given in P. I. §§ 51-71.

§ 190. In the most flourishing period of Rome, at the close of the republic and beginning of the imperial monarchy, the population was very great. The number of citizens may be estimated at three hundred thousand, and the whole number of residents at two millions and upwards.

"Concerning the number of inhabitants in ancient Rome, we can only form conjectures. Lipsius computes them, in its most flourishing state, at four millions." (Adam.) Tacitus (Annals, L. xi. c. 25) states, that by a census in the reign of Claudius the number of Roman citizens amounted to nearly seven millions; it is supposed that this number must have included the citizens in other places besides the city of Rome itself.—Gibbon has the following remarks on the population of the Roman empire: "The number of subjects who acknowledged the laws of Rome, of citizens, of provincials, and of slaves, cannot now be fixed with such a degree of accuracy as the importance of the object would deserve. We are informed that when the emperor Claudius exercised the office of Censor, he took an account of six millions nine hundred and forty-five thousand Roman citizens, who with the proportion of women and children must have amounted to about twenty millions of souls. The multitude of subjects, of an inferior rank, was uncertain and fluctuating. But after weighing with
attention every circumstance which could influence the balance, it seems probable that there existed, in the time of Claudius, about twice as many provincials as there were citizens, of either sex and of every age; and that the slaves were at least equal in number to the free inhabitants of the Roman world. The total amount of this imperfect calculation would rise to about one hundred and twenty millions of persons; a degree of population which possibly exceeds that of modern Europe, and forms the most numerous society that has ever been united under the same system of government."


§ 191. Originally the authority of Romulus extended scarcely six thousand paces beyond the city. But he and the succeeding kings considerably enlarged the dominion of Rome. During the time of the republic her empire was rapidly and widely spread, and at length, by numerous and important conquests, the great part of the known world was subjected to her sway.

1 u. In the reign of Augustus the limits of the Roman empire were the Euphrates on the east, the cataracts of the Nile, the African deserts, and Mt. Atlas on the south, the ocean on the west, and the Danube and the Rhine on the north. Under some of the succeeding emperors, even these limits were transcended. The following countries were subject to Rome: in Asia; Colchis, Iberia, Albania, Pontus, Armenia, Syria, Arabia, Palæstina, the Bosphorus, Cappadocia, Galatia, Bithynia, Cilicia, Pamphylia, Lydia, in short the whole of Asia Minor: in Africa; Egypt, Cyrenaica, Alarmerica, Gætulia, Africa Propra, Numidia, and Mauretania: and in Europe; Italia, Hispania, Gallia, the Alps, Rhætia, Noricum, Illyricum, Macedonia, Epirus, Græcia, Thracia, Maced, Dacia, and Pannonia. In addition to these were a number of islands, from the Pillars of Hercules to the Black sea, to which Britain may be added.

2 u. Augustus made a division of the whole empire into twelve parts.—The emperor Hadrian afterwards gave a new form to this division, and separated Italy, Spain, Gaul, Aquitania and Britannia, Illyricum, Thracia and Africa into provinces.—One of the last changes of this kind was made by Constantine the Great, who divided the empire into four Prefectures, containing various dioceses and distinct provinces, for the government of which he appointed a number of new magistrates (cf. § 309. 3).

The most complete description of the Roman Empire, and of its various changes, is found in Guizzi's Panumii Romanum Imperii, in the Thesaurus Antiq. Rom. of Grüber, vol. l.—Cf. Gibbon, Decl. and Fall, &c. ch. i.

§ 192. In a few centuries the Romans acquired a greatness and power, which is altogether singular and the most remarkable in all history.

1 u. What in the highest degree contributed to this was their warlike character, for which they were from their first origin distinguished. Bodily strength and superior prowess constituted the grand object of their wishes and efforts, and war and agriculture were their only pursuits. A great part of the people were directly occupied in their constant wars; the proportion of soldiers compared with the rest of the citizens is estimated to have been as one to eight. All the early Romans felt an equal interest in defending their country, because the conquered territory was divided equally among them. In addition to all this, much must be ascribed to their policy in the manner of maintaining their conquests, in the treatment of allies, and in arranging the government of the provinces, and to the respect towards them awakened in other nations.

2 u. To treat of these topics belongs to history; yet a brief view of the principal revolutions in Roman affairs seems to be necessary for our object.

§ 193 u. Romulus, the founder and builder of Rome, was the first king. According to the common accounts (not altogether certain, however,) six other kings succeeded him: Numa Pomphilus, Tullius Hostilius, Ancus Martius, Tarquinius Priscus, Servius Tullius, and Tarquinius Superbus; men of active enterprise, who contributed to the growth and stability of the nation. The most remarkable circumstances or events, during the regal form of government, were the division of the people into Tribes, Curiae, Classes, and Centuries; the separation of Patricians and Plebeians; the establishment of the senate, and of the religious worship; the settlement of the mode of computing time, of the military discipline, of the valuation and taxation; and the introduction of coined money. In general it may be remarked, that the principles of the government under this first form were not strictly monarchical, but rather of a mixed character, and really laid the foundation of the subsequent advantageous system of the republic. During this whole period, the Romans were involved in wars; but this uninterrupted continuity of war contributed to their success, for they never would make peace until they had conquered. The regal government continued 244 years, and was abolished B. C. 509, because the last king, Tarquinus Superbus, had provoked the nobility by arrogant haughtiness; and the people by heavy impositions.
The immediate occasion of Tarquin's expulsion and the abolition of the monarchy, is said to have been the vile abuse committed upon Lucretia, wife of Collatinus, by Sextus Tarquinius, the king's son.—Cf. Goldsmith's Rome, by Pinnock; p. 55. ed. Phila. 1855.

§ 194 v. Rome was now a free state, at first aristocratical, and then for a period governed more by the Plebeians, whose importance and power, sustained by their tribunes, constantly increased. During this time the dominion of the Romans, as well as the vigor of their constitution was augmented; their legislation was judicious; and their morals comparatively rigid. For a considerable period they maintained an elevated national character, in which simplicity and propriety of manners, a high spirit of enterprise, a strong sense of justice, daring boldness and self-denial and the warmest patriotism, were prominent traits.—The most brilliant era in the Roman republic was the first half of the sixth century from the building of the city, and especially during the sixteen years of the second Punic war, at the close of which Rome was in possession of her greatest strength. But immediately after this, corruption of morals advanced with rapid steps. Among the various causes of this, we may mention the victories in Greece and Asia, the long residence of the legions and officers amidst the luxuries of the east, and at last the overthrow of Corinth and Carthage; each of these things contributed to the unhappy result. Through debauchery, luxury, and effeminacy, the Romans now suffered a universal degeneracy of manners and morals, although they gained from their intercourse with the Greeks and the eastern nations an increase of knowledge and much polish and refinement in matters of taste.


§ 195 u. Selfishness, avarice, and lust of power were immediate consequences of this degeneracy; and became in turn causes of the most melancholy disorders in the state, and of those civil wars, the leaders in which contended for the supreme authority. Octavins at last gained the point, and under the name of Augustus was the first possessor of the now established Imperial throne. His reign throughout was a flourishing period of Roman history. Some of his successors were worthy rulers. But much more effectual and more fatal was the influence of those emperors, who disgraced the throne by the lowest voluptuousness and vilest despotism; under these, the already prevailing corruption was fully completed. Now arose in rapid succession the most violent and fatal internal commotions; the right of the strongest triumphed over every thing, and although particular emperors endeavored to prop up the sinking dominion, it constantly drew nearer and nearer to final ruin.

Goldsmith's Rome, and Gibbon's Decline and Fall of the Roman Empire. Cf. P. V. § 299. 7.—Bridge's Roman Empire under Constantine the Great.

§ 196. It may be seen from this brief delineation of the Romans, that their history must be crowded with interesting and instructive incidents; and that a familiar acquaintance with their constitution and customs must be highly useful. The utility of studying the Roman antiquities needs, therefore, no further recommendation.

1 u. But besides the indispensable importance of a knowledge of the antiquities in order to understand properly the history of the Romans, there are other advantages, which render it worthy the attention of every lover of literature, and of every one, in fact, who is not wholly indifferent to intellectual refinement and taste. It is essential as a help in reading the distinguished Roman authors, whose writings are preserved, and in obtaining a correct idea of the various works of Roman art.

2 u. The best sources, whence a knowledge of Roman antiquities may be drawn, are doubtless the Roman writers themselves, particularly the historians. There are also several Greek writers valuable in this respect, as they lived among the Romans, and being strangers, many things must strike them as more important and remarkable than they might seem to the native citizens. Among the latter class of writers are Polybius, Dionysius, Strabo, Plutarch, Appian and Dion Cassius, and even some later writers, as Procopius, Zonaras, Lydus, &c. Some aid may be derived also from the writings of the Christian Fathers.

3 u. In modern times Roman antiquities have been formed into a sort of science. The materials drawn from the sources just named, and various others, have been digested into regular systems on the one hand, while, on the other, particular branches of the subject have been examined in more full detail. Yet this has perhaps never been done with sufficient knowledge of fact, or adequate or critical skill and discrimination; the essential has not been sufficiently distinguished from the less important, nor the general and universal from the particular and local; nor has there been suitable care to note the periods in which the customs and principles were introduced, made prevalent, or changed. These are defects, which we must notice rather than
avoid in the brief treatise, upon which we now enter, and which cannot be fully re-
moved without more labor than has hitherto been devoted to the subject.

E. F. B. PHUSSNER, Ueber Wissenschaftliche Begründung und Behandlung der Antiquitäten, insbesondere der Rom. Marh. 1812. 8.—
P. A. WOLF, Vorlesungen über Alterthums wissenschaft, &c. as cited P. V. § 7. 3.

§ 197. We mention here some of the principal writers on Roman antiquities.

1. The largest Collections of separate treatises are the two following:
   Jo. Georg. Gravinius, Thesaurus Antiquitatum Romanarum; c. fig. Traj. ad Rh. 1694-99. 12 vols. fol. (For an account of the contents of this, see Appendix to Kennett, cited below.)
   Meurz, as cited § 293, vol. 24 exhibits the writers on Roman Antiquities, &c.

2. Under the class of Manuals are the following:
   Bas. Kennett, Roman Antiqu. Notitia, or the Antiquities of Rome, in two Parts. Lond. 1731. 8. There have been many later editions; first Amer., Phil. 1822. 8.
   Another ed. by J. R. Moore, Oxon. 1837. 8.—Trans. into German, with improvements, by J. L. Meyer (ed. 3d) Edinb. 1818. 2 vols. 8.
   F. Cretcher, Abriss der römischen Antiquitäten zum Gebrauche bei Vorlesungen. Leipz. 1824. 8.
   J. D. Puv, Roman Antiquities. Translated from the German, 1935. 8.

The 5th vol. of Wolf's Vorlesungen, as cited P. V. § 7. 9, treats of Roman Antiquities.

Less extensive, but useful and instructive, is the following.

Worthy of mention also is, Wilcock's Roman Conversations, or Descriptions of the Antiquities of Rome. Lond. 1797. 2 vols. fol.
   The following are abridgments:

Roman Antiquities, and Ancient Mythology, for Classical Schools; by Cha. H. Dillamony. Boston, 1831; 2d ed. 1835.

3. We may also refer here to Montfauconn's Antiquité Expliquées, as illustrating by its plates and descriptions Roman as well as Greek Antiquities (cf. § 19).
   The following work contains many excellent delineations:
   Raccolta Tavole rappresent. i costumi religiosi, civili e militari degli antichi Egiziani, Etruschi, Greci Romani, tratti dagli antichi monumenti,—disegnate, ed incise in rame, da Lorenzo Roccagriggiani. 2 vols. containing one hundred plates each.
   As pertaining especially to the subject of costume, we add,
   Bardon, Costume des Anciens Peuples. Par. 1786. 2 vols. 4.
   A. Lens, Le Costume, on Essai sur les habillements et les usages de plus, peupl. de l'Antiquité, prouvé par les monuments. Liége, 1776. 4.
   Particularly, Maillot and Martin, Recherches sur les costumes, les moeurs, &c. des anciens peuples, &c.—ordre de 296 planches, au trait. Par. 1804-5. 3 vols. 4. "The first volume contains, in great detail, the costume, manners, &c. of the Romans, from Romulus to the last emperors of Constantinople. The engravings are taken from medals and monuments of each epoch." 4.

It is proper also to refer here to works illustrating the remains of Roman Antiquity.

   W. Stukeley, Itinerarium Curiosum, &c. Lond. 1760. 2 vols. in one, fol. with two hundred copper-plates; containing notices of Roman monuments in England.

The Publications of the Instituto di Correspondenza Archeologica, a society for archeological correspondence, founded in Rome by several distinguished scholars and antiquaries. The Bulletin dell’ Instituto, commenced 1829, contains brief notices of new discoveries and new works, with other articles of special interest. By the title of Monumenti Inediti, the annual volume of plates is designated. The Annali dell’ Instituto, the chief publication, gives essays, reviews, and extended descriptions. Gerhard, Rostner, Raoul-Rochette, Bock, Panfona, Hirt, Müller, Millinger, &c. have been contributors.

5. On various points it will be useful to consult Latour, Paulus, Wicker, Fleros, &c. as cited § 13. 5.
   Also, P. Sabatier, Institutions, Musées, and Customs of the Ancient Nations. Translated from the French by P. Stockdale. Lond. 1744. 4. Smith, Dictionary of Greek and Roman Antiquities.

6 Other references to authors on particular topics are given under the sections treating of those topics.
   Lockhart's Valerian, Babrient's Pompeii, and Whyte's Letters from Palmyra, are fictitious professing to exhibit the state of ma-
ners in the first centuries after Christ.
§ 198. We shall treat the Roman Antiquities, as we did the Greek, under four distinct branches; thus exhibiting separately the affairs of religion, civil government, war, and private life.

I. RELIGIOUS AFFAIRS.

§ 199. As the word religion is of Roman origin, it may be well to notice the ideas attached to this term in the Latin language. Originally, religio seems to have signified every sort of serious and earnest exertion, to which one was impelled by external or internal motives. Afterwards, it was used chiefly to express the included idea of duty towards the Deity and towards fellow-creatures; and the theory of this, as well as the practice, then took the name of religion. In the plural number, the word usually designates the regulations and practices pertaining to the worship and propitiation of the Deity. And, in as much as the knowledge and practice of duty towards men and the Divine Being will lead to a certain permanent moral sensibility and conscientiousness of deportment, the word religio was also naturally employed as comprehending in its meaning this correctness of morals.

§ 200. In inquiring into the origin of the religion of the Romans, we must revert to the origin of the nation, already noticed (§ 189). There doubtless existed in Latium, long before the founding of Rome various religious customs and the worship of various divinities; and it is not easy to trace out their gradual rise and establishment. By the subsequent colonies from Greece, Elis, and Arcadia, this native religion received many additions and modifications; hence the great similarity between the Greek and Roman systems of mythology and worship (cf. P. II, § 8). In some particulars the Roman traditions differ from those of the Greeks, where the divinities and their chief attributes are the same. The Romans also adopted several religious usages not practiced by the Greeks, as e. g. in relation to auguries and auspices, which were borrowed from the Etrurians. To the latter source we may chiefly ascribe the great prevalence of superstition in the earliest part of the Roman history.

§ 201. The religion of the Romans was, like that of the Greeks, intimately connected with their politics. It was often employed as a means of promoting secret designs of state, which the projectors knew how to render agreeable and desirable, by the help of superstition. Thus the inclinations of the mass of the people were determined by pretended oracles and signs. Many military enterprises derived their most effective stimulus from this source; and not seldom it furnished the strongest motives to patriotic exertion, since love of country was held to be a religious duty. The pomp of the religious solemnities and festivals served to foster and to deepen sentiments of awe and fear towards the gods, and thus contributed to the same end. The purpose and influence of the gods were considered as effecting much in all events and transactions, and this belief was greatly confirmed by the artifice of the poets, who sought to impart dignity to the incidents of their stories, by describing the intervention and agency of the gods therein.

§ 202. On the first establishment of the city, Romulus made it a prominent object to render the national religion a means of union between the various and discordant materials of which the first inhabitants were composed. Still more carefully was this object pursued by his successor Numa, who is viewed as the chief author of many of the religious usages of the Romans, which were in part, as has been suggested, borrowed from the Greeks and Etrurians. His pretended interviews with a supernatural being, the nymph Egeria, secured greater respect and success in his efforts. The fundamental principles of Numa's system, being retained, were afterwards carried out more fully and variously.—As knowledge and sound philosophy advanced among the Romans, the religious notions of the more intelligent portion were gradually rectified and elevated; but this was confined to a few, while the great mass adhered to the common faith, even in the period when the system became inconsistent and cumbrous by the deification of the emperors.

On Numa, cf. P. V. § 447.—For a particular account of the gods worshiped by the Romans, we refer to the part (II.) of this work which treats of the subject of Mythology. The Roman division or classification of their gods is noticed in (P. II.) § 8.
§ 203. The great number of the Roman deities occasioned a large number of temples, of which, as some assert, there were in Rome above four hundred [four hundred and twenty]. The name of temples, temple, however, properly belonged only to such religious buildings as were solemnly consecrated by the augurs; by this circumstance, and also by a less simple style of architecture, they were distinguished from the aedes sacrae, although the names are often used interchangeably. Their form was almost entirely in Grecian taste, oblong rectangular oftener than round. It was customary to dedicate them with various ceremonies, on laying the foundation and on the completion of the building, and also after a remodeling or repairing of it.—The principal parts of a temple were commonly the sanctuary (cella sanctior, adyton), the interior, appropriated for the ceremonies of sacrifice, and the exterior or court, serving for various purposes. The temples, however, were often used, not only for religious solemnities, but also for meetings of the senate, select councils, and the like. They usually stood in an open place, and were surrounded with pillars, or at least ornamented with them on the front.


§ 204. The Romans adorned the interior of their temples, as did the Greeks, with statues of the gods, with other works of sculpture and painting, and with consecrated offerings of various kinds, called donaria. Every thing connected with a temple was held as sacred to the god or gods to whom it was devoted.—A general name for such places as were sacred to the gods, even if no buildings were there erected, was fanum. The word delubrum, on the other hand, had a more limited meaning, signifying properly only that portion of the temple where stood the images of the gods, one or more; but it is often used in a more general sense. Small temples, or chapels, also places for worship without roofs and only guarded by a wall, were termed sacella. Among the groves (luci) consecrated to the gods, of which there were thirty-two in the city, those of Vesta, Egeria, Furina, and Juno Lucina were the most noted.

§ 205. Altars were sometimes erected apart from any temple, and were then inscribed merely with the name of the god to whom they were dedicated; usually, however, they were placed in temples. A distinction was made between allaria and ara; the former were raised higher (alta ara), and were used for offering the sacrificial victim; the latter were lower, and were used in offering the prayer and libation. The former were more usually consecrated to the celestial gods; the latter, to the infernal. They stood one behind the other, and were so placed that the images of the gods appeared behind them.

1 v. There was also a third kind of altar, anclabris or enclabris, a sort of table, on which the sacrificial utensils were placed and the entrails of victims were laid by the Haruspices. The mensa sacra was something still different, a table on which incense was sometimes presented, and offerings not designed to be burned, as various articles of fruit and food.—Altars were sometimes made of metals, even of gold or some metal gilded, but more frequently of marble and other stones, commonly of a white color. Sometimes they were hastily formed of ashes, earth or turf, or the horns of victims. The form of altars was various, quadrangular oftener than round. Not unfrequently they were adorned with sculpture and image-work.

Different forms of altars are seen in our Plate XXVII, fig. B, C, m. Fig. t is the enclabris. Fig. II is a representation of Solomon’s altar of burnt offering (cf. 2 Chron. iv. I); given by Pirieaur, as drawn according to accounts of the Rabbins; copied and described in Calmet, Dict. &c. vol. iii. p. 144, 357, ed. Charlestone. 1813.—Fig. E. is an altar erected as a sepulchral monument, in honor of a Roman emperor; it is highly ornamented with sculptures, and bears an inscription; the letters D M stand for Divi M. The elevations at the corners in this and in fig. H, show what is designated by the phrase “horns of the altar.”—In Plate XX. are other forms of the altar. In the Sup. Plate 30, are four others; on the altar of Jupiter is seen the bust of the god, and below it an eagle holding a thunderbolt in its claws; beneath this, in the original monument, is the inscription, I. O. M. VVSSA OCTAVIA SVCESSAS P. L. C. E. Jovi Optimo Maximo, Jucunda Octavia Successa posuit. On the altar of Bacchus, a Bacchanal is dancing over a prostrate wine-cup, holding another cup in one hand and the thyrsus in the other. The altar of Neptune is one of the four discovered at Antium (Nettuno); on it is sculptured Neptune with the trident in his left hand and a dolphin in his right; above this is inscribed, in the original, AEA NEPTVNI. The tripod was often used as the form of an altar to Apollo; the very remarkable one given in this Plate corresponds to a representation on a silver coin of Consul M. Aem. Lepidus.—See Monuimenta (as cited P. II. § 120, ii. 212. 132. Sup. ii. 56.—For various altars as sepulchral erections, see Monumenta, vol. v. and Suppl. vol. v.—Roman altars have repeatedly been found in England. Archaeologia, as cited P. IV. § 22. 3. vol. iii. p. 115, 324.
2. It was common also to adorn altars with fillets or ribas, and garlands of herbs and flowers. Altars and temples afforded a place of refuge among the Romans as well as Greeks (cf. § 60), chiefly for slaves from the cruelty of masters, for insolvent debtors and criminals, where it was impious to touch them, although contrivances might be employed (as e. g. kindling a fire around them) to force them away, or they might be confined there until they perished.

§ 206. A great variety of instruments and vessels, vasa sacra, were employed in the sacrifices offered to the gods.

1 ν. The most important were the following: the ax (bipennis, securis, d, d), or club (malleus, c), with which the victim was first struck; knives for stabbing (cultri, e, e), and others, long, two-edged, for dividing the flesh and entrails (scerepita); the censor (thuribulum, l), and the box containing the substance burnt for incense (acerra or arcula thuraria, s); a vessel used in dropping the wine upon the sacrifices (guttus); a flat vessel in which the priests and others offering sacrifices tasted the wine (simpulum, b); broad dishes or bowls (paterae, l, 2), for wine and the blood of the victims; an oblong vase with one or two handles (capedo, capuduncula, copis, o, o); vessels to hold the entrails (olla exuera); plates on which the entrails and flesh were brought to the altar (lances, disci, n); baskets, particularly to contain the fruit offered (canatiro); small tables with three legs (tripodes); an instrument, having a tuft of hair, or the like, for sprinkling the sacred water (asperrillum, f); pans for the sacrificial fire (prafercula); metallic candlesticks (candelabra, h) to which the lamps were attached.

2. The numerals and letters included in the parentheses with the Latin terms in the above specification, refer to the figures thus marked in our Plate XXVII. The figures marked by the letters are drawn from Montefaucon, vol. II., p. 150. Those marked by the numerals are from Pompeii, p. 130, as cited P. IV. § 296. — The Plate exhibits other articles of sacrificial apparatus; fig. g shows the sacred fillet (citro), which was sometimes hung from the neck; fig 4 is a ladle (ligula); fig. 3, a pitcher (ureces, culletus) used for the libations; these figures are taken from sculptured representations on an altar standing in the court of a temple found at Pompeii; fig. D shows two forms of the same instrument, a magistrate in his robe is offering sacrifice; he holds in his hand a patera; the victim is led forward by the popa or curtavis, who is nacked to his waist with a wreath on his head; behind the magistrate is a boy holding a vase or pitcher, and an older servant bearing a platter (discus); by his side is a musician blowing the flute, followed by lictors with their fasces; in the back ground appears the pillar of the temple decorated with garlands. — Fig. m also represents a sacrifice; given by Montefaucon from an ancient coin; the augur's wand (litus) is seen in the hand of the principal person. The group of articles included in fig. D is drawn from Egyptian monuments, and may serve to illustrate also Hebrew and likewise Greek and Roman sacred utensils. The observer will notice among them the above, the fork of several times, knives, a vessel like the modern teapot, a fire-pan, jars, bowls, dishes, &c. cf. Exc. XV. xx. 29. — Fig. a. is the sacred trumpet (tuba) sounded at hecatombs and other sacrifices. The straight trumpet was also used at sacrifices, as is seen in Plate PXXIX, and likewise the flute or clarinet, as is seen in Plate XXIX, and Plate XLV. — In Plate XLV, is seen, hanging from the girdle of a priest (the one that holds the head of the victim) the case (cagina) for the knives; the same article is given in the Sup. Plate 31. fig. 18. In this Plate also are various instruments of sacrifice; 1, 2, the acerra and thuraria; 3, encabris; 4, thuribulum, as given by Montefaucon, differing from the form given in Plate XXVII., fig. 1; 5, capis; 6, 7, 10, forms of the simpulum; 8, patera or patela; 9, the vessel given by Montefaucon as the presfercula; 10, a large knife used for cutting the flesh, but as a vessel for holding the vessels of the libation; 11, 17, cultri; 13, tuba; 13, malleus; 14, Dolebra; 15, securis; 16, sera, or secepsita; 19, discus, a broad shallow platter; 20, olla; 21, litus; 22, candelabra; 23, asperrillum, aspersorium, or lusticia.

§ 207. The priests were very numerous, and were formed into certain common orders or colleges. These were mostly established by the first kings; Romulus established the Luperci, Curiones, Haruspices; Numa, the Flamines, Vestales, Salii, Augures, and Feciales. During the republic the Rex sacrorum and the Epulones were introduced; and under the emperors some others. — The Roman priests may be ranged in two general classes; those common to all the gods (omnium deorum sacerdotes); and those appropriated to a particular deity (uni numini addicti). Of the former were the Pontifices, Augures, Quindecemviri sacris facundis, Haruspices, Fraters Arvales, Curiones, Epulones, Feciales, Sodales Titienses, and Rex Sacrorum. Of the latter class were the Flamines, Salii, Luperci, Potitii, Pinarii, Galli, and Vestales.

§ 208. The first rank was held by the Pontifices, instituted by Numa, originally only one, subsequently four, then eight, and finally more even to fifteen. The chief of these was styled Pontifex Maximus, who held the highest priestly office, dignity, and power. He was appointed at first by the kings, subsequently by the college (Collegium) or whole body of Pontifices, but after 104 B. C. by the people. Sylla restored the right to the college, but it was again taken from them. All the other priests and the vestals were subject to the Pontifex Maximus.

1 ν. He had the oversight of all religious affairs, the regulation of the festivals and
the solemnities connected therewith, and the keeping of the records of public transactions (annales). He was also judge in many questions of right.—His dress was a toga praetexta, and his head-ornament a sort of cap made of the skin of a victim and called galerus.—Augustus assumed this office himself as emperor, which was done likewise by his successors down to Gratian, who abolished it.

2. Those who held the office of Pontifex Maximus, are said to have resided in a public house called Regia (cf. § 213).—The hierarchy of the church of Rome is thought to have been established on the model of the Pontifex Maximus and the college of Pontifices.


§ 209. The Augurs, in ancient times called auspices, derived their name from consulting the flight of birds, augurium, avigerium. They were introduced from Etruria by Romulus, and established as a regular order by Numa. Their number was originally three, then four, afterwards nine, and finally increased by Sylla to fifteen. At first they were taken only from the Patricians, but after B. C. 300, in part from the Plebeians. Their chief was called Magister Collegii, and Augur Maximus. Their badges of office were a robe striped with purple (trabea), a crooked staff (litus), and a conical cap (sometimes called opex). Their principal business was to observe the flight and cry of birds (auspicium), from which they predicted future events. They also explained other omens and signs, derived from the weather, the lightning, and the observation of certain animals, particularly of young fowls and the like.

1 u. In the camp auspices were taken ex acuminibus, i.e. prognostics were drawn from the glittering of the points of the spears by night, or from the adhesion of the lower points of the standard poles in the ground, where they were planted. The places where auspices were to be taken or holy edifices were to be erected, were consecrated by the Augurs. The order of Augurs continued until the time of Theodosius the Great. The public Augurs of the Roman people should be distinguished from the private Augurs of the emperors.

2. The omens, signa, portenta, prodigia, from which the Augurs conjectured or pretended to foretell the future, have been classed in five divisions. (1) From birds; chiefly the flight of some (alites), such as eagles, vultures, and buzzards; but also the chattering and singing of others (ascines), such as the owl (bubo), crow (corvus, cornix) or cock (gallus). (2) From appearances in the heavens; as thunder, lightning, meteors, and the like.—For taking omens of either of these two kinds the augur stood on some elevated point (arx, templum), which was frequently called auguratorium, with his head covered with the lana, a gown peculiar to the office; after sacrificing and offering prayer, he turned his face to the east, and divided the heavens in four quarters (called templum) with his litus, and waited for the omen. A single omen was not considered significant; it must be confirmed by another of the same sort. In whatever position the augur stood, omens on the left were by the Romans reckoned lucky, contrary to the notions of the Greeks (cf. § 75); the explanation given of this disagreement is, that both Greeks and Romans considered omens in the east as lucky; but the Greek augur faced the north, and the lucky omens would be on his right, while the Roman augur usually faced the south, and therefore had the lucky omens on his left. It is certain, however, that omens on the left were sometimes called unlucky among the Romans, and the term sinister came to signify unpropitious, and dexter to mean propitious. (3) From chickens (pulli) kept in a coop for the purpose, by the pullarius. The omen was taken early in the morning from their actions when the augur threw crumbs of corn before them; if they turned away from it, or ate reluctantly, it was an unlucky omen; if they devoured greedily, very lucky. Taking this augury was called Tripudium, perhaps from the bounding of the corn when thrown to the fowls. (4) From quadrupeds, chiefly by observing whether they appeared in a strange place, or how they crossed the way, whether to the right or the left and the like. (5) From various circumstances and events, which may be included under the term accidents; among these were sneezing, falling, hearing sounds, seeing images, spilling salt upon the table, or wine upon one’s clothes, and the like. Omens of this class were usually unlucky, and were called Dirae.

Kemnitt, as cited § 197. 2, ch. iv.—Cf. Morin, Les Augurs; and Simon, Les Prognos, in the Mem. de l'Acad. des Ins. i. 54 and 129.—Mayer, Mythology, i. 255.

§ 210. The Haruspices were the priests who inspected the entrails of animals offered in sacrifices, in order to ascertain future occurrences; they were called extispices. They appeared under Romulus and were established by him; it is doubtful of what number their college consisted. For some time Etrurians only, and not Romans, discharged the duties of the office. It was borrowed from the
Eturians directly, but seems to have been primarily of Asiatic origin; the discovery of the art (Haruspicina) was ascribed by fably to Tages, a son of Jupiter. The number of the Haruspices gradually was increased up even to sixty. Their overseer was styled Magister Publicus or Summus Haruspex. From the different modes and objects of their divination, they were divided into three classes, extrispices, fulguratores, and prodigatores. For, besides observing the entrails of victims and the various circumstances of the sacrifice, as the flame, smoke, &c., they also were consulted in relation to lightning and places or buildings stricken by it, and they likewise explained prodigies and dreams.

1. In examining the entrails, they observed chiefly their color, their motion, and the condition of the heart, and when they could determine nothing from the appearances, they called them exta muta. On the other hand, the term litare was used to signify an auspicious sacrifice.

2. The college of Haruspices had their particular registers and records, as also the other religious orders had; these seem to have been accounts of their observations, memorials of thunder and lightning, and ominous occurrences. Their art was at one time considered so important that the senate decreed that a number of youth should be regularly instructed in it; at another period it fell into disrepute; the emperor Claudius attempted to revive it. Cf. Cicero, De Div. i. 41, 45. ii. 24, 29, 35. Tacitus, Ann. xi. 15.—Most of the ominous circumstances connected with sacrifices are alluded to by Virgil (Georg. iii. 450).

§ 211. The Epulones were priests, who attended on the feasts (epulae) of the gods. There were three first appointed, B. C. 197; by Sylla the number was increased to seven, called Septemviri Epulones, and by Caesar at last to ten. They had the care of what were called the Lectisternia, when couches were spread for the gods as if about to feast, and their images were taken down, and placed on the couches around the altars or tables loaded with dishes; the most important of these was the annual feast in honor of Jupiter in the Capitol. They were required to be present also at the sacred games to preserve good order. Very young persons, even those under sixteen, were often taken for this office; yet it was so respectable, that even Lentulus, Caesar, and Tiberius performed its duties. Like the Pontifices, they wore a toga praetexta. The viri epulares must not be confounded with the epulones; the former were not the priests, but the guests at the repasts spoken of.

§ 212. The Feciales were a class of priests or officers existing long before the building of Rome, among the Rutulians and other Italian states. The order was introduced at Rome by Numa. It continued to the beginning of the imperial authority, and consisted of twenty, sometimes of fewer, members. They may be considered as a body of priests, whose business chiefly related to treaties and agreements pertaining to peace and war. The highest in rank was called Pater patratus. It devolved upon him, or the Feciales under him, to give the enemy the warning, which preceded a declaration of war, and to make the declaration by uttering a solemn form (claragatio), and hurling a spear (hasta sanguinea), into the enemy's limits. These priests were also the customary agents in effecting an armistice or cessation of hostilities. Their presence and aid was still more indispensable in forming treaties and at the sacrifices thither connected. They were charged also with the enforcing of treaties, and the demanding of amends for their violation, and also with guarding the security of foreign ambassadors at Rome.

§ 213. The Rex sacrorum, or Rex sacrifilcus, held an office, which was instituted first after the expulsion of the kings, and probably derived its name from the circumstance, that originally the public sacrifices were offered by the kings themselves or under their immediate oversight. Perhaps, as Livy suggests, the office and name both arose from a desire that the royal dignity might not be wholly forgotten. This priest had a high rank, and at sacrificial feasts occupied the first place, although the duties were not numerous, and consisted chiefly in superintending the public and more important sacrifices. He was also required at the beginning of every month to offer sacrifice jointly with the Pontifex Maximus, to convoke the people (populum calare), and make known the distance of the Nones from the Calends of the month then commencing. At the Comitia he offered the great public sacrifice, after which, however, he must withdraw from the forum, and conceal himself. His wife was called Re-
§ 214. The name of Flamines was given in general to all such priests as were devoted to the service of a particular deity. The most eminent of them was the Flamen Dialis, or chief priest of Jupiter. At the first institution of the order, there were but two besides this, viz.: the Flamen Martialis and the Flamen Quirinalis. Afterwards the number rose to fifteen and still higher. They were divided into maiores, who must be Patricians, and minores, who were taken also from the Plebeians. Their dress was a long white robe with a purple border (lana), and a cap of conical form (apex) adorned with a twig of olive. The Flamen Dialis had a lictor, and also a sella curulis and the toga praetexta; his wife was called Flaminica, and sided him in some parts of the worship on the festivals of Jupiter. This priest likewise held a seat in the senate, and enjoyed several other privileges, which were peculiar to the Flamines. Many duties and services were required of the Flamines, especially of the Flamen Dialis. They were distinguished by names derived from the god to whose service they were devoted, as Flamen Nepthalis, Flonalis, Pomonalis; so of those belonging to a deified Caesar, as Flamen Augustalis, Flavialis, &c.

§ 215. The Salii were priests of Mars Gradivus, and according to the common opinion had their name from dancing (salire), because on certain festival days they passed about the city dancing, and singing songs in honor of Mars. They were first instituted by Numa. The immediate occasion of their institution, according to the tradition, was the famous shield, Incile, said to have been sent from heaven; this shield, and the eleven others made exactly like it in order to hinder its being stolen, which were all guarded by the Vestals, were carried by the twelve Salii Palatini, when they made their circuit around the city.

1 u. Their chief and leader in the procession was styled Præsol, whose leaping was expressed by the verb amutrae, and the leaping of the others after him by velaamutrae. They had their appropriate residence (curia Salitorum) upon the Palatine Hill. Besides the music which accompanied their dancing, they struck their shields together, and in that way noted the measure of their songs, which celebrated the praises of the god of war (cf. P. IV. § 114. 4.) and of Veturius Manutius, the artist who made the eleven shields.

2 u. The order was highly respected, and was rendered the more so by the accession of Scipio Africanus as a member, and some of the emperors, especially M. Aurelius Antoninus. Their term of service was not for life, but only for a certain period.

—The Salii Collini or Quirinales were distinct from this body, and established by Tullius Hostilius.

§ 216. The Luperci, priests of Pan, were of Arcadian origin, and established by Romulus. Their name was derived from that designation, which Pan received from his guarding the flocks against the wolf. Lupercus (ab arcendo lupos). His temple was from the same circumstance called Lupercal, and his most celebrated festival at Rome, Lupercalia. This festival began about the middle of February, and was regarded as a season of expiation for the whole city. The Luperci, on this occasion, ran up and down the streets, naked excepting a girdle of goat's skin about the waist; they carried in their hands thongs of the same material, with which they struck those whom they met; the word to express the action was catomidiare. A peculiar efficacy was ascribed to these blows, particularly in rendering married women prolific.

1 u. There were three distinct companies (sodalitates) of these priests; the Fabiani, Quintiliani, and Jultii. The last were of later origin and took their name from Julius Caesar; the others were named after individuals, who had been their chief or head priests.

2 u. The Poliiti and Pinariti were not companies or sodalities of Luperci, but priests of Hercules; they were not held in important estimation, although their pretended origin was traced to the age of the hero himself. The tradition was, that Hercules,
during his residence in Italy with Evander, instructed in the rites of his worship the tribes or families bearing this name, which was afterwards retained by the priests.

§ 217. The Galli were priests of Cybele the great mother of the gods, so called from the river Gallus in Phrygia, whose water was regarded as possessing singular virtues, rendering frantic those who drank it. The circumstance of their being castrated is referred to the fable respecting Atys. At the festival of their goddess, celebrated in March, and called Hilaria (cf. P. II. § 21), these priests imitated the phrensy of Atys by strange gestures, violent motions, and self-scowling and cutting. Their chief priest was termed Archigallus. The order was not highly respected.

§ 218. The Vestals, Virgines Vestales, were an order of Priestesses, of very early origin, devoted to the goddess Vesta. The constant preservation of the holy fire and the guarding of the Palladium (P. II. § 43, § 67) were the principal duties of the Vestals. They were first instituted by Numa, four in number; two were added by Tarquinius Priscus or Servius Tullius, and the number ever after remained six. Their leader, the eldest, was called Vestalis or Virgo Maxima. They were selected (capere) between the age of six and ten, particular regard being had to their descent and their bodily vigor and perfection. They were obliged to continue in the office thirty years unmarried. The first ten years were employed in learning the rites, the second ten in performing them, and the rest in instructing others. Negligence in any of their duties was severely punished. If any one violated her vow of chastity, she was buried alive in a place called Campus sceleerus, near the Porta Collina. Besides the two principal duties of these priestesses, they were accustomed to offer certain sacrifices, whose precise object is unknown. They also had the care of some preparations and services connected with other sacrifices. They enjoyed great respect, and many privileges; e. g. entire freedom from parental control; authority to deliver from punishment a criminal, who accidentally met them; certain revenues of lands devoted to them; the attendance of a lictor, whenever they went out; a public maintenance, and release from the obligation to take an oath. Their office was abolished under Theodosius, on account of its expense.

For representations of Vestals, see Plate XXVIII. and explanations given P. II. § 67.—Cf. Nadal, Dupuy, &c, as there cited.

§ 219 a. A few words must be added respecting the other classes of priests before named (cf. § 207). The Quindecemviri sacris faciundis had the care of the Sibylline books (cf. § 226). The Fratres Arvalia served especially at the festival called Amburvalia (cf. P. II. § 63), when the fields were dedicated and blessed, these priests passing over them in procession (cf. P. IV. § 114), with a crowd of attendants. The Sodales Titi or Tatii had their name from the Sabine king Titus Tatius: each tribe had seven of them. There were also Sodales Augustales, or priests in honor of Augustus. The Curiones were thirty priests, who performed the sacred rites common to the several Curiae.

1. Each of the Curia had a president or priest called Curio; these thirty priests formed a college under a chief president termed Curio maximus. Cf. § 251; also P. I. § 61.

2 u. The priests of all the various classes had their assistants and servants (ministri). Among these were the waiting boys and maids, camili and camillae; the assistants of the priests who offered sacrifices, flamini and flamina; the keepers of the temples, aditi or aditumini; those who brought the victims to the altars and slew them, pope, victimarii, cultarrii. The libicines, libices, fidicines, &c., who accompanied the sacrificial rites with music, formed likewise another fraternity.

3. The mystagogi were those who initiated others into mysteries; the name is also given to those who showed to visitors the curiosities of the temples.—By some late writers the priests were divided into three classes; antistites, chief priests; sacerdotes, ordinary priests; and ministri, meanest priests.

§ 219 b. Respecting the emoluments of the Roman priests little is known. When Romulus first divided the Roman territory, he set apart what was sufficient for the performance of sacred rites, and for the support of temples. Numa is said to have provided a fund for defraying the expenses of religion, and to have appointed a stipend (stipendium) for the Vestals; the Augurs also and the Curiones are said to have received an annual stipend; but there is no evidence that the priests received any regular salary, except as it may seem probable from the instances specified. Yet there
PRIESTS

PRIESTESS

VESTAL

SIBYL
can be no doubt that, in some way or other, sufficient provision was made for their support. — Two priests, the Pontifex Maximus and the Flamen Dialis, were by virtue of their office members of the senate. All the priests held their offices without responsibility to the civil magistrate; and with few exceptions were allowed to hold other offices both civil and military.

Representations of priests, from ancient monuments, may be seen in Plates XIX., XX., XXVII., XXXVIII., XXXIX., XLIV., XLVI.; also in the Sup. Plates 29, 39, 92. — In Plate XXVIII., the two figures marked Priests are taken from a bas-relief found at Autun (Augustodunum, cf. P. Li. § 17); they represent two Druids, or priests of the religion of the ancient Gauls and Britons; both have ample robes, and long beards; one, who is perhaps the Arch-Druide, wears a crown of oak leaves and holds a sceptre, the other holds a crescent or half-moon.


§ 220. Of the vast multitude of religious customs among the Romans, we will notice first some of those pertaining to their prayers to the gods. They prayed with the head covered or vailed (capite velato). They bowed themselves down to the ground, in this posture moved around completely from right to left, placed their right hand on the mouth (adoratio), and directed their face towards the east, where the altars and images of the gods were placed. In a higher degree of devotion they cast themselves upon their knees, or prostrated the whole body upon the ground. They were accustomed to lay hold of the altar and to make offerings of meal and wine with their prayers. The prayer was not always offered with an audible voice. Public prayers (precationes) were made by a priest or a magistrate. The most solemn prayer of this kind was that before the Comitia, by the Roman consul. Thanksgivings (supplicationes) were also public and general, for the purpose of entreatying, appeasing, and praising the gods; in which view the people made a solemn procession to the temples. Public occasions of this sort were called supplicationes ad pulvinaria deorum, these pulvinaria were a sort of couches or stools with cushions or pillows (pulvini), on which were placed the statues of the gods. They were also termed supplicia, and were appointed in honor of particular deities, or of all the gods united. The prayers offered on these occasions were called obse- crationes, which term usually has reference to the averting of danger.


There is no evidence that public religious instruction formed any part of the duty of priests, or was ever connected with public worship, which consisted wholly in performing such rites as are above specified, and in offerings and sacrifices. Nothing like preaching or sacred oratory was known.

§ 221. The sacrifices of the Romans (sacrificia) were very various. They were offered either at stated times (stata, solenita), or on particular occasions (ex accidente nata). Animal sacrifices were termed hostiae or victime; the original difference between these words, viz. that the former designated a sacrifice offered on going out against a foe, and the latter a sacrifice on returning victorious, is as little regarded by the writers, as another distinction, which makes the former a smaller and the latter a greater sacrifice.

1. The animals must be without blemish, and were therefore previously selected. They were brought to the altar, ornamented, like the person offering them, with garlands of flowers; the horns of bullocks and rams were decked with girt, and white fillets were hung over their necks. The willing approach of the victim was considered as a favorable omen; reluctance and resistance on the other hand as unfavorable; the act of bringing the victim forward was called admove. The priests then commanded all the prolane to depart, and another priest ordered silence (linguis favete). Then followed the prayer to the gods, and after it the offering of the victim. The knife and the altar were consecrated for the purpose, by sprinkling them with a mixture of salt and the meal of new barley or spelt roasted (mola nata). The head of the victim was sprinkled with the same, and this is what is properly expressed by the word immolare, although it is often synonymous with mactare.

2. The cultuarium, whose business was to kill the victim, having asked, Agone? and the consul, pretor or priest having answered, Hocage, then struck the animal in the forehead with his ax or mallet; another, next cut or stabbed him in the throat; and a third caught the blood in a sacrificial vase. The entrails were then examined by the haruspex, and if they were found favorable, were, after being cleansed, laid on
the altar and burned. Sometimes the whole animal was burned (holocaustum); but usually only a part, the rest being assigned to the sacrificial feast, or to the priests. Upon the burning flesh incense was scattered, and wine was poured out; the latter constituted the libation, and was accompanied with a formal address to the deity, *acclamations.* In early times milk was used in the libation instead of wine. After all came the feast, of which the priests and those who presented the sacrifice partook in common, and which was usually accompanied with music and dancing, and often followed with games.

3. Music also usually accompanied the offering of the sacrifice, as is shown by the monuments represented in our Plates. Compare Plate XXVII. fig. B, where are seen two long straight trumpets; Plate XXIX. where, besides the trumpets, the double flute is played by a boy, who is accompanied with a wreath on his head, as are also most of the offering priests; Plate XLV., where the flute and the tympanum are introduced (cf. P. II. § 91. 2).

4. There were sacrifices without blood; made by *libations* usually of wine, but also of other fluids; by burning *incense* or fragrant wood, such as cedar, fig., and myrtle; and by offering *fruit* as a tribute or tithe from the harvest (primitia) and also sometimes cakes (liba) made of flour and honey or of wax.

5. Illustrations of the pouring out of libations are given in Plate XXVII. fig. C, and in Plate XX.; in the latter is also seen the offering of fruit or cakes, together with a libation; it is from a sculpture in ivory, representing a sacrifice without blood to Mercury; a female is taking something from a cylindrical vase, while a servant (cavulla) holds a discus of fruit or cakes and a vessel containing the libation.—In the same plate is the representation of a bloodless sacrifice to Diana, from a bas-relief on the Arch of Constantine (cf. P. IV. § 185. 2). The image of the goddess, with a crescent on her head and a spear in her right hand, standing on a pedestal, is seen between two trees; on one of which is fixed the head of a wild boar (aper); the altar is in front of the image; three *milites hastati* are in attendance, while the emperor Trajan, holding in one hand a volume, with the other hand empljes a patera upon the flame.—In Plate XLVI. is a representation of the sacrifice of a bull to Jupiter Capitolinus by the emperor Marcus Aurelius, drawn from a remarkable anaglyph at Rome. Cf. P. IV. § 185. 3.—In the Sup. Plate 32 is a beautiful representation of the animal sacrifice performed by priests, and of the sacrifice with out blood conducted by priestesses, one of whom is pouring a libation from a vessel which is perhaps the *capseda* (cf. § 206).

§ 222. It was very common among the Romans to make *vows* (vota), which generally consisted in promises to render certain actual acknowledgments or returns, provided the gods should grant the requests of those making the vows. A person doing this was said *volâ facere, concipere, suscipere, nuncupare,* and was called *voti reus;* to fulfil the promise was *vota solvere, reddere,* he who gained his wish was said to be *voli damnatus, voli comos.* Sometimes the thing desired was itself termed *votum.* Often public vows were made for the benefit of the whole people; these were considered as the most binding. The vow was usually written upon a wax-tablet, which was preserved in the temple of the god to whom it was made.

1 u. Those who had survived shipwreck, especially, were accustomed to hang up in the temple of some god (Neptune often) pictures representing the circumstances of their danger and deliverance (*tabulae votiva*). Similar pictures were sometimes carried about by them in order to obtain charitable relief.

2 u. Among the vows of a private nature were those, which a person made to Juno Lucina or Genius, on a birth-day (*vota natallitii*); those made when boys, on passing from childhood, cut off their hair and dedicated it to Apollo (*vota capillitii*); the vows of the sick in case of recovery; the vows of those in shipwreck for escape; of those on journeys by land. It also became a custom for subjects to make vows for the welfare of their emperors, which were renewed after the fifth, tenth, or twentieth year of their reign, and therefore called *quinquennia, decennalia* or *vicennalia.*

H. Dodwell, de dictis veterum natalitis, in his Protet. Acad. Ox. 1622. 8. p. 133.

§ 223. The dedication of the temples, sanctuaries and altars (*dicatio*), was one of the religious solemnities of the Romans. This was originally performed by the kings, afterwards by the consuls, and often also by two magistrates appointed for the purpose and called *duumviri dedicandis templis.* The senate must first decree the service; the Pontifex Maximus must be present at the solemnity and pronounce the form of dedication, which was accompanied with acclamations from the people. Sacrifices, games, and feasts then followed.

On the ceremonies at the dedication of a temple, see Tacitus, Hist. iv. 55.—Cf. Hooke's Rom. Hist. vol. ii. p. 234, as cited P. V § 296 7

1 u. Similar to this was the ceremony of consecration (*consecratio*); only, the latter expression was applied to a great variety of particular objects, e. g. statues, sacred utensils, fields, animals, &c. *Rescration*, on the other hand, was a private transaction, in which the people or individuals were freed from their vows; this was also called *religione solvere.*

2. The term *inauguratio* was sometimes used as synonymous with *dedicatio* and
consecratio; but it was in general the ceremony by which the Augurs sought the pleasure or sanction of the gods in respect to any thing decreed or contemplated by men; it was a ceremony therefore used not only in dedication, but in introducing a priest or a magistrate into office, and in entering upon any important engagement. Cf. § 205.

3. Exercitio was imprecatio evil on an enemy.—Evocation of the gods was a solemn rite by which (certo carmine) they called upon the gods of a besieged city (evocare) to take the side of the Romans. It was attended with sacrifices and consultation of the entrails.

§ 294. Expiation was a solemnly designed to appease offended gods, and the sacrifice or propitiatory offering was called piaalum. Much more frequent and various were the lustrations or purifications (lustrationes), both public and private.

1 u. Public lustrations were occasionally connected with certain festivals; the private were annually repeated in the month of February.—It was customary before the march of an army or the sailing of a fleet to appoint a lustration, not for reviewing the forces, but to purify them by sacrifices.

2. After the taking of the census, which was done at the end of every five years, a purifying sacrifice was made, consisting of a sow, a sheep, and a bull, which were carried round the whole assembly and then slain. The sacrifice was called suovetaurilia, and hence the word used was condere lustrum. The name lustrum is said to have been applied to it, because at that time all the taxes were paid by the farmers-general to the census (from luere to pay); the term is also used to signify a space of five years, because the ceremony was performed always at the end of that period. The verb lustrare expressed the act of purifying, and as in doing this the victims were carried round, the word naturally obtained another meaning, viz. to go around, to survey. The lustrum was always made in the Campus Martius.

In Plate XXIX. is a fine representation of the Suovetaurilia, or sacrifice to Mars, drawn from ancient marbles sculptured in bas-relief: the priest, probably Trajan the emperor, with a veil upon his head, approaches a double altar crowned with laurel; a servant (camillus) stands by, holding the acerna; another plays upon the double tibia; two soldiers blow the tuba; behind the emperor is a priest or servant bearing the vessel considered by Montfaucon as the precarium; others are leading forward the three victims; in attendance are several soldiers and standard-bearers; a rich fillet lies upon the back of the bull; all the priests are crowned with laurel. Cf. Montfaucon, ii. 189, and Sup. ii. 73.

3. The expiation made on the appearance of some prodigy, was often very solemn and imposing. The senate, after having ordered the Sibylline books to be consulted by those who had the keeping of them, to see what was to be done on those occasions, ordinarily appointed days of fasting; as also festivals, especially the Lectisternia; public prayers; and sacrifices. Then you might have seen the whole city of Rome, and in imitation of her the other cities of the empire, in mourning and consternation; the temples adorned; the Lectisternia prepared in the public places; expiatory sacrifices repeated over and over again. The senators and patricians, their wives and their children, with garlands on their heads, every tribe, every order, preceded by the high Priest and the Duxmari, marched bravely through the streets; and this procession was accompanied by the youth singing hymns, or repeating prayers, while the Priests were offering sacrifices in the temples and invoking the gods to avert the calamities with which they threatened themselves to be threatened."

§ 225. The oaths (jusjurandum, juramentum) of the Romans, which were regarded as holy and inviolable, may be divided into public and private. The first were taken by the magistrates before the Tribunal (cf. § 213. 1) often also by the whole senate, the generals, the whole army, all the citizens at the census, and every single soldier. To the latter class belonged judicial oaths, and such as pertained to marriage. They were usually taken before the altars of the gods, who were thus invoked as witnesses; not infrequently sacrifices were at the same time offered. Persons taking an oath in a prescribed form were said conceptis verbis jurare.

1. Witnesses in civil proceedings sometimes confirmed their testimony by an oath; and in all public trials (cf. § 201) were required to do it. Perjury was punished, yet, so far as appears, not more severely than false testimony (falseum) without oath.—Swearing seems to have been indulged freely in common life and ordinary conversation; such expressions as the following were frequent: Heret, or Meherte; Pol, Æpol, Perpol; per Jovem; per superos; medicus felix; die me perdant, or interficant, &c.

2. u. What was called denario consisted in a voluntary surrender of one's self (denovere) to capital danger or to violent death, in order to rescue his country or the life of a person particularly dear. Sometimes the term was applied, when a conqueror assigned (denovebat) a captured city or army to destruction, or when an individual was punished.

§ 226. The Romans had no oracles themselves; but in cases of importance, they resorted to those of Greece, particularly to the Delphic. Roman superstition, however, found nearer sources of information respecting the will and deca
rations of the gods. Besides the use of their augurium and extispicium, they had recourse to the Sibylline Books, or the pretended prophecies of the Sibyl of Cumæ.

1 u. These Books were received from the Sibyl by Tarquinius Superbus (see P. V. § 16). They were kept with great care in a stone vail under ground in the Capitol, in the custody of the Quindecemviri sacris facultatis (cf. § 219). In important emergencies, in general disasters, when omens were inauspicious, or circumstances were perplexing, they consulted the Sibylline predictions, and endeavored thence to ascertain how the offended deities could be appeased.

2 u. The burning of the Capitol, B. C. 84, occasioned the destruction of these books; there were attempts to restore some parts of them from fragments and quotations. The pieces now extant under this name, however, are in all probability not genuine, but of later origin.

§ 227. The use of lots (sortes), in order to ascertain the result of an affair or undertaking, was very common with the Romans. They were small tablets or blocks (tali) of wood or metal, on which certain words or marks were inscribed, which were kept in an apartment in the temple of Fortune. The most famous were those in the temple of this goddess at Prænestæ, which in early times were very frequently employed.

1 u. Those at Antium were also renowned; those at Cæra and Falerium disappeared, as it was pretended, miraculously. Sometimes lots of this sort were provided and kept for domestic use. Those who foretold the future by means of lots were called Sortilegi.

2. Besides the use of lots and the practice of augury (cf. § 209), other artifices were employed among the Romans by those who pretended to foretell the future. Some professed to do it by consulting the stars, and were called Astrologi, Mathematici, or Genethliaci, and sometimes Chaldæi or Babylonii, as the art was first practiced in Chalda. Others professed to interpret dreams, Conjectores; others to have an internal afflatus or inspiration, Harioli, Vaticinatores. Insane persons were supposed to foreknow the future; in which class were the Ceriti, those rendered insane by Ceres; the Lymphati, rendered so by the water-nymphs; Lunaticei, by the moon; Fanaticei, by the spirit of the Fauni, or of Faunus, the first builder of a fane (fatum). In short many of the Grecian arts of divination (cf. § 75) were practiced among the Romans.

3. Magical arts, although prohibited, seem to have been employed among the Romans; perhaps, however, chiefly by Greeks and other foreigners. Some passages in Horace clearly indicate that magical pretensions were openly avowed at Rome. Pliny speaks of magic as a most fraudulent art, that has had sway in all the world. — The Romans generally admitted the notion that certain persons had the power of fascinating others (fascinatio), by darting an evil look upon them; which the Greeks termed Bœsaxia (cf. § 75. 6). To avert such malignant influences, an amulet of some kind was sometimes worn on the neck, called fascinum (cf. P. II. § 91. 2).


§ 228. The division of the year was made at Rome a care of the priests, and therefore falls under the head of religious affairs. Without noticing the various changes in this, we may remark that Romulus, Numa, and Julius Cæsar were the authors of the principal methods of dividing and computing the year. The month was divided into three parts by the Calends, Nones, and Ides, and in computing the days of the month, the Romans reckoned backwards from these three fixed points.

1 u. The day was reckoned from sunrise to sunset. This space was divided into twelve hours (hora) which of course were of different length at the different seasons of the year; hence the phrase hora hibernia, equivalent to hora brevisima. The night was likewise divided into twelve hours (P. I. § 187), and also into four watches (vigilia). The use of sun-dials (solaria), and of water-glasses (clepsydra), seems to have been introduced at a comparatively late period.

2. The dial is said to have been invented at Lacedæmon in the time of Cyrus the Great. The first one at Rome was set up B. C. about 200.— The clepsydra (κληψυδρα) was invented at Alexandria, and carried thence to Athens and afterwards, B. C. about 160, introduced at Rome. "It was formed by a vessel of water, having a minute perforation in the bottom, through which the water issued (stealing out, κληψυδρα) drop by drop, and fell into another vessel, in which a light body floated, having attached to it an index or graduated scale. As the water increased
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In the receiving vessel, the floating body rose, and by its regularly increasing height furnished an approximation to a correct indication of time." (Bigelow's Technology, p. 365.) — It was so constructed, that the orifice for letting out the water could be accommodated to the varying level of the Roman channel. A servant, the employed, when business it was from time to time to examine the water-clock, and report the hour to his master.

See the account of the divisions of time among the Romans, the day, month, and year, given under Chronology; cf. P. L. § 187, 188, 189—To the references there given we add Dieterich, De Partibus Notisc et Diei, loc. cit. in his Kleine Schriften.

§ 229. The Romans had a multitude of festival days, set apart for the service of the gods, and celebrated with sacrifices, banquets, and games; these were called dies festi. The days called dies fasti were those on which no assembly of the people or senate was held, but the prætor administered justice; days, on which he could not do this, were termed nefasti. Days, of which only a part of each could be appropriated to business, were called intercalis; those wholly resigned to business, profesti. Such as were considered inauspicious were called dies religiosi; among these they reckoned especially the first days after the Calends, Nones, and Ides; which they named postridiani. The festival days were termed also feria, dies feriati, from the cessation of common business.

1. The Roman festivals were either public, observed by the whole nation (feria publica), or private, observed by families and individuals (feria private). Private festivals were held or days determined by the parties interested; being designed to commemorate births, marriages, deaths, or other important events in domestic history. The public included the feria stationalis, those of regular occurrence on certain fixed days; the feria conceptionis, those held on days annually renewed in the fastidious (or the anniversary), and the feria intercalis, those held on special emergencies by command of the consul, the prætors, or a dictator. As above mentioned all common business was suspended on the public feria, the sanctity of which was violated if the rex sacrorum, or any of the familiae, saw any person at work. The great number of the feria and the length of their continuance sometimes interfered with the public business of the state. Marcus Junius Brutus, a public officer, was said to have vacated the city and thirty days of the year should be open for business, and the remaining days might be feria.

The festivals commonly had particular names, but some were designated by a distinctive epithet applied to the common name; as, e. g. Feriae Latinae, commemorating the alliance between the Romans and Latins; Feriae Sementiva, in seed-time, to pray for a good crop. The Nundinae were sometimes reckoned among the Feriae; they were regular days on which the people from the country assembled to expose their various commodities for sale, market days; called Nundinae, because they occupied every ninth day (Ov. Fast. I. 54).—It was the business of the Pontifices to prepare annually a register called Kalendaria, or Fasti Kalendarii, or Fasti Sacri, in which the days were marked in each month and distinguished according as they belonged to the different classes above named; and the various festivals were mentioned as they were to take place through the year. The Fasti Kalendarii are to be distinguished from the Fasti Anuales; the latter were registers of the magistrates; of which the most important were those termed Fasti Consulares.

Hariung, Die Religion der Römer.—R. Hoppinian, De Festis Diesis Johanna, Gracorum, Romanorum, et Turcicm. Tigr. 1528.-Cononax, Les Fêtes, in the Mem. Acad. Inscr. i. 60.—De la Nausa, Caleidier Romanis, in the same Mem. loc. vol. xxvi. p. 291.—cf. Port Regius, in the Hist. Ancient Mai;—Some Fragments of Calendars are given in Orovina, vol. viii.—A Calendar from Fasti's Real-Encyclopædia is given in Smith's Dict. of Antiq.—Respecting the Calendarium Præsaricum, see P. V. § 133. 6.—Resolv- ing the Fasti Anuales or Historici, see P. V. § 508.

§ 230. Of the numerous Roman festivals, we will mention some of the principal, in order of the months.

JANUARY, 1st day. The festival of Janus, on the first day of the year, on which, in later times, the Consul entered upon their office. The presents customary on this day were called strenae; they were sent from clients to their patrons, from citizens to the magistrates, and from friends to one another. — 9th. The Agonalia, also in honor of Janus. 11th and 15th. The Felicae Calendae, to the goddess Faunes, an Arcadian goddess, mother of Evander. — 25th. The Sementinae, or festival of seed, accompanied with the Ambaraed, which differed from the festival of the same name in May; or which they passed over the fields with the animals to be slain in sacrifice. — 30th. The festival of Peace (Pax), first established by Augustus. — 31st. The festival in honor of the Pontifices for the year.

FEBRUARY. 1st. The Lucraria, in memory of the asylum formed by Romulus, or of the refuge (lucus) of the Romans after the sack of their city by Brennus.—This day was also dedicated to the Mars, Pannus, and to the Sylvan gods, repeated 5th December. — 15th. Lupercalia, to Lycean Pan (cf. § 210). — 17th. Quirinalia, to Romulus, deified by the name Quirinus.—18th. Fa- ralia, to the Manes, accompanied with a solemn expiation or purification of the city, called fe- bruaria, whence the name of the month itself. It continued from the 18th to the end of the month, during which time presents were car- ried to the graves of deceased friends and relatives, and the living held feasts of love and re- conciliation. — 21st. Terminalia, to Terminus, the god of boundaries.

MARCH. On the first day, with which in early times the year began, a festival to Mars, on which the procession or war-dance of the Sali was made (cf. § 213); called also the fes- tival of the shields; it lasted three days. — 6th. Vestalia, different from that held in June. — 17th. Liberalia, to Bacchus, but different from the Bacchanalia. — 19th. Quintaquaria, to Minerva, named from her donation of five days; the last of the fragments called Tubilustria. — The trumpets used in sacred rites were then puri- fied. — 23rd. Hilaria, to Cybele, whose sacred image was during it sprinkled and purified. — The festival called also Lavatio Matris Pelin.

APRIL. On the 1st day, Veneralia, the festival of Venus, to whom the whole month was dedi- cated. (Cf. Scholl, Hist. Lit. Rom. vol. iii. p. 21.) — 5th. Megalalia, to Cybele, whose
priests, the Galli (cf. § 217), on this made their procession.—18th. Cerialia, to Ceres, attended with much festivity; in honor of the goddess Tellus, for the purpose of averting a dearth or scarcity, on occasion of which Numia instituted the festival; each Curia [furnished a pregnant cow (foro)] to be sacrificed to Tellus,—21st. Panaei the festival of the Muses, goddeses of the gods. —22d. Vinalia, repeated in Au-

gust, to consecrate to Jupiter the growth of the vine in Italy. —23. Sabrilia, to the god Ro-

bacinus, to protect the grain from blighting (a rubigine) —23d. Floralia, to Flo-

ra or Chloris, attended with games (cf. § 256). —20th. The festival of the Palatine Vesta, in-

stituted by Augustus. 

May. On the first day, the Festival to the Lores Præstites, and the ceremonies by night to 

Bonæ Dea, performed by the vestals and women alone. —2d. Compitália, to the Lores in the public ways. —9th. Lemuria, to the Lemur-

es, or wandering spirits of deceased ancestors and relatives on the father's side (cf. P. H. ý 110, 111). —15th. Festum Mercatorum, to Mer-

cur, for merchants (cf. P. H. ý 56). —23d. Flamen Dialis, called also Flamen Vestalius, from the purifying of the sacred trumpets. 

June. On the first day were several festi-

tvals, to Dea Carma, Juno Moneta, Mars Extra-

marenses, and Tempesta. —3d. The festival to Bellona, to Hercules, to Vesta, to Vesta,


to Vesta, in memory of the gift of bread to men. Food was sent to the Vestals to be of-

fered to the gods; and the asses, which turned the wheel of a plow with garlands and led in procession,—10th. Matralia, to Matuta, celebrated by Roman matrons; also a festival, on the same day, to Fortuna Virilis, by women; and to Concordia. —13th. Quinquatria (par-a), desig-

nated for the improvement and pleasure of those who had the care of the music in the wor-

ship of the gods. —16th. Purifying of the temple of Vesta. —19th. To Summum, i.e. pro-

bable to Pluto. —21th. Fortuna Fortis, for people of the lower classes. —29th. To Her-


cules and the Muses. 

July. On the first day the occupants of 

hired houses changed their residence.—5th. Ludi Apollinaris, with sacrifices and pleasure. —6th. To Female Fortune, in memory of Coriolanus withdrawing his army from the city (Livy. iii. 40). —7th. To Juno Caprotina, for young women. —8th. To Faustor or Polux, of Neptune. —25th. Perun-


alia, to the god P runa, in memory of the birth of the deity. —31st. To Vesta. 

August. On the 1st day a festival to the 

godess of Hope; and gladiatorial sports and 

games in honor of Mars.—13th. To Diana. 

—17th. Funeralia, to Processus, the god of the city, in honor of the public buildings. —18th. To the god of counsel or rather to Equestrian Neptune. The seizure of the Sabine women was com-

memorated the same day. —21st. Vinalia (the 

second), or festival of the vintage to Jupiter in Bologna. —22d. Vinalia, to Vulcan as the 

god of fire, for security against confi-


gurations. —25th. Opescoenia, to Rheia, or Ops, or fruit-bearing Earth. 

September. On the 1st day, to Jupiter Ma-

nuetes. —4th. Ludi Magni, or Romanis, in the 

Circus, to Jupiter, Juno, and Minerva; they 

lasted from the 4th day to the 12th. —15th. The 

ceremony of fixing a nail (clausus fingus) in the temple of Jupiter by a dictator appointed for the 

purpose, to avert conflagrations. —25th. To Venus Genetrix. —30th. Meditrinalia, 

for tasting new wine before the vintage; that 

this festival was sacred to a goddess of health, 

named Meditrina, is as doubtful as the existence of the goddess herself. 

October. 12th. Augustalia, properly games in honor of Augustus, instituted after the close of the campaigns, of which the first, the B. C. 19 or 20.—15th. Fontinalia, in which the 

public fountains were crowned with garlands. —15th. To Mars, chiefly a horse-race on the Campus Martius, at the end of which a horse was sacrificed to Mars; —19th. The Annun-

tarium, or review-muster, celebrated only by 

soldiers, and in full armor. 

November. 13th. A feast dedicated to Jupi-


ter, Epulon Jovis. —15th. Luc. Plebeii, in the 

temple or the circus; they were also frequent- 

ly held at other times not defined. 

December. 5th. Farnalia, kept by the peo-

ple of the country, as the same in February was borrowed by the inhabitants of the city. 

Saturnalia, one of the most famous festivals of 

Rome, originally limited to a single day, after-

wards extended over three, four, and more. It 

was a festival of leisure and general joy, in 

memory of the golden period in Italy under 

the government of Saturn. During it slaves 

were placed on a footing of equality with their mas-

ters. Many of the peculiar customs and sports 

were similar to those of the Carnival, or Christ-

mas Festival, of modern Rome. See Coleman's 


Opalía, to the goddess of Ops. —21th. Compit-

ália, to the gods of the cross-roads, were often 

held shortly after the Saturnalia, as well as in 

other months. 

§ 331. The public games (ludi) among the Romans, as well as among the Greeks from whom the former borrowed them in part, were viewed as festival 
occasions in honor of the gods. These games were usually at the expense of the 

state, sometimes at the expense of individuals, particularly the emperors. 

They were different in their character, as well as in the time and place of their 

celebration. Many were held annually, or after a period of several years, at a 
time fixed or variable; many also arose from particular occasions; hence the 

variety in distinctive apppellations; e. g., ludi stali, imperativi, instaurativi, 
votivi, quinguennales, decennales, seculares, lustrales, &c. Names were given 
also in reference to their character, and the place where they were celebrated; 

e. g., ludi circenses, capitolini, scenici, piscatorii, triumphales, funebres. Only 

the most famous of these games can here be noticed. 

§ 322. The first to be mentioned are the Ludi Circenses, or by way of emi-

nence Ludi Magni. They received their name from the Circus Maximus, which 

was not merely a large free place, but, taken in its whole, formed a superb edif-

ice; it was a kind of theatre, commenced by Tarquiniius Priscus, and enlarged 

and adorned by Julius Caesar as dictator. 

1. Its breadth was more than a stadium, and its length was three and a half stadia (215" feet). All around it were seats (foro) for spectators, so as to accommodate at 

least 15,000 persons. In the middle, extending lengthwise, was a wall, called spina
circa, 4 feet high, 12 broad, and 1 stadium in length. At each end of the wall were three pyramids on a single base, which were the goals (metae), around which the horses and chariots turned. The wall had many other ornaments. The whole edifice also was highly ornamented; it was altogether the largest of the kind, although there were in Rome eight other places for races and games, called Circi. At one end were 12 openings or parts separated by walls, called carreres, where the horses and chariots stood waiting for the signal to start. [Not far from the carreres, a whitened rope (alba linea) was drawn across the circus; one half of it marking the commencement, and the other half the end, of the race.] Those who governed the chariots, were divided into certain classes (factiones or greges), distinguished by dresses of different colors. The whole circus was dedicated to the god of the sun.

2. Pliny (Hist. N. xxxvi. 21) states the number of persons which the Circus Maximus was capable of containing as 800,000; and the authority of Aurelius Victor has been cited for the number of 350,000.—Of the other structures of this class the following were the principal: the Circus Flamininus; the Circus Alexandrinus; the Circus Sallustianus; the Circus Flavialis, or Vaticanus, finished by Nero in a splendid style, and signalized as the scene where numbers of the early Christians suffered martyrdom under that emperor; the obelisk in the centre of the peristyle of St. Peter was taken from the spine of this circus; the Circus Carpaccio; the Circus Domitian. On the Via Appia there still remains the ground plan, with part of the superstructure, of a small circus, commonly called the Circus of Caracalla.


3 u. The Ludi Circenses were commonly held but once a year; sometimes they were appointed on extraordinary occasions; in both cases they were maintained at public cost. The solemn procession which preceded them, pompia circensis, moved from the Capitol. The images of the gods were borne in splendid carriages or frames (in theneris et ferculis), or on men’s shoulders (in humeris), followed by a great train, on horseback or on foot, with the combatants, musicians, &c. Sacred rites were then performed, and the games opened.

§ 233 u. The games or shows (spectacula) in the Circi were of four kinds; chariot-races, with two or four horses; contests of agility and strength, such as wrestling (luta), boxing (pugilatus), throwing the discus (disci jactus), leaping (saltus), and running (cursus); representations of sieges and of battles on foot and on horseback, including the Ludus Trojae (Virg. En. v. 543); fighting of wild beasts (venatio).—To describe these particularly would exceed our limits. Many of the exercises, however, corresponded to those of the Greeks (cf. §§ 78—83). The victors were rewarded with crowns and sometimes with rich gifts in addition. The victor in the chariot-race received a palm-brancli, which he bore in his hand.

1. We have in Æg. B. of Pluteus XVI. a victorious Roman charioteer, with the palm in his right hand, and the reins in his left; he is clearly girded about the chest and body.


2 u. At the time of the Ludi Magni, other spectacles were also exhibited, not in the Circus; particularly the Naumachie, or representations of naval battles. These originally were made in the sea, but afterwards in artificial basins or excavations made for the purpose and filled with water, which were also called Naumachie. The vessels were usually manned by prisoners, malefactors, slaves, or conquered foes, and many lost their lives or were severely wounded. This spectacle was sometimes exhibited in the Circus Maximus, water being introduced into it for the purpose.

3. Claudius is said (Tuc. Ann. xx. 56.—Suet. Claud. 21) to have exhibited a magnificent sea-fight on lake Lucinus, in which there were fifty ships on each side, with 19,000 combatants (naumachiorit).—Representations of naval battles were common under the emperors, and are commemorated on some of the imperial coins.—See Schiefer, De Militia Nautili.

§ 234. The Ludi Seculares, or centurial games, were solemnized with much ceremony. They were not celebrated exactly after the lapse of a century, but sometimes a little earlier or a little later; usually in the month of April. For this occasion long preparations were always made, the Sibylline books were consulted, and a sort of general purification or expiation of the whole city was previously made. Sacrifices were offered to all the gods, those of the infernal world as well as those of Olympus, and while the men attended banquets of the gods in their temples, the women assembled for prayer in the temple of Juno. Thank-offerings were also presented to the Genii.

1 u. After the sacrifices, a procession advanced from the Capitol to a large theatre on the banks of the Tiber, where the games were exhibited, in honor of Apollo and Diana. On the second day the Roman matrons were collected to offer sacrifice in the Capitol. On the third, among other solemnities, a song of praise to Apollo and Diana was sung in the temple of Palatine Apollo, by a select band of young men and virgins.
of Patrician rank. The *carmen seculare* of Horace was prepared to be thus sung, at the command of Augustus, in whose reign the games were celebrated.

The first celebration took place in the reign of Augustus, B.C. 17 (Tac. Ann. xii. 11); the second in the reign of Claudius, A. D. 47 (Suet. Claud. 20); the third in the reign of Domitian, A. D. 85; and the last in the reign of Philippus, A. D. 245, just one thousand years after the building of Rome.—Cl. Hartung, *Die Relig. d. Rom.*—On the chronology of these games, Class. Journ. xvii. 391.

2 v. To the religious solemnities, which were held for the purpose of securing the safety of the whole state, were afterwards added various amusements, which rendered this a festival of universal hilarity. Among the diversions were pantomimes, histrionic plays, and the feats of jugglers (*prestigiatores*), persons who seemed to fly in the air (*petauriste*), rope-dancers (*funambuli*), and the like.

The rope-dancer (*calyptrarius*, *ayxepo/fyrgyros*) seems usually to have been a Greek (Juv. iii. 80). Some of the paintings found at Herculaneum exhibit *funambuli* placing themselves in a great variety of attitudes, in the character of bacchaeus, satyrs, and the like. See the work *Antichitati d'Ercolano* (cited P. IV. § 245. 2), vol. iii.—A few of the figures are given in *Smith, Dict. of Antq.* p. 434.

§ 235. The gladiatorial shows, *Ludi Gladiatorii*, were greatly admired in Rome. They were usually called *Munera*, as they would impart pleasure to the spectators, or bestow respect on those out of regard to whom they were held; in the latter view they were appointed, e. g. at the funerals, or in commemoration, of the deceased.

1 v. These shows were of Etrurian origin, and probably grew out of the ancient custom of sacrificing prisoners at funeral solemnities in honor of the departed. At Rome they were at first exhibited chiefly at funerals; afterwards they were given by the *Ediles*, Praetors, Quaestors, and Consuls, in the amphitheatres, especially on the festivals of the Saturnalia and Quinquatras.

The gladiators (*gladiatores*, *μαχητα*) were supported at public expense. Their residence or place of instruction was called *ludus*, a name often given to any arena or building, where such exercises were learned or practiced; their overseer was termed *procurator*, and their instructor, *lanista*. In the public spectacles, the combat was often carried to blood and even to death, unless the conqueror gladiator begged his life of the crowd of spectators. The number of combatants was originally indeterminate, and until fixed by *Caesar*. The gladiators bore various names according to their armor and their mode of fighting.

2. The gladiators termed *secutores* were armed with helmet, shield, and sword. They were usually matched with the *retiarii*, who were dressed in a short tunic with nothing on the head, bearing in the left hand a three-pointed lance (*tridens* or *fuscinum*), and in the right a net (*rete*) in order to throw it over the head of their adversary. The *mirmillones* were armed like Gauls, and took the name from the image of a fish on their helmet, and were usually matched with those termed *thraexes*. The *essedarii* fought from chariots, and the *equites* on horseback; the *andabatae* wore helmets which covered their eyes, and according to some writers, fought on horseback. Several other classes are named.—It is to be observed that the term *gladiatores* included those who fought with beasts as well as those who fought with men; although the former were termed distinctively *bestiarii*.

3. At first gladiators were wholly composed of criminals and slaves; but afterwards free citizens of noble birth, and even women, fought on the arena.—An advertisement or public notice (*libellus*) was put up by the person (*editor*) who intended to exhibit a gladiatorial show, with an account of the combatants and sometimes a delineation or picture annexed. On the day of exhibition the gladiators were led along the arena in procession, and then matched for the contest. When a gladiator lowered his arms, it was a sign of being vanquished; his fate depended on the spectators; if they wished him to be saved, they pressed down their thumbs; if to be slain, they turned up their thumbs (*pollicem praeclam* or *vertebant*). If a vanquished gladiator was spared, he was said to receive his discharge, which was termed *missio*, hence an exhibition in which the lives of the vanquished were not to be saved was said to be *sine missione*.—Vast numbers of men and of brute animals were destroyed. In the spectacles after the triumph of *Trajan* over the Dacians, it is said that 10,000 gladiators fought, and 11,000 animals were killed. These shows were prohibited by *Constantine*, but not fully suppressed until the time of *Honorius*.

In Plate XXX. are several figures illustrating this subject, which are taken from sculptures on the tomb of *Senarius* found at Pompeii. Fig. 1 represents an equestrian combat; the *andabate* are clothed in the short cloak (*indacula*), and armed with the lance, round buckler (*parma*), helmet with a visor covering the face, and a sort of mail on the right arm.—Two gladiators on foot appear in figures 3 and 4. Each has the helmet and the *subligaculum*, a short apron fixed above the hips by a girdle. Fig. 3 has armor on the right arm, and holds the *scutum*, or long shield; on his right leg is a kind of buskin, and on his left the *aesica* or greave; the rest of the body is naked; he has lowered his shield as being vanquished, and raised his hand to implore mercy of the spectators. Fig. 4 is behind him, waiting for the signal from them, whether to spare his antagonist or strike the death-blow; he carries a smaller shield, has armor upon his thighs, and the high greaves upon his legs.—Fig. 6 presents a group of four gladiators; two are *followers* (*secutores*), and two *net-men* (*retiarii*). One of the *secutores* is wounded in the leg,
thigh, and arm, and, having in vain implored mercy of the spectators, he bends his knee appar-ently to receive from the sword of his comrade a more speedy death than would be likely from the trident of his antagonist retiarius, who pushes him and seems thus to insult his conquered rival. The other retiarius is waiting to fight in his turn with the secutor who is hastening to end the sufferings of his wounded companion. The letters against two of the figures are the sculptured names of them, which are represented, with the number of victories gained by them on the arena. The Fig. 8, with a lance in each hand, is from a group on the same tomb representing a young bestiarius preparing himself to contend in the arena.—Fig. 5 is also from a sculpture on this tomb, representing a bull frantic with rage, with a lance driven through his breast, and rushing towards the man by whom he is wounded.


§ 236. The Ludi Florales were united with the festival of the goddess Flora, held on the 28th of April (§ 230). They were instituted at Rome, B. C. 24; afterwards they were discontinued for a period, but were renewed again in consequence of a sterility of fruit, which was viewed as the punishment for their omission. They lasted from the day above mentioned to the evening of the 3d of May; no sacrifices were offered; those who engaged in the celebration wore garlands of flowers, and indulged in frequent banquettings, and often descended to extreme licentiousness. Parties for hunting and dancing were also formed; and the vuliles curules, who had the care of the plays, distributed vast quantities of peas and beans among the populace in the Circus.

§ 237 t. There were other games or sports (ludi), which we may just mention here.

The Ludi Megalenses, in honor of Cybele, mother of the gods, celebrated with shows, and by mutual presents and entertainments (muttare) between persons of the higher ranks.—The Ludi Cereales in the Circus, in the memory of the rape of Proserpine, and the consequent sorrow of her mother Ceres.—The Martiales, dedicated to Mars Ultor, or the avenger.—The Apollinares, in honor of Apollo, and generally scenical.—The Capitolini, to Jupiter, in memory of his preserving the Capitol from the Gauls.—The Plebeii, in commemoration of the expulsion of the kings and the recovery of freedom.—The Consules, in honor of Neptune, and in memory of the seizure of the Sabine women.—The Ludi Augustales (Siboria, and Anyovseca), in honor of Augustus.—The Ludi Piscatorii, held on the sixth of June, near the Tiber, in behalf of the fishermen.—Among the games occasioned by vows and called ludi votivii, the principal were such as were promised and appointed by generals in war; among which may be ranked those already mentioned (§ 231), the quinquennales, decennales, &c., given by the emperors every five, ten, and twenty years.—To the class called extraordinarii, belonged such as were held at funerals, called Ludi Funebres; and those appointed by Nero for youth on completing their minority in age called Ludi Juvenales.

§ 238. For exhibiting many of these games, especially the dramatic (ludi scenici) and gladiatorial, theatres and amphi-theatres were used.—In the first ages, theatres were constructed merely of wood, and were taken down after being used. Afterwards they were built of stone, and sometimes of great size and splendor. Their construction was similar to that of Greek theatres; one side or end had the form of a prolonged semicircle, for the spectators, and the other was rectangular for the stage and actors. The most famous theatre was that built B. C. 59 by the edile M. Scævus, at his own expense, partly of marble, and so capacious that eighty thousand spectators could sit in it. The theatres of Pompey and Marcellus were also very large and celebrated; the latter in part still remains.

1. The Roman theatre, like the Greek (cf. P. IV. § 235), consisted of three parts, the scena, orchestra, and cavea; but the two latter are sometimes included under one (the cavea), because in the Roman the chorus and musicians were placed on the stage (or scena); and the rows of seats in the orchestra were occupied by the senators, foreign ambassadors, and especially distinguished personages. The next fourteen rows of the cavea were assigned to the equites, and the rest of the people. Women occupied the poricus surrounding the whole, by an arrangement of Augustus.—The stage, or portion allotted to the performers, had several parts distinguished by name; one part was that to which the term scena (which is put sometimes for the stage as a whole) more appropriately belongs, the scene or scenery; the part sometimes concealed by a curtain (aulaem), which was fastened not at the top but at the bottom, and when it was necessary to hide the scene, was drawn up by a machine for the purpose (called exostra); columns, statues, pictures, and various ornaments of the most magnificent character were exhibited, according to the nature of the plays. The postscenium was a place behind the scene, where the actors changed their dresses, and the proscenium
was the space in front of the scene. The place usually occupied by the actors when speaking was termed pulpitum (joyčov, cf. § 89).

A plan of the Roman theatre is given in our Plate XLIX. fig. 2. The upper half of the circle BIBH is the orchestra; the circle is presented complete with the four equilateral triangles inscribed, in order to show the manner of determining the places for the scene, the postscenium, and the cunei; these triangles are inscribed so that their vertices fall severally on the ends of the diameters BB, HH; then their other angles give the points and limits required; the diameter (III) of the orchestra was usually one-third (or more) of the whole diameter of the theatre. The length given to the scene or stage was twice the diameter of the orchestra.

2. The principal forms of dramatic entertainment among the Romans are mentioned particularly in another part of this work; see P. V. §§ 308-320. Among the musical instruments employed were the flute, and the lyre or harp, and in later times the hydraulic organ, sometimes called cortina. The common accompaniments of comedy were the flutes termed tibia dextra or Lydia, and tibia sinistra or Serranae or Tyrie; the terms pares and impares are also applied to them. There has been some disagreement as to what these terms mean. It is most commonly supposed that the musician used two flutes at once or a double flute; that the sinistra had but few holes and sounded a sort of bass, while the dextra had more holes with sharper tones, and when these two were united they were termed impares, and took the other names because one was stopped by the left hand and the other by the right; when two dextra or two sinistra were united and played upon by the musician, they were called pares.

A painting found at Pompeii represents a flute-player blowing upon the double flute; see our Plate XXVI. fig. 4, and cf. § 180. 2.

—The use of the double flute is seen also in Plate XLIX. fig. E, and in Plate XXIX.—Böttiger, Die Erfindung der Flöte, in vol. ii. of Friedrich's Alteinis Museum.—A. Manutius, De Tibinis Veterum, in Ugozian, vol. xxxii. as cited § 197.

3. Masks in great variety were used on the Roman stage as well as on the Grecian; and were probably similar to those of the Greeks. Cf. § 89. 2.


§ 239. The first amphitheatre was built B. C. 45 by Julius Caesar, but merely of wood. The emperor Titus erected the first of stone, the ruins of which, under the name of the Colosseum or Coliseum (from a colossal statue of Nero, which stood near it), constitute still one of the most remarkable curiosities of Rome. The form of amphitheatres was oval or elliptical. They were generally used for gladiatorial shows and the fighting of wild beasts. Both theatres and amphitheatres were commonly dedicated to certain gods.

1. The amphitheatre exhibited the appearance of two theatres joined; thus Curio actually formed one, perhaps the first; wishing to outdo others in exhibitions of this sort, he constructed two large theatres of wood looking opposite ways, in which dramatic plays were performed in the morning; then by machinery for the purpose he suddenly wheeled them round so as to look at each other, thus constituting an amphitheatre, and presented a show of gladiators in the afternoon. The term arena is sometimes put for the amphitheatre, but means properly the place in the centre where the gladiators fought, and was so called from its being covered with sand. The arena was surrounded with a wall, guarded with round wooden rollers turning in sockets, to prevent the animals from climbing up. Sometimes the arena was completely surrounded with a ditch filled with water (euripus). Next around the arena was the podium, raised 12 or 15 feet above it, projecting over the wall and protected by a sort of parapet. On this gallery or terrace, which was wide enough for two or three rows of moveable seats, senators, ambassadors, and persons of special distinction were seated; here also the emperor had his seat (suscetius, or cubiculum). Above the podium were the fixed seats (gradus), divided into stories or sloping portions called meniana. The first, next to the podium, included fourteen rows of marble seats appropriated to the Equites. In the second and third meniana, were seats occupied by the people and called popularia. The meniana were separated by passages (pracinctiones) running in the direction of the seats; there were also passages (scala) running transversely; thus were formed several compartments in the shape of wedges (cunei). The women, after they were allowed to attend the amphitheatre, were seated in a gallery or portico exterior to the whole of these, and servants and attendants in the highest gallery. The general direction of the amphitheatre was committed to an officer styled Vicilicus amphitheatri, and persons, called designatores, were employed to superfintend the seating of the spectators.—By a device of luxury, perfumed liquids were conveyed in secret tubes around these structures, and scattered over the audience, sometimes from the statues which adorned the interior.—The Romans had also a remarkable contrivance for covering the vast area embraced in such a building; an awning was suspended, by means of ropes stretched across the building and attached to mast or spars, which rose above the sum-
mit of the walls. Near the top of the outer wall of the Coliseum there are above 200 projecting blocks of stone, with holes cut to receive the ends of the spars, which ran up through holes cut in the cornice.

2. In our Plate XXX, fig. 7, is a plan of the amphitheatre of Pompeii. Its extreme length, from outside to outside of the exterior arcade, is 340 feet; its greatest breadth is 335 feet. It consists chiefly of the rough masonry called opus incertum, with quoins of squared stone, and some trifling restorations of rubble. This rude mass was probably once covered with a facing of hewn stone.—At each end of the ellipse are entrances into the arena for the combatants; through these also the dead bodies were dragged out into the spolium. On the podium were found several inscriptions containing the names of the duumvirs who had presided; there were also fresco-paintings, which soon disappeared on being exposed to the atmosphere. There are twenty-four rows of seats; and the building, as has been estimated, would accommodate above 10,000 persons sitting, besides such as might stand.


II. CIVIL AFFAIRS.

§ 240. In order to understand properly the civil constitution of Rome it is necessary to consider distinctly the different periods of its history; particularly to notice the three different forms of government which were successively established, the regal, consular, and imperial. The first continued 244 years to B. C. 510; the second 479 years, to B. C. 31; and the third 506 years to the overthrow of the western empire, A. D. 476, and afterwards in the eastern. Under the Kings the government was of a mixed character, and we should estimate the powers of the kings by a reference to the early kings and princes among the Greeks, the chiefs of particular tribes (§ 31), rather than according to more modern ideas of an unlimited authority. The essential prerogatives of the Roman kings were the control of the religious worship, the superintendence of the legislation and of judicial decisions, and the assembling of the senate and the people; yet even in the exercise of these prerogatives, they were in most cases much restrained by the part which the senate and the people had in the public concerns.

1 u. The ensigns of regal dignity were borrowed from the Etrurians, and consisted of a golden crown, a chair (sella) of ivory, or highly ornamented with ivory, a scepter of the same material, with an eagle on its extremity, a white robe (toga) with purple embroidery or borderings, &c., a body of twelve attendants (lictores), who went before the king, carrying each a bundle of rods (fasces) with an ax (securis) in the middle.

In our Plate XXXI. fig. 1, is a cut representing the securis bound up in the fasces. The fasces are often represented on the consul's coins.—Fig. 3, is a group of royal scepters, drawn from Egyptian monuments; showing various forms and ornaments at the extremity. Cf. Plate XI. fig. 1, and fig. 3, where scepters are seen in the hands of Jupiter and Juno.

2 u. The time, during which the regal form is said to have continued, is too long for the probable reigns of only seven kings, which is the number specified in the traditions respecting this period. But it must be remarked that the whole of the early Roman history is at least uncertain, and is by some considered as purely fabulous. Cf. P. V. § 510.

§ 241. On the abolition of monarchy the constitution became aristocratical. Two magistrates were annually chosen, with the authority and influence which the kings had possessed, and called Consuls (consules). No particular age was originally requisite for this office, but a law (lex annalis) was enacted 180 B. C., that it should be held by no person under forty-three. Those, who sought the office, were called candidati, from their peculiarly white shining robe (toga candida). The election took place, in the assembly of the people, voting by Centuries, usually towards the end of July or the beginning of August. From that time until January of the following year, the person chosen was called consul designatus, and then he entered upon his office under many solemnities. The two consuls had equal power. At first, both were chosen from the patri- cians; afterwards, however, one was often taken, and sometimes both, from the plebeians.

1 u. Their badges of office were the same as those of the kings, excepting the golden crown, and the robe with purple ornaments; the latter was allowed them on certain public solemnities, as e. g. a triumph.

2 u. The duties of the consuls consisted in taking the auspices, assembling the senate, declaring the votes, among which they first gave their own, in proposing business to
the senate and the people, fixing the comitia, appointing the judges, and preparing declarations of war. They were also usually commanders of the army, and were required to attend to all its wants, and inform the senate of all important occurrences. After completing the year of their office they were usually proconsuls or governors of provinces. The power of the consuls was gradually diminished, partly by the institution of the office of dictator and tribunes, and partly by the law which authorized appeals from the decisions of the consuls to the people. Under the emperors nothing more than the mere name remained; they were merely the agents to execute the imperial will, to whom a few privileges were secured. In the later ages also, their number was increased, and the term of continuance very short. The office was preserved until A. D. 541 (after the overthrow of the western empire, cf. P. I. § 214. 6), when it was conferred upon the reigning emperor for life.

§ 242. The issue of the battle of Pharsalia, B. C. 48, between Pompey and Caesar, prepared the way for introducing the imperial government; which was established in the hands of Augustus by the issue of the battle of Actium, B. C. 31. The government now became in fact, a military monarchy; although the first emperors adhered, in form, to the old usages and customs in a great degree. But under Tiberius, the immediate successor of Augustus, the real nature of the change began plainly to appear, and under succeeding emperors became more and more obvious. As the emperors concentrated in their own persons many of the offices of the state, and various new offices were created for adherents and partizans, the whole system of government was at length turned into a grand scheme for individual aggrandizement and luxury.


§ 243. Praetor was in early times the name for any magistrate, signifying merely an overseer, superintendent, or leader (from praevire). But, in the year B. C. 365, the name was appropriated to an officer appointed to attend to the administration of justice. The Praetor was at first chosen from patricians, when the consulship was communicated to the plebeians. Two Praetors were chosen after the year B. C. 213, one to attend to the business of the citizens (Praetor urbanus), the other the business of strangers (Praetor peregrinus). Afterward there were four Praetors, and six, then ten, fourteen, sixteen, and even eighteen, until Augustus, it seems, limited the number to twelve.

1. The dignity of the city-Praetor was next to that of Consul, and his principal business was holding courts of justice in the Tribunali (or pro tribunali), a building appropriated to the purpose in the Forum (§ 261). The Praetor on entering upon his office, always published a statement of the rules and principles by which he should be guided in his trials and decisions; this was called his edict (editum Praetoris). The usual form in giving his decisions was do, dico, addico.—In the absence of the Consul, the city-Praetor took his place: he could also call meetings of the senate and hold Comitia; he had the care also of some of the great public games.—The insignia of the Praetor were the toga praetexta, a sword and a spear (cladius et hasta), and an attendance of six lictors. In the provinces the Propraetors had similar rank and authority, in the same manner as the Proconsuls took the place of Consuls.

2. Besides the general edict above mentioned, the Praetor published particular edicts from time to time. Such as he copied from those of his predecessors were termed trolatilia; those framed by himself, nova. An edict published at Rome, editum urbanum; in a province, provinciale; sometimes named from the province, as editum Sicilienne. Other magistrates (hororati) published edicts also. The law derived from all the various edicts was termed jus honorarium; this term or phrase, in later times, was applied to a collection of Praetor's edicts regularly arranged by order of the emperor Hadrian; the same was also called editum perpetuum.


§ 244. Ediles were the magistrates, whose principal duty was the care of the buildings (ades). They were of two classes, plebeii and curules, two of each. The former were created first, B. C. 493; the latter, B. C. 366. At a later period, Julius Caesar added two others, called Cereales who had the oversight of the stores of grain and provision. In the Roman provinces, also, there were Ediles whose office was usually but for a year.—The office seems to have continued until the time of Constantine the Great.

1. The Ediles Plebeii had originally the care of the public and private buildings; and were required to make arrangements for the public games, see to the preservation...
of the public roads, regulate the markets, prove the justness of weights and measures, and in short attend to the police of the city.

2 u. The Ediles Curules were distinguished from them by the toga praetexta, and the sella curulis. They were at first taken solely from the patricians, but afterwards also from the people. Their chief care was of the great public games. They had also the oversight of the temples, except that of Ceres, which always belonged to the plebeian Ediles, with whom the Curules probably shared, without distinction, the business of the police.

For the history, duties, &c. of the Ediles, see Scholz, De Romanorum Edilibus. Regiom. 1628. 8.

§ 245. Of the Tribunes there were different kinds. The Tribunes of the people (tribuni plebis) were the most remarkable. The office originated from the general disaffection and secession of the plebeians, B. C. 493. The number was first two, then five, finally ten. One of them always presided at the Comitia for electing tribunes. Their proper object was the protection of the people against the encroachments of the Senate and Consuls. In order to obtain this office, patricians allowed themselves to be adopted into plebeian families. In the earliest times, the tribunes could not enter the Senate, but had their seats before the door of the Senate-room, where they heard all the deliberations, and could hinder the passage of any decree by the single word veto. By the Atitian law, B. C. 131, it was decreed that the Tribunes should be of the rank of Senators. Their power and influence constantly increased, although it was confined to the city and the circuit of a mile around it, beyond which they could not be absent over night.

1 u. The Tribunes had no lictors, nor any insignia of office, except a kind of beadle called viatores, who went before them. Their persons were regarded as inviolable. Sylla abridged their power; he took from them the right, which they had exercised, of assembling the people by tribes, and thereby passing enactments (plebiscita) binding upon the whole nation, and left them only the power of their negative or intercession (intercedere). Their authority, however, was afterwards elevated again, but under Julius Caesar it was small; it became still more insignificant under the emperors (cf. § 242), who appropriated to themselves the tribunitial power, so that the tribunes annually elected had but merely the name and shadow of it. The office was abolished in the time of Constantine the Great.

2. The office of the Military Tribunes was highly important, but is not ranked among the permanent offices. Cf. § 248.

§ 246. The Quaestors were among the earliest magistrates of Rome, first appointed by the kings, then by the consuls, afterwards by the people. They were charged with receiving and managing the revenues, and with the scrutiny of certain kinds of bloodshed. Those for the city were called Quaestores urbani; those for the provinces, Quaestores provinciales; and those for the examination of capital offences, Quaestores rerum capitulium, or partitidii. Originally there were but two, afterwards four, and then eight; Sylla raised the number to twenty, and Julius Caesar to forty.

1 u. The Quaestors had also the oversight of the archives, the care of foreign ambassadors, the charge of monuments, presents and other tokens of respect publicly authorized, and the preservation of the treasures acquired in war. They were at first taken only from the Patricians, but afterwards partly from the Plebeians. Under the emperors there was a kind of quaestors, called quaestores candidati, who were, properly speaking, nothing more than imperial messengers or secretaries, and were afterwards called juris interpretes, precum arbitri, &c., from their employment. Still later there was another kind, of considerable importance, styled Quaestores palatii, or Magistri officiorum.

2. The age requisite for the Quaestor was 30, or at least 25, until reduced by Augustus to 22. The office was one of the first steps to preferment in the commonwealth, although sometimes held by those who had been Consuls.

Dicholl, de Quaestorum aedificiis tempore legimo, in his Praelect. Acad. p. 361; as cited P. V. § 542. 7.—Walter, Geschichte des Römis. Rechts.

§ 247. The office of the Censors (Censores) was established at an early period, B. C. 442. There were two at a time, holding their office originally for five years, but afterwards only a year and a half. Their duties were various; the following were some of the principal; to take the census of the people, an accurate account of the age, property, and descent of each head of a family, to divide the people into their tribes and rectify existing errors in the distribution,
to decide the taxes of each person, to enroll those who were obligated to military service, to make account of the revenues in the provinces, to inspect the morals of the citizens, to superintend the leasing of public lands, to attend to contracts respecting public works, such as streets, bridges, aqueducts and the like.

1 u. The censors were authorized to inflict marks of disgrace ( costa censoria, ignominia), from any evidence and for any cause, which appeared to them suitable. The luxury of the Romans, which in later times became so excessive, was considerably restrained by the censors. In order to escape the censorial rebukes or punishments, the office seems to have been left vacant for some time.

2. The censorial power was, however, vested in Julius Caesar, first with the title of Prefectus morum, afterward, for life, with the title of Censor. Augustus also assumed the power, although he declined the title. The same was done by several of his successors down to the time of Decius. A. D. 250, when the corruption of morals was too great to allow any magistracy or power of the kind.}


§ 248. The Roman magistrates were variously divided. A common division was into ordinary and extraordinary (Magistratus Ordinariorum et Extraordinarii). The chief of the former have been noticed: Consuls, Prefects, Aediles, Tribunes of the people, Quaestors, and Censors.—The chief of the extraordinary magistrates (whose office was not permanent, but occasional, being necessary only in particular circumstances) were the following: Dictator, Decemvirs, Military Tribunes, Prefect of the City, and Interrex.

1 u. The first Dictator was created on occasion of the same sedition or insurrection which occasioned the appointment of tribunes of the people (§ 245); and similar disturbances, difficult wars, and other important emergencies occasioned the appointment of the subsequent Dictators. Sometimes they were appointed for less important reasons, e. g. for regulating the public games and sports in the sickness of the Praetor, not by the people, but by one of the Consuls. The Dictator was indeed always appointed by the consul by order of the people or senate, and must be a man of consular rank. The power of the Dictator was very great, in some respects supreme. War and peace, and the decision of the most important affairs, depended on him. Citizens, who were condemned to death by him, could appeal to the people (cf. Liv. viii. 33). The power and office of the Dictator was limited to six months. He could not appropriate without consent of the senate or people any of the public money. As commander of the army, he was confined to the limits of Italy. No one ever abused the power of this office so much as Cornelius Sylla. Caesar by this office opened his way to absolute power, and after his death the dictatorship was abolished. It was, however, offered to Augustus, who refused the odious name or title, although he exercised all the power.

2. Pintarch and Polybius state that the Dictator was attended by twenty-four lictors; but in the epitome of the 89th book of Livy, Sylla is said to have unwarrantably assumed this number (Kennett, p. 123). The Dictator appointed (usually from among those of consular or praetorian dignity) an officer, styled Magister equitum, whose business was to command the cavalry, and execute the orders of the Dictator; but this officer was sometimes appointed by the senate, or the people, who lowered the use of a horse, but the Dictator could not ride without the order of the people.—Sometimes a Consul, or other existing magistrate, was invested with the power of Dictator, by decree of the senate (ae quid detrimenti capiat respublica).

3 u. The discontent of the people under the use, which the Consuls made of their power, led to the creation of a new office in the year B. C. 451, that of the Decemviri, with consular authority (decemviri consulari potestate, s. legibus ferendi). They were appointed for the special purpose of forming a code of laws. This gave rise to the laws of the twelve tables (cf. § 265). As they soon began to abuse their great power, the office was abolished, B. c. 449, and that of Consul restored.

4 u. From the same cause (the popular discontent) originated the office of Military Tribunes (tribuni militum consulari potestate), who, in the year B. C. 445, were appointed in the place of Consuls; but were dismissed after three months. Originally they were six in number, three patricians and three plebeians; afterwards the number varied, sometimes three, sometimes four, six, or eight; sometimes military tribunes and sometimes consuls were elected, as the plebeian or the patrician interests prevailed, until the year B. C. 366, when the plebeians were quieted by the choice of a consul from among themselves.

5 u. The Prefect of the city (Prefectus urbi) was the officer to whom the Consuls in their absence, especially in war, intrusted the charge of the police. Under the emperors this became a regular and permanent office of great influence.

6. The Interrex was an officer created to hold elections when there was no consul or magistrate, to whom it properly belonged. The name was drawn from the title of the temporary magistrate appointed by the senate, when there was a vacancy in the throne under the regal government.

§ 249. Less important occasional magistrates were the following; the Prefectus annonae, charged with the procuring and distributing of grain, in cases of scarcity; the
Quinqueviri mensarii, whose chief business was to reduce public expenses (minuendis publicis summibus); the Quinqueviri maris turbasque reficiendi, to see to repairs in the walls and fortifications; the Triumviri aditus sacris reficiendi, to repair the sacred buildings; Triumviri monetales, having charge of the mint; Triumviri nocturni, to superintend the nightly watch; Duumviri naves (classeis orandi reficiendae causa), for equipping and repairing the fleet, &c. — Some of these, however, were not magistrates in the proper sense, but they were chosen from among the most respectable men.

The servants or attendants of magistrates were called in general apparitores; under which were included scribae, notarii, actuarii, accensi, coactores, precones, interpretes, lictores, viatores, &c. — The Carthifex was the executioner or hangman.

§ 250. Besides the magistrates which have been named, permanent or occasional, there were various others whose authority pertained to the provinces of Rome, provincial magistrates. These were in part such as have been named. Among them were the proconsuls, propraetors, proquaestors, the legates, conquisitors, &c.

Proconsuls were either (1) such as being consuls had their office prolonged beyond the time fixed by law; or (2) such as were raised from a private station to govern some province or to command in war; or (3) such as having been consuls went, immediately after the legal expiration of their consulship, into provinces assigned to their charge under the commonwealth; or (4) such as were appointed governors of the provinces under the empire; as all these were called proconsuls. But the name and dignity properly belonged to the third of these classes. — The senate decided from year to year what provinces should be consular; and then the consuls, while only designati (cf. § 241), agreed by lot which of them each should take on the expiration of his consulship. A vote of the people afterwards conferred on them the military command in their provinces. Their departure to their provinces and return to the city was often attended with great pomp. They enjoyed very absolute authority both civil and military, but it was limited to a year, and they were liable to a rigid trial on their return; the offences most commonly charged were (1) crimen peculatus, ill use of the public money, (2) majestatis, treachery or assumption of powers belonging to the senate or people, and (3) repetundarum, extortion or oppression towards the inhabitants. The Praetorians were such as, after their praeconship, received provinces, in which for a year they had supreme command, usually both civil and military. Their creation, administration, and responsibility were similar to those of the Proconsuls; only they had but six licitors instead of twelve, and the praetorian provinces were usually smaller than the consular; cf. § 260. 3. (4). — The Legati were the chief assistants of the Proconsuls and Praetorians. The number depended on the rank of the chief officer, and the circumstances of the provinces. They at length obtained important authority as military commanders. — One Quaestor or more attended each Proconsul or Praetor. His business was to superintend the public accounts, and the supplies of the army. Proquaestors were such as the chief officer appointed temporarily, on the absence or death of the provincial Quaestor (cf. § 246). The duties of the Quaestor were assigned under the emperors to the officer styled Procurator Caesaris. — The conquisitors were inferior officers not properly civil, who were employed to raise soldiers, and by force if necessary.

§ 251. We may notice here the division or classification of the people, which had throughout an important influence on the government. — At the beginning, Romulus divided the city itself and the whole people into three tribes, and each of these into ten Curiae. The tribes were the Rhannensis, consisting of native Romans, the Tatiensis, of Sabines, and the tribus Lucerum, of all other foreigners.

Servius Tullius altered this division and made thirty tribes, 4 of the city (tribus urbanae), and 26 for the territories (tribus rusticae). The latter at length gained the precedence of the former, and were considered as more honorable. Five tribes were added at a later period; and also others, which were not permanent.

The four city tribes were Suburana or Succusana, Esquiline, Collina, Palatina; the rustic tribes, Romilia, Lemonia, Popina, Galeria, Pollia, Volatia, Claudia, Aemilia, Cornelia, Fabia, Horatia, Menenia, Papiria, Sergia, Vetoria, Crustinia; these belonged to the proper Roman territory; in addition there were the Etrurian tribes, Vientina, Stellatina, Trementina, Sabatina, Arminiens, Pomptina, Pubilia or Papilia, Mucia, Scaptia, Ufentina, Falerina; and the Sabine tribes, Anlenis, Terentina, Velina, Quirina; making thirty-one.


§ 252. Servius Tullius also divided the Roman citizens, for the sake of an equitable distribution of the public burdens, into six classes according to property. These classes were subdivided into centuries amounting in all to 193. In
order to preserve this distribution, an ordinance was established requiring the census and valuation to be taken every five years (cf. § 247).

"The first class consisted of those whose estates in lands and effects were worth at least 100,000 asses, or pounds of brass; or 10,000 drachmae according to the Greek way of computing; which sum is commonly reckoned equal to £322, 18s. 4d. sterling; but if we suppose each pound of brass to contain 24 asses, as was the case afterwards, it will amount to £7750. This first class was subdivided into eighty centuries or companies of foot, forty of young men (juniorum), from seventeen to forty-six years of age, who were obliged to take the field (ut foris bella gererent), and forty of old men (seniorum), who should guard the city (ad urbem custodiam ut procto essent). To these were added eighteen centuries of Equites, who fought on horseback; in all ninety-eight centuries. The second class consisted of twenty centuries, ten of young men, and ten of old, whose estates were worth at least 75,000 asses. To these were added two centuries of artificers (fabrum), carpenters, smiths, &c. to manage the engines of war. The third class likewise contained twenty centuries; their estate was 50,000 asses.—The fourth class likewise contained twenty centuries; their estate was 25,000 asses. To these Dionysius adds two centuries of trumpeters (vii. 59).—The fifth class was divided into thirty centuries; their estate was 11,000 asses, but according to Dionysius 12,500.—The sixth class comprehended all those who either had no estates, or were not worth so much as those of the fifth class. The number of them was so great as to exceed that of any of the other classes; yet they were reckoned as but one century.—Thus the number of centuries in all the classes was, according to Dionysius, 193.

Each class had arms peculiar to itself, and a certain place in the army according to the valuation of their fortunes.—Those of the first class were called Classici; all the rest were said to be Infra Classem; hence classici auctores, for the most approved authors (A. Gell. vii. 13. xix. 86).

By this arrangement, the chief power was vested in the richest citizens who composed the first class, which, although least in number, consisted of more centuries than all the rest put together; but they likewise bore the charges of peace and war (munia pacis et belii) in proportion. For as the votes of the Comitia, so likewise the quota of soldiers and taxes, depended on the number of centuries. Accordingly the first class, which consisted of ninety-eight, or, according to Livy, of one hundred centuries, furnished more men and money to the public service than all the rest of the state besides. But they had likewise the chief influence in the assemblies of the people by centuries. For the Equites and the centuries of this class were called first to give their votes, and if they were unanimous the matter was determined; but if not, then the centuries of the next class were called, and so on, till a majority of centuries had voted the same thing. And it hardly ever happened that they came to the lowest (Liv. i. 43. Dionys. vii. 59)." (Adam.)


§ 253. Another division of the Romans, existing from the earliest times, was into Patricians and Plebeians, according to family descent. The Patricians were the descendants of the Senators appointed by Romulus, the Fathers, Patres, of whom he selected three from each tribe, and three from each curia, making ninety-nine; to these he added a man of distinguished merit, so that the Senate originally consisted of 100 members. Afterwards the Sabini were admitted into it, and the number was doubled. Tarquinius Priscus increased this number by a third hundred from the Plebeians, who were termed Patres minorum gentium, to distinguish them from the original Senators, and their descendants were called Patricii minorum gentium.

1 u. The word populus had among the Romans a more general meaning than plebs; the former signified the whole body of the Roman people; the latter, a particular portion distinct from the senators and the knights, and called also, ordo plebei. In early times, this order consisted of such as were proprietors of land, but in the times of the republic it was composed mainly of the lowest class, which we denominate the populace.

2. There is some disagreement as to the time when the formal distinction between Patricians and the Plebeians really commenced. The existence of Plebeians in the time of Romulus is implied in some passages of ancient authors (cf. Liv. i. 8. Dionys. i. 8. ii. 9). But Niebuhr and others have maintained that the Plebian comonality arose out of the removing to Rome of the citizens of Alba, after its destruction in the reign of Tullius Hostilius; that before that time the Patricians included the whole body of the populus Romanus; that in the time of Servius the Plebeians were established in their distinctive character as free hereditary proprietors; and that from this time the Roman nation consisted of two estates, the populus or body of burgheers, and the plebs or commonality.

§ 254. The patricians and plebeians were from the beginning greatly at variance. The former at first held all the public offices exclusively. The plebeians gained a share in them B. C. 493, as has been already mentioned (cf. § 245). After this the patricians often allowed themselves to be adopted into plebeian families, in order the more easily to secure offices, which were common to both ranks, or confined to plebeians, as was the office of tribunes. The power of the people rose to a great height during the time of the republic, and often was perverted to the greatest abuses.

1 n. Intermarriage between the two classes took place first B. C. 445. Previously to intermarriages the only mutual relation was that of patron and client; in which the plebeian made free choice of some patrician as his guardian and patron, and this patrician in turn was obligated by certain duties to the plebeian as his client. At last this relation existed chiefly between masters and freedmen.

2. It was esteemed highly honorable for a Patrician to have many clients, both hereditary and acquired by his own merit. The duties of this relation (clientela) were considered as of solemn obligation. Virgil (AEn. vi. 605) joins the crime of injuring a client with that of abusing a parent; the client on the other hand was expected to serve his patron, even with life in an extremity. Amidst all the dissections which mark the Roman history, there seems to have been a mutual and faithful observance of these duties. In later times cities and nations chose as patrons distinguished families or individuals at Rome.

§ 255. It is necessary to distinguish between the Patrician rank, and what was called Roman nobility (nobilitas Romana). The latter was a dignity resulting from merit, either personal or derived from ancestors, and acquired especially by holding a curule office. Patrician descent was not necessary for this, although when united with merit it heightened the nobility. Such as acquired this nobility themselves, were styled novi homines.

1 n. One of the principal distinctions of those possessing this nobility (nobilitas) was the jas imaginum, which allowed them to form images or busts in painted wax of their ancestors, placing them in cases in their halls (atria), and carrying them in funeral processions (cf. § 340.3), and at other solemnities. The right was sometimes conferred as a reward, by an assembly of the people, and received with public thanks. The Roman history is filled with contests between the old and the new nobility.

2. A curule office was one which entitled the person holding it to use the sella curulis or chair of state. Such was the office of dictator, consul, praetor, censor, and curule edile.

The chair was composed of ivory, or at least highly adorned with it, commonly being a sort of "stool without a back, with four crooked feet, fixed to the extremities of cross-pieces, joined by a common axis, somewhat in the form of the letter X, and covered with leather; so that it might be formed thus together," and thus easily carried by the magistrate in his chariot; hence the epithet curulis. (Jul. Gall. iii. 15.) In our Plate XXXI. fig. 9 is a representation of one answering the above description. But the sella appears to have been sometimes of a less portable form and size, as seen in fig. 2 of this plate. These two figures are from monuments found, the one at Pompeii, the other at Herculaneum.—The chair above described must be distinguished from the sella portatoria, or cathedra; this was a sedan in which a person sat and was carried by slaves, in the manner still common in the east. They were used by private persons as well as rulers and officers. They were very frequent in the time of Cesar. (Suet. Cæs. 43. Claud. 28.)—Plt. 10, in Plate XXXI. is from an Egyptian monument, and serves well to illustrate the sella portatoria. There are four bearers; a fifth attendant bears a staff in his right hand, perhaps the badge of his office as conductor of the palanquin. A sort of parasol richly embroidered is stretched behind the occupant of the chair, on a frame for the purpose. The sedan itself is of elegant carved work, adorned with lotuses and other devices.—The magistrates in the colonies and municipal towns sat on public occasions in a large chair called bisellium; two of these have been found at Pompeii, made of bronze, inlaid with silver, of extraordinary workmanship.

See the Museo Borbonico, cited P. IV. § 213, vol. ii. tav. 51. vi. tav. 28.—Pompeii, p. 265, as cited P. IV. § 220.

§ 256. The Equites formed a distinct body of high rank in Rome (ordo equester). They were originally composed of 100 young men taken from each of the three tribes, thus making three centuries (300). Their number was greatly increased by the kings, so that there were eighteen centuries under Servius Tullius. They became at length a distinct order, not including all who served on horseback, but only such as were chosen into the rank. In the year 124 B. C., the order received some important prerogatives, being chosen to act as judges, and to farm the revenues. The property requisite to qualify one for election as a knight, at this period, was 400 thousand sestertes (census equester); the age about eighteen; nobility of descent was not sufficient to secure it. The Censors were intrusted with the scrutiny, and they presented to those found worthy, a
horse at the public expense; hence the phrase, *equo publico merere* The order was under the constant supervision of the Censors.

1. Plebeians as well as Patricians were eligible to this order. The term *illustres* was applied to those descended from ancient families. The number of equites greatly increased under the early emperors. Persons were admitted into the order, if they possessed the requisite property, without inquiry into their character, or the free birth of their father and grandfather.

2. The knights were distinguished by a golden ring (annulus aureus) or rings, and by the tunicam angusticlaviam, a white tunic with its purple stripe, or border, narrower than that of the senators. At the spectacles, their seat was next to the senators, who were frequently chosen from the equestrians. They made annually, on the 15th of July, a splendid procession (*transvectio*) through the city to the Capitol.


§ 257. The Senate, as has been already stated (§ 253), originally consisted of 100 members, afterwards of 200, and finally, before the regal office was abolished, of 300. Sylla added 300 Equites, raising the whole number to 600. Towards the end of the republic, the number was as great as 1000. Augustus reduced it to 600. Under his successors the number was not uniformly the same.—The Senators, when assembled in council, were called *Pares Conscripti*. Their election was at first made by the kings, next by the consuls, afterwards by the censors, and in one instance, after the battle of Cannae, by a Dictator. Under the emperors, a Triumvirate was sometimes formed to attend to the election. In the choice of senators, regard was had to character, property, and age, which must not be less than twenty-five.

1. The Senators were distinguished in their dress particularly by two things; the tunica laticlavia, a tunic or waistcoat with a broad stripe of purple (*latus clavus*) attached to it, and high black buskins (coleae or occae nigri coloris), which had the letter C marked on them. At public spectacles the Senators also sat in the foremost part of the Orchestra.

2. The Senate was assembled by the Kings, Consuls, Dictators, Praetors, or Tribunes of the people, by public summons (*editum*), or by means of a herald. In the former case the object of assembling was specified. There were, besides, certain days fixed for regular meetings of the senate, the Calends, Nones, and Ides of every month. On festivals and in time of the Comitia when the whole people were assembled, the senate could not meet. Augustus restricted the regular meetings to the Calends and Ides. The place of assembling was not exclusively fixed, but it must be set apart and consecrated for the purpose by the Augurs. The temples, and the Capitol amongst them, were usually selected, excepting always the Temple of Vesta.—The number of members necessary (*numerus legimus*) to pass a decree (*Senatus consultum*) was 100; and, from the year B. C. 67, 200. The meetings were opened early in the morning and continued until near or after midday; before and after the light of the sun no lawful decree could be enacted. Sacrifices were always offered and the auspices taken by the magistrates, who was to hold the senate, before entering the place of meeting. The magistrate, then, Consul, Praetor, or whoever assembled the senate, proposed the business, and the members gave their opinions usually in an established order. In important or interesting cases, questions were decided by the Senators separating into two parts (*stio in partes*). The emperors had the right of proposing questions to the senate, not properly, but at first only by special permission.—A distinction was made between a decree of the Senate, *Senatus consultum*, and a judgment or opinion, *Senatus auctoritas*; the latter term was applied, when the sentence was less decisive, or was not passed without some person's intercession or veto, or was attended with some informality; decrees were ratified by being engrossed or written out, and lodged in the treasury (*in erarium condobantur*) in the place of public records (*thulaurium*), in the temple of Saturn.

3. Although the supreme power at Rome belonged to the people, yet they seldom enacted any thing without the authority of the Senate. In all weighty affairs, the method usually observed was, that the Senate should first deliberate and *decree*, and then the people *order*. But there were many things of great importance which the Senate always determined itself, unless when they were brought before the people by the intercessions of the Tribunes. This right the Senate seems to have had, not from any express law, but by the custom of their ancestors.—1. The Senate assumed to themselves guardianship of the public religion; so that no new god could be introduced, nor altar erected, nor the Sibylline books consulted, without their order.—2. The Senate had the direction of the treasury, and distributed the public money at pleasure. They appointed stipends to their generals and officers, and provisions and clothing for their armies.—3. They settled the provinces, which were annually assigned.
to the Consuls and Praetors; and, when it seemed fit, they prolonged their command. — They nominated out of their own body all ambassadors sent from Rome, and gave to foreign ambassadors what answers they thought proper.—They decreed all public thanksgivings for victories obtained; and conferred the honor of an ovation or triumph, with the title of Imperator, on victorious generals.—They could decree the title of King to any prince whom they pleased, and declare any one an enemy by a vote.—They inquired into public crimes or treasons, either in Rome or other parts of Italy, and heard and determined all the disputes among the allied and dependent cities. — They exercised a power, not only of interpreting the laws, but of absolving men from the obligation of them, and even of abrogating them.—They could postpone the assemblies of the people, and prescribe a change of habit to the city, in cases of any imminent danger or calamity. But the power of the Senate was chiefly conspicuous in civil dissensions or dangerous tumults within the city, in which that solemn decree, *Ultimum or Extremum*, used to be passed (cf. § 248. 2). *That the consuls should take care that the republic should receive no harm.* (Adam.)


§ 258. Assemblies of the whole Roman people were termed Comitia. The word *comitium* originally signified the place of assembling, which was an open space in the Roman forum, in front of the court-house of Hostilius; it was afterwards applied to the assembly itself, consisting of three ranks or orders of the Roman people, and held at that place, or the Campus Martius, or the Capitol. Assemblies of one or two orders were called *Concilia*; and less formal ones, where merely notices or addresses were given to the people, and nothing was decided, were termed *Conciones*. The *Comitia* were appointed only by the higher magistrates, a Consul, Dictator, or, in the Consul's absence, a Praetor. The most important subjects were considered in these assemblies, some of which have been already mentioned incidentally.

§ 259. The days of the year, on which such assemblies could be held, 184 in number, were called *dies comitiales*. Romulus established the *Comitia Curia* in, in which the votes were given by *Curia* (§ 251); Servius Tullius the *Comitia Centurialia*, in which the people voted by centuries, and which were the most important; and the Tribunes, B.C. 491, instituted the *Comitia Tributa*, in which the votes were given by tribes. The decrees passed at the last mentioned were termed *Plebiscita*, and at first were binding only on the plebeians.—The election of officers, which became the principal business of the Comitia, was chiefly made at the *Comitia Centurialia*. These were held in the Campus Martius, where more than 50,000 persons might assemble.

1 u. The consul or presiding magistrate at the *Comitia of Centuries* occupied an elevated wooden erection, called *Tribusal*. There were 193 small slips or narrow passages (*pontes, ponticuli*) raised for the 193 centuries to ascend upon as they went to vote. Both these and the tribunal were surrounded by a balustrade, forming what was called the *Septa* or *Oeile*. Outside of this the people stood until they were called in (*intro vocata*) to vote century by century through the six successive classes. The order, in which the centuries voted, was determined by lot (*sortitio*), the names being thrown into a box (*sitella*) and drawn out by the presiding magistrate. The votes were by means of ballots (*tabella*), which were given to each citizen by persons (*diribusores*) standing at the entrances of the passages just named, and were cast by the citizens into a box or chest (*cista*) at the end of the passage. The manner of voting was the same in the case of elections, of enacting laws, and of passing decrees or judicial sentences. Only persons between 17 and 60 years of age were allowed to vote.

2. "By the chests were placed some of the public servants, who, taking out the tablets of every century, for every tablet made a prick or point (*punctum*) in another tablet, which they kept by them. Thus the business being decided by most points gave occasion to the phrase, *Omne tulit punctum*, and the like." (Kennett.)—It is obvious, that in the *Comitia Centurialia* the mode of voting must give the higher classes an entire preponderance over the others.


§ 260. The rights of Roman citizenship included several important privileges, especially during the freedom of the state. The life and property of a citizen were in the power of no one but of the whole people appealed to thereon; no
magistrate could punish him by stripes; he had a full right over his property, his children, and his dependents; he had a voice in the assemblies of the people and in the election of magistrates; his last will and testament had full authority after his death. The right of voting was the most valued; full citizenship including this could be bestowed only by the people; citizenship embracing the other rights could be conferred by the senate also. All freedmen and their children were excluded from this right, which was what properly meant by the Jus Quiritium.

1. Whoever once acquired Roman citizenship, could not be deprived of it, even by banishment; it was lost only by voluntary resignation or by taking a foreign allegiance. The Jus Quiritium privatum, conferred on the colonies and municipal towns, comprehended in it fewer or less important privileges; in the case of the Latin colonies it was called Jus Latii or Latinitatis; of the Italian, Jus Italicum. Still more limited were the privileges included in the Jura provinciarum and Jura prefecturarum.

2. The rights of a Roman citizen have been divided into private and public; both are included under the common designation Jus Quiritium, and sometimes under that of Jus civilitatis; and sometimes these phrases seem to be limited respectively to the rights termed private or public.—To the private, belonged the following: 1. Jus libertatis, which secured to each the control of his person; 2. Jus gentis et familias, which secured the peculiar privileges of his descent; 3. Jus patrimoni, the entire control over his children; 4. Jus dominii legitimi, the right to inherit or bequeath property by will; 6. Jus tutelae, the right to appoint by will guardians for his wife and children. To the public, belonged the following: 1. Jus census, the right of being enrolled by the censor; 2. Jus militia, none but citizens being enlisted at first, a restriction which was afterwards abolished; 3. Jus tributarium, which secured to the citizen taxation proportioned to his wealth; 4. Jus suffragii, the right of voting, so highly valued; 5. Jus honorum, eligibility to public offices, a right originally confined to patricians, but finally extended to plebeians also; 6. Jus sacrorum, which included certain rights in relation to religious worship. Those who did not possess the rights of citizens (civites) were generally termed foreigners (peregrini) wherever they resided.

3. This is a proper place for a brief view of the rights and privileges, which were allowed by the Romans to the cities or nations conquered by them. The forms of government established in such cases may be divided into four.

(1) The Colonies or colonies were cities or tracts of country, which persons from Rome were sent to inhabit. These persons, although mingling with the conquered natives and occupants, gained the whole power in the administration of affairs. In the later periods of the republic and under the emperors, many colonies were planted with soldiers, who had served out their legal term (twenty years, in the foot, or ten in the horse, cf. § 277), and who after thus laboring for their country were permitted to receive possessions in a colony, and spend their age in ease and plenty. The colonies were scattered over the empire, and governed by laws prescribed to them by the Romans.

(2) The municipia were cities, which enjoyed the right of governing themselves by their own laws; retaining, if they chose it, such as were in use before their submission to the Romans. They were in some respects like the corporate cities of our country, and their inhabitants had the name and some of the rights of Roman citizens. Originally confined to Italy, they were subsequently formed even in the provinces. The colonies and municipia had similar magistrates; the Duumviri were the chief officers; the senators were called Decuriones.

(3) The Prefecture were certain towns in Italy, whose privileges were curtailed for offences against the Roman government. They were not suffered to frame their own laws as did the municipia, nor to choose their own magistrates, as did both the municipia and the colonies. They were governed by a prefect annually sent from Rome. All other cities of Italy, which were not either colonies, municipia, or prefectures, were called civitates federatae, enjoying their own rights and customs, and joined to the Romans only by confederacy or alliance.

(4) The Provinces were foreign countries of larger extent, which, when conquered, were remodelled as to their governments, at the pleasure of the Romans. They were compelled to pay such taxes as were demanded, and subjected to the authority of governors annually sent out from Rome. The Roman provinces were termed Praetorian or Procuratorial according as Praetors or Procurators were governors; provinces belonging to the emperors were governed by proconsuls; those belonging to the senate, by proconsuls (cf. § 250). These governors were often tyrannical and always oppressive; and the provincial system became one of the most odious features in the Roman administration.

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§ 261. The judicial proceedings of the Romans included trials of public and private cases, criminal and civil. The former involved the general peace and security; the latter, the claims and rights of individuals. The public or criminal trials ( judicia publica) were either ordinary or extraordinary.—The latter were such as belonged not to any regular jurisdiction, or fixed time or place, but had a special day of trial assigned, or a special assembly of the people appointed for them. Sometimes the people selected certain persons, as a sort of commissioners in cases of this kind; such were the Duucreiur perpetuiores or Quaestiores.—The ordinary public trials were also called questiones perpetuae, and were first established in the year B.C. 149, for the most common state offences. In these the Praetor presided (cf. § 243), by whom assistant judges (judices assessores) were chosen annually, originally from the senate, then from the knights, and at last from all conditions. The judges were divided into several decuriae, from which the requisite number of them were taken by lot for each trial. Under the emperors, the judges were appointed by them.

1 u. In all public trials a certain order of proceeding and a series of established usages were observed. The plaintiff (actor, accusator) commonly spoke against the defendant (reus); the witnesses were then heard; the opinion of the judges was given orally or in writing, and judgment was pronounced. The person acquitted could, when he had ground for it, bring his accuser to trial for slander (catumnia); the person condemned, on the other hand, was punished according to the law.

2. Public trials of a capital kind were held before the Comitia Centuriata; such as involved only the question of some minor punishment, before the Comitia Tributa. In these cases some magistrate must be the accuser. Having called an assembly, he announced that on a certain day he should accuse the person of a certain crime; doing this was expressed by the phrase dicere diem; the person named must procure bondsmen (vides, prades) or be kept in custody to the day named; on that day the magistrate made his accusation, which was repeated three times, each after one day intervening; then a bill (rogatio), including the charge and the punishment proposed, was posted up for three market-days; on the third market-day, the accuser again repeated the charge, and the criminal or his advocate (advocatus, patronus) made a defence; after which the Comitia was summoned, for a certain day, to decide the trial then by suffrages.


§ 262. In private affairs, the accusation was commonly called petitio; the plaintiff petitor, and the defendant, is unde petitur. The plaintiff could compel the other party to appear at court, not usually, however, without calling in some one as witness to the step (antestatio). If the defendant chose not to go, he must give security or bail (satisdare). The plaintiff himself stated the matter or object of his complaint (causa); if the defendant denied the thing charged, it led to a formal trial (actio).—There were two principal kinds of actions; viz. : actiones in personam, which related to the fulfilment of obligations; and actiones in rem, which related to the recovery of property in possession of another. The proceeding, in a case of the latter kind, was termed vindicatio; of the former kind, condicio. All private trials belonged to the jurisdiction of the Praetor.

1 u. The Praetor named the judges, who, when the dispute was about the restitution of property, were called recuperatores. Often for this purpose a hundred or a hundred and five were appointed from the different tribes, called centumvirale judicium. The judges or jury, as well as the litigating parties, were put under oath. Then the action was carried forward orally, and after examination, judgment was pronounced, and provision made for its execution.—It may be important to distinguish judges properly so called from arbitrators (abitri causarum), who made awards in cases which were not to be decided on the exact principles of law but to be adjusted by accommodation, or by their best discretion; such cases were termed causa facti bona et arbitroriae.

2 u. The usual places for trials were, in public cases, the Forum or the Campus Martius; and in private actions, other free places, or more frequently the Basilicae (cf. P. I. § 61).

§ 263. Among the principal penal offences, which demanded public trials, were the following: Crimen majestatis, or an offence against the dignity and
security of the state and its magistrates; perduellionis, high treason against the freedom of the people; peculatus, embezzling in any way the public property, sacrilege, counterfeiting money, or falsifying records; ambitus, bribery or corruption of the people to procure votes in an election; repetundarum, extortion, when a Praetor, Quaestor, or other provincial magistrate, made unjust exactions, for which compensation was demanded; vis publica, public violence, including conspiracies, personal assaults, and various similar offences.—There were various more private offences of which cognizance was taken in public trials; e. g. crimen inter sicarios, assassination; crimen veneficii, poison; parricidii, parricide; falsi, forgery; adulterii and plagii, adultery and man-stealing.

§ 264. The punishments (pane) inflicted on those found guilty were various. The following were the principal; damnnum, muclea, fines, which at first never exceeded thirty oxen and two sheep, or the value of them, but afterwards were increased; vincula, imprisonment with bonds, which were cords or chains upon the hands and feet; verbêra, blows inflicted on the freeborn with the rods of the Lictors (virgis), upon slaves with whips (flagellis); talio, satisfaction in kind, i. e. the punishment similar to the injury, e. g. an eye for an eye; infamia or ignominia, disgrace or infamy, which generally rendered the person incapable of enjoying public offices; exilium, banishment, which was either voluntary or inflicted, and was attended with a deprivation of all honors. When the person was banished to no particular place, he was said to be interdictus; when banished to a certain place, relegatus. The form termed deportatio was the most severe, as the persons were then sent into perpetual exile in distant and desolate places or islands. Two other punishments should be noticed; servitus, slavery, into which offenders of a certain class were sold; and mori, death, inflicted for heinous crimes.

1. Under the term vincula were included several varieties; as catena, chains; boia, cords or thongs; manica, manacles for the hands; pedica, letters for the feet; nervus, iron shackles for the neck; columbar, a sort of stocks, a wooden frame with holes in which the shackles were fastened and sometimes the hands.—The confinement of criminals was either in prison, or in private custody under a soldier or officers (cf. Acts xxviii. 16); the right wrist of the prisoner being fastened by a chain to the left wrist of the keeper; the prisoner was sometimes chained to two soldiers.—The ancient state-prison of Rome, by the name of the Mamertine Prison, is still pointed out to travelers.

In our Plate XXXI., fig. A, is a cut showing a kind of stocks now used in the East, in which the criminal prostrate on his back is confined by his feet and hands; it may serve to illustrate the Roman stocks above mentioned.—Fig. B, of the same Plate, is a cut representing one of the stories of the Mamertine Prison. The structure is under a small edifice called the Church of St. Joseph; it consists of two stories; the lower one is called Tullianum, after Servius Tullius, who is said to have built it; this is formed of heavy blocks of stone, arched over without cement, and defying the assaults of time; here Jugurtha was stoned to death; and here, according to tradition, St. Peter and Paul were imprisoned; the dungeon presents a most appalling appearance.

 Cf. Eutace, Tour, &c. cited P. IV. § 160. 1—Fish, Travels, &c. p. 300, as cited P. IV. § 186. 6.

2. The flagellum (adorn) was made of leather thongs (loro) or twisted cords (funes) fastened to the end of a stick, and sometimes loaded with pieces of iron or lead. The scutia was a simple thong or strap, and the ferula a mere rod or stick. Cf. Hor. i. iii. 119.—The punishing of Roman citizens by the virga (fæ cors) was prohibited by the Lex Porcia, many years before the time of Christ (cf. Acts xvi. 22).

3. The modes of inflicting death were various. Slaves were usually crucified (cruces affigere); others it was customary at first to hang (arbore suspendere), afterwards to behead (securi percuteor), or to strangle in prison (strangulare), or to throw from the Tarpeian rock (de saxo Tarpeio dejicere), or cast into the sea or a river (projicere in profuentem). The latter mode was used in the case of parricide, or the murder of any near relative. The criminal was first whipped, then sewed up in a leather sack (culens, cf. Dionys. Hal. iv. 62), sometimes along with a serpent, or an ape, or a dog and a cock. and then thrown into the water.—The bodies of executed criminals were not burned or buried, unless, as was sometimes permitted, their friends purchased the privilege of doing it; but were usually exposed before the prison, on certain stairs (scale) called gemonia or gemonii gradus; down which they were dragged with a hook and cast into the Tiber. The innocent victims of popular violence or civil war were sometimes thrust down these steps of infamy (Tav. Hist. iii. 74). Three other modes of capital punishment were also practiced, especially under the emperors; ad ludos, in which the criminals were obliged to fight with wild beasts in the amphitheatre (bestiariin, or with each other as gladiators; ad metalla, in which the offenders were condemned to work in mines; ad bestias, in which they were thrown to wild
beasts to be devoured. These forms were often inflicted on those who embraced and would not renounce Christianity. There was also another form, still more horrid, which was to wrap the offender in a garment covered with pitch and set it on fire; thus Nero murdered the Christians, on whom he charged his own crime of burning Rome.

§ 265. The system of laws was in general very loose and indefinite in the early times of Rome. The kings, and likewise the first consuls, decided all cases according to their own judgment, or according to usage in similar instances. The abuses growing out of this state of things occasioned, according to the common accounts, the sending of three commissioners, B. C. 455, to Athens and Sparta in order to collect the laws of Solon and Lycurgus. They returned B. C. 453; and in the year following, ten patricians (cf. § 248. 3) were appointed to devise and propose a body of laws.

1 u. The laws proposed by the Decemviri were embodied at first in ten, then in twelve tables, and by the people in the Comitia Centuriata were adopted and established as the ground and rule of all judicial decisions (cf. P. V. § 561).—To these were afterwards added many particular laws, which were usually named from their authors, the consuls, dictators, or tribunes who proposed them; e. g. Lex Atinia, Lex Flavia, &c.; also from their periods; e. g. Lex agraria, granumaria, &c.

2 u. From this time a law or resolution that was proposed for enactment should be previously posted up in public for seventeen days (per triennium), and then be submitted to the decision of the people in the Comitia Centuriata, that they might adopt it ( legis jubere, accipere), or reject it (legem antiquare). When a previous law was abolished, they were said to abrogate it (legem abrogare). Laws thus adopted were engraved on brass, and lodged in the archives.—Under the emperors, however, their own ordinances had the force of laws, called Constitutiones principales, and including not only their formal edicts (edita), but answers to petitions (rescripta, or epistolae), judicial decisions (decreta), and commands to officers (mandata).

3. Originally laws were enacted by the people in the Comitia Curia; such laws were termed in general Leges Curia. But afterwards the Comitia Curia fell almost into disuse, and laws were enacted in the Comitia Centuriata, and thence were termed Leges Centuriata. Enactments in the Comitia Tributa were termed Plebiscita (cf. § 259). Decrees of the Senate were called Senatus consulta (cf. § 257). Under the early emperors, these decrees were often based on proposals made by the emperors, called orationes principum, which were sometimes delivered orally, but generally were sent in written messages; in later times the orationes seem to have been synonymous with the constitutions.—The Roman law included the Leges, the Plebiscita, the Senatus consulta, and the Constitutiones Principales; and also besides these, the various edicts forming the Jus honorarium; and likewise several early collections of laws and usages, viz. the Jus Papirianum, the Toloca Duodecim, Jus Flavianum, and Jus Elibianum, of which some account is given under the history of Roman Literature (cf. P. V. § 561). It is obvious, therefore, that in the lapse of years the system of laws must have become exceedingly cumbrous and perplexing. The emperor Justinian first reduced the Roman law to something like order (cf. P. V. § 569).


§ 266 u. One thing especially noticeable in the legislation and regular policy of the Romans was their care to provide sufficient supplies of grain. A general scarcity, as in the year B. C. 440 and at other times, occasioned the appointment of a special officer to attend to the subject, called Prefectus Annonae, although the Eediles had previously been charged with this duty and it continued afterwards to be a duty of their office (cf. § 244). Augustus ordained, that two men should be annually elected to perform this duty, duumviri dividendo frumento. The annual contributions in grain, which were exacted of the provinces, served likewise to prevent the occurrence of a scarcity of bread, and the provincial officers, especially the Quaestors (cf. § 246), were required to attend carefully to the business.—In this respect, Egypt was the most productive province, and it was on account of its grain, that the annual voyage was made by the Alexandrine fleet, with which the African fleet was afterwards joined. The distribution of grain among the people, at a low rate, was practiced in Rome from the earliest times.

§ 267. The sources of income to the Roman treasury (serariam), and afterwards to the imperial exchequer (fiscus), were the tributa, taxes imposed on the citizens according to their property, or on the provinces as an annual tribute, and the vectigalia, which included all the other forms of taxes. There were three principal kinds or branches of the vectigalia; the portorum, duties on-
ports and imports, the person taking lease of which was called *mancipis portuum; decemnum, tithes or tenth parts of the produce; and the scriptura, or pasture tax, paid for feeding cattle on the public lands. There were also taxes on mines, and on salt works, which yielded considerable revenue. Less important were the taxes on roads, on the value of freed slaves (*vicesima, a twentieth), on aqueducts, on artisans, and the like.

1 n. The *veictigalia were let by auction (locahantur sub hasto). Those who hired or farmed them were called *publicani, the rent or hire paid being called *publicum: they were usually Roman knights, who of course possessed property, and on taking the lease advanced a large sum of money to redeem securities (precedes). Leases of the revenues of whole kingdoms and provinces were often taken by several knights associated (*societas or corpus), who had in Rome a superintendent of the concern (*magister societatis publicanorum), with a subordinate one in each province or region (*promagister), and a multitude of subalterns to collect the revenue, keep the accounts, &c.

The *publicani so often mentioned in the New Testament were of the class of subaltern collectors above described, who were guilty of great extortion in all the provinces. Zaccheus, described by Luke (xix. 2), as "chief among the publicans" (ἀρχηγὸν παρακολούθησα), was probably a *promagister.—Bouchard, Sur les Publicains, in the Mem. Acad. Instr. xxxvii. 241.

2. Salt-works (*salinae) are said to have been established first at Ostia, by Ancus Martius (Plin. Hist. Nat. xxxi. 41). In later times they were numerous in Italy, and in the provinces. Rock-salt (*ale in /i/ was known to the ancients; salt was also gathered from springs and lakes, where it was formed by a natural process; yet most of the salt used was made by artificial evaporation of sea-water. The salt-works were usually public property, and were let by the government to the highest bidder.—Among the most productive mines belonging to the Romans, were the gold mines near Aquileia (*Polyb. xxxiv. 10); the gold mines of Ictinum near Vercelli, in which 25,000 men are said to have been employed (Plin. H. Nat. xxxiii. 4); and the silver mines of Spain and Carthage. In Dacia were gold mines and silver mines belonging to the Romans. Macedonia, Illyricum, Thrace, also Sardinia, and Africa, contained mines from which the Romans derived an income. Those in Dacia are said to have yielded in the time of Nero fifty pounds of gold daily.


3. Besides the taxes above named, we may mention under the *veictigalia, the following: a tax on the value of things sold (*centesima rerum venalis); a tax on liberti living in Italy (called *octeae); a tax on the doors of houses (*ostarium), sometimes on the pillars (*oluminarius); a tax on bachelors (*uizarium), first imposed A. D. 403.

4. After the conquest of Macedonia, the revenue from the provinces became so great that the *tributes previously assessed on Roman citizens were abolished. They were renewed again by Augustus, and continued by his successors. Caracalla bestowed the name and privilege of Roman citizenship on all free inhabitants of the empire, in order to increase the income from these taxes; this was done without lessening the taxes levied on them as provincials subject.

5. Respecting the amount of income to the Roman treasury at different periods not much is known (cf. Pliny, Hist. Nat. xxxiii. 17). The annual revenue is said to have been fifty millions of drachmae before the time of Pompey, and to have been by him increased to eighty-five million (Plut. Pomp. 45). In later times vast sums must have been required to meet the various expenses of the civil government, the army, the navy, the public buildings, the aqueducts, the great roads, and other works. It does not appear that regular annual salaries were given to public officers in time of peace, but afterwards, as a general rule, they were. Alexander Severus is said to have established a salary (*salarium) for rhetoricians, grammarians, physicians, haruspices, mathematicians, mechanics, and architects. The term *salarium was derived from *sai, salt being one of the things essential in supporting human life.


§ 268*. In connection with the Civil Affairs of Rome, we may speak of the principal employments and regular pursuits which were publicly authorized or sanctioned.

1. Under the heads of Teacher, Priest, Lawyer, and Physician, may be included whatever among the Romans corresponded to the learned professions of modern times.—Respecting the business of instruction, conducted by grammarians, rhetoricians, and philosophers, we only refer to the notices given in other parts of this work (cf. P. IV. §§ 123–128. P. V. §§ 407—412, 416—422, 446—455).—The established system of idolatry required a large number of priests of different grades; a sufficient account has been given in former sections of their business (cf. §§ 207—219) and emoluments (§ 219 b).—The employment of the lawyer was highly honourable and profitable. The juristconsult or the pleader, who could distinguish himself by his knowledge of law or his talents and skill in managing causes, was sure to obtain honor and wealth; although exposed, of course, the orator especially, to suffer in the violence of party regulation (cf. P. V. §§ 390—571).—The profession of medicine, at first not much encouraged, had great patronage from the time of Augustus (cf. P. V. §§ 543—552). Some statements of Pliny (Hist. Nat. xxix. 5) show that the employment was very lucrative; a physician, named Quintus Stertinius, received from the emperor
500,000 sestercies per annum, yet represented himself as making a sacrifice thereby, as he could have obtained 600,000 by private practice.

We may here remark that a number of surgical instruments were found in 1819, in a house in Pompeii; among them were the probe (opusculum, p. 69), the cautery (cautery), the forceps (vulvae), the catheter (catheter, mura fistula), different sorts of knives, &c.—An account of them is given in Kühn, in the Opuscula Academ. Med. et Philolog. Lips. 1828. 2 vols. 8.

2 u. Although commerce could not flourish much at Rome in early times, when the spirit of war and conquest engrossed every thing, yet there existed a body of merchants, who were Roman citizens. The Roman commerce was also extended, on the expulsion of the kings, by a treaty with the Carthaginians. Yet commercial pursuits were regarded as unbecoming for the higher classes, who nevertheless covertly and through agents not unfrequently engaged in them and indulged in speculations. They did this especially in connection with the slave-trade, which was very lucrative. The merchants at Rome were styled mercatores; those abroad in the provinces, negotiators. There were also brokers and bankers (argentarii and mensariti), and contractors of various kinds, besides the publicani (mentioned in the preceding section), whose contracts may be viewed as a sort of commercial transactions. Yet Rome never acquired a high rank among the states of antiquity in point of commerce.

The argentarii were ordinary brokers; they were divided into corporations (sociates, corpora). These were appointed by the state, who loaned money from the public treasury to such as could give security for it. Both classes had their offices in the buildings by the forum.


3 u. Other trades were still less reputable than commerce. The mechanics and artisans were slaves, or foreigners, although they sometimes acquired Roman citizenship. Under Numa there were formed corporations of them, or colleges (collegia, which afterwards became more respectable and numerous. Of this kind were the collegia fabrorum, tignariorum, dendrophorum, sagiarorum, tabulariorum, &c. The overseer of such a body was called profectus; they had also their decuriones and magistri, whose office was usually for five years. They performed work for the state, for individual citizens, who were not able to hold slaves.

Respecting these corporations, see G. Pancorhiius, De corporibus Artificem, in 25 vol. of Graevius, cited § 197.

4. Among the various arts and trades pursued, the following should be here noticed more particularly.

(a) The making of glass (vitrum, ãtâs).—It has been a question of some interest how far the ancients understood the making of glass. Pliny (Hist. Nat. v. 19. xxxvi. 25) states that the art originated in accident, on the banks of the river Belus: and that glass vessels were first made in Sidon. It was known, however, in Egypt, for pieces of blue glass have been found in the tombs at Thebes, and some of the mummies are decorated with glass. Lachrymatories and patres of glass have been discovered in the catacombs of the Greek island Milo (cf. § 185. 1). The allusions and comparisons of Virgil and Horace (cf. Purg. Æn. vii. 729. Hor. Æd. iv. xvii. 20. Sat. II. iii. 222) indicate an acquaintance with glass (vitraea) in a state of rather considerable perfection. Colored glass seems to have been in use as mosaic decoration in the preceding states (cf. P. IV. 220. 2) in the time of Augustus. Imitations of gems were formed also by means of glass (cf. P. IV. 210). The story related by Tacitus (Ann. v. 42) of a vase of malleable glass shown to Tiberius, however incredible, shows that glass-making had been introduced at Rome. Numerous vessels of glass, and even panes of glasses have been found at Palmetti (cf. § 225). The celebrated Portland Vase has lately been pronounced to be glass (cf. P. IV. 173); this was found in the tomb of Alexander Severus, in whose reign a special tax was laid, A. D. 220, upon the glass-makers of Rome, who were then so numerous, it is said, as to require the assignment of a particular quarter of the city for the place of their labors.


(b) The making of earthenware (fetula, kēpòmen, ãspódimen) or the art of pottery (ara fīglina).—This was early known among the Jews (Jerem. xviii. 3, 4). The vessels found at Volaterram and other places (cf. P. IV. § 173.3) prove its existence among the Etruscans and the Greeks in Italy. There can be no doubt it was early introduced among the Romans. The wheel (palothe, roue) of the potter (fīglina, kēpòmen) is a subject of allusion in Plinius (Epist. iii. 235. 3). Molds (rēna, formes) were used to decorate the vessels with figures in bas-relief (cf. P. IV. 158. 189) and for forming the images on the architectural appendages called onteleia made of terra cotta (cf. P. IV. 253. 241); some specimens of these molds have been found near Rome. According to Vitruvius the Romans made their water-pipes of potter's clay. They established potteries in England; vestiges of which, it is said, are still discernible in some parts of the island, especially in Staffordshire. If their vasa murrina were porcelain (cf. P. IV. § 195. 4) the art must have reached a high degree of perfection; some have attempted to show that these vessels were made of a transparent stone dug from the earth in the eastern part of Asia. The manufacture of bricks (laterae, cortiles) was well understood. Bricks are found in very ancient Roman ruins, which are said to be superior to the modern both in solidity and beauty.

Lardner's Cab. Cyclopaedia, the vol. on Porcelain and Glass.—S. Parkes, Chemical Essays, &c. Lond. 1830. p. 304, 345.—Notes of Roman earthen vessels are found in W. Skerry, Description of the discoveries at Herculane, translated, &c. Lond. 1750. 8.

—Cf. Soroc d'Ageincourt, Recueil de Fragmens.

(c) The baking of bread (pensiletum, ara pastoria).—The bakers (pistoria) at Rome formed, like persons of other trades, a collegium. No one had made baking a trade, it is said, until B. C.
173. In a bakehouse (pistrium, or pistrilla) discovered at Pompeii, were found several loaves of bread apparently baked in moulds (artepies); they were flat and about eight inches in diameter. Before the invention of the mill (mola), corn was pounded in a sort of mortar (mortarium) called pistum; whence the name pivot, and pistrium. Two varieties of the hand-mill (mola manuaria) were found in the ruins of a bakehouse at Pompeii; grinding with this was done by slaves, chiefly females. The "cattle-mill" (mola asinaria, μὸλος ἄσικος, cf. Matth. xviii. 6) was also used; likewise the water-mill (mola aquaria, ϕωλάκτης), having above the stones a hopper (inferndibulum) from which the corn fell down between them. In the later periods there appear to have been public mills turned by the water of the aqueducts. When Rome was besieged by the Gauls, D. 356, and the aqueducts were intercepted, Belisarius is said to have constructed floating mills upon the Tiber.

Cl. Plinius, x. 5.—Avienius, Poem. iii. 10.—Procopius, De Bellis Gothico, l. 5 (cf. P. V. § 257).—Monger, Sur les meules de moulin, etc. as cited § 59.—F. L. Gottsche, De Molis et Patrisia Veterum, and C. L. Habelitz, De Molis Manuelibus, Κ., in Ugdiniua, vol. xxix. as cited § 197. 1.

(d) The business of the fuller (fullo, γαρβές), the dresser of cloth and washer of clothes.—The fullers, like the bakers and other tradesmen, formed a collegium. A fuller's establishment was called fulloca or fulloicia; or fulloium; the mode of performing the work was sometimes a subject of attention from the censors (cf. Pliny, Hist. N. xxxv. 5). On the walls of a fullonica at Pompeii were found paintings which serve to explain the way in which dresses were cleaned. It would seem that the Romans in the cities sent their clothes to the fuller, instead of having them washed at home.

The paintings above mentioned are given in the Muses Borbonici, cited P. IV. § 212, vol. i.—Some of them in Gell, Pompeiani, vol. ii. as cited P. IV. § 243. 2; also in Smith, Dict. of Antiq. p. 432. —Cl. Petitius, Antiquitates Tritoni et Fullonii. Traj. ad Rhen. 1737.

(e) The art of dyeing (ars tintoria, tintura).—This seems to have been a subject of special regard in the time of the empire. Establishments for dyeing were supported in various places; at Tarentum, e.g. celebrated for its woolen manufactures, there was an imperial dye-house (bathium, βαθύτης); these establishments were under a superintendent (bathius praepositus). By whole work of making the cloth appears to have been performed in them, both the spinning (langetium) and the business of weaving (textoria). A dye much used was the purple obtained from the shell of the Murex. Dyers from various places resort to Phoenicia to improve themselves in the art.

See Amelbon, Sur la teinture des Anciens, in the Mon. de l'Institut, Classe de Let. et Beaux-Art, vol. i. p. 549; vol. iii. p. 357.—Cl. notice of the color of the toga, § 332. 5, § 269 n. Agriculture was in much higher estimation than commerce or any of the trades; and the fields of the wide Roman territory, as well as those taken in war, were chiefly possessed by respectable Roman citizens. Many noble Romans lived upon their own lands, and made the cultivation and improvement of them a special study. The ornamentation of their estates proved, in the flourishing periods of the state, an important part of Roman luxury.

1. The grain chiefly cultivated was wheat, but of various kinds; triticum was a common name; faris put for any kind of corn, and farina for meal. Barley, hordeum, and oats, avena, were also raised. Flax, linum, was an article cultivated considerably. Meadows, prata, were cultivated for mowing; they seem to have yielded two crops of hay, faenum. The breeding of cattle was an object of attention usually included under husbandry; chiefly, oxen, horses, sheep, and goats. Much care was also bestowed on bees (apes). Trees, also, both forest, fruit and ornamental, received their share of attention. The Romans were acquainted with most of the various methods now practiced for propagating the different species and varieties. —But the culture of the vine finally took the precedence of all other cultivation (cf. § 331 b).

Respecting the attention paid by the Romans to agriculture as a science, and the care taken in defining the boundaries of lands by means of professional surveyors (agrimensores), see P. V. § 432-434. cf. P. II. § 91. 1.

2. Among the agricultural instruments the plow, aratrum, ranks first; its chief parts were the tenu, beam, to which the jugum or yoke for the oxen was attached; stiia, plow-tail to handle the instrument; baris, a crooked piece of wood between the beam and plowshare; dentale or denus, the piece of timber which was joined to the baris and received on its end the share; vomer, the share; aures, affixed to the baris, and answering to mold-boards to throw the earth back; culler, the colter. The rallum was a staff used for cleaning the plow, or beating off clods from it. In some plows wheels were attached; but the plow most commonly used was more simple, having neither colter nor mold-boards. Other instruments were the ligo, spade; batillus, shovel; rastrum, rake; sarcultum, hoe or weeding-hook; bidens, a sort of hoe, with two hooked iron teeth; acce and irpex, different kinds of harrows; marra, a mattock or hoe for cutting out weeds; dolabra, a sort of adz; securis, ax; falx, pruning-knife; falx messoria and falcula, sickle. —The implements for beating out grain were the pertica, a sort of flails; traha, a sort of sledge; tribula, a board or beam, set with stones or pieces of iron, with a great weight laid upon it, and drawn by yoked cattle. These were all used upon the threshing-floor, ara, which was a round space, enclosed by the curb; sometimes paved with stone, but commonly laid with clay, carefully smoothed and hardened. Sometimes the threshing was done by merely driving oxen or horses over the grain spread on this floor, as among the Greeks and Jews.
In Plate XXXI., fig. ii. exhibits the Roman plow; T is the tenu; B, the stria; A, points to the aures on the bursa; D, to the denteia; V, is the romer; C, the culter. In fig. iii. are seen forms of the Syroplow, cf. § 172. 3.—On the Roman plow, cf. Dickson, as cited P. V. § 459. 3.—Fig. 8, in Plate XXXII. is a cut showing varieties of the falx, pruning-knife, and sickle. Fig. 5 is from an Egyptian monument, and shows the use of the sickle in cutting wheat in the field. It has been fastened for the purpose of threshing grain; a roller with teeth, fitted so as to be drawn by cattle over the grain; it is taken from Sir R. K. Porter.—Fig. iv. is another instrument for the same purpose, taken from *Niebuhr*; it has three wheels with iron teeth, or with serrated edges, drawn by cattle, the driver sitting on it. These figures may partially illustrate the Roman *traha* and *tribula.*—Pontedera, Antiquitatum Rusticorum, &c. Falay. 1735.

3. The carriages used for agricultural purposes were chiefly the *plaustra* or *veha,* which had usually two wheels, sometimes four, and were drawn commonly by oxen, but also by asses and horses. These often had wheels without spokes, called *tympana.* The body of these carriages (and indeed of any carriage) was termed *capsum,* and the draught-tree or beam, *temo.* The *jugum* was the yoke, fastened to the beam and also to the cattle by thongs, *tura subjuga.* The *sarracum* was a cart or wagon used in conveying wood, and the various products of the farm.—Pack-horses (*caballi*) were sometimes used for carrying burdens; more frequently asses or mules; called *clitellarii,* from the packages (clitella) on their backs.

We may remark in this connection, that the Romans had various carriages for convenience and amusement.—The chariot, *currus,* was the most common; always with two wheels, but either two, three or four, or even six horses. Those with two were termed *biga;* those with four, *quadriga;* in the races, the horses were always yoked abreast.—The *carruca* was a sort of private coach of the rich, sometimes of solid silver, curiously carved.—The *pilenum,* was an easy soft vehicle with four wheels, used in conveying women to public games and rites. The *carpentum* was a carriage with two wheels and an arched covering. The *thensa* was a splendid carriage with four wheels and four horses, in which the images of the gods were taken to the *pulvinaria* in the Circus, at the Circensian games (§ 233). The *cistium* was a vehicle with two wheels, drawn by three mules, used chiefly for traveling. The *rhaea* was a larger traveling carriage with four wheels.—The horses were guided and stimulated by the bit (fricium) and reins (hacca) and whip (flagellum). Bells (tintinnabula) were sometimes attached to the necks of the chariot-horses in a string similar to those now used.

Fig. 6, in our Plate XXXI. is an ancient *biga,* preserved in the Vatican at Rome; it is covered with leather. Fig. 5 shows a *triga.* Fig. 4 is a *quadriga,* which very nearly corresponds to a representation on a medallion (nummus usudit maxim) belonging to the Royal Cabinet at Paris, on which Augustus appears holding a standard with the eagle at its top, and driving four horses. Cf. Monfaucon, Sup. vol. i. p. 64.

Conveyance was also made on horseback, in which case the spur (eubar, eirropov, cf. Virg. Ec. xi. 71) was the stimulus. Saddles of some kind (ephipia, *epipteron*) were used; sometimes perhaps merely of cloth (vesta stragula); yet sometimes consisting, as is now supposed to be shown by some monuments, of a wooden frame, stuffed and covered with a soft material, and fastened by a girth (tengillum, xen). Stirrups (stupov) were also known, in later times at least. It has been questioned whether the ancients used to show their horses. But the allusions of the classical writers seem to indicate clearly the fact that they did, although, in the remains of ancient art the shoe is scarcely found. If ever, in the representations of the horse. Some have supposed that a plate of metal was attached to the hoof, not by nails, but by some other means.


§ 270. Here will be the place to notice what is most important respecting the weights and circulating coins of the Romans.

1. The principal Roman weight was the *libra* or pound. This was divided like the as, into twelve ounces; and the parts bore the same names with those of the as, mentioned below. Various weights, both parts and multiples of the pound, were used in transacting business. They were often made of a black stone which some have called *Lydius lapis.* Scales (libra) and steelyards (truitma), like the modern, were employed in weighing.

Various specimens of Roman weights are given by Monfaucon, vol. iii. p. 160, as cited 12. 13. These are rectangular solids; but most of them are in a degree spherical.—Fig. 7, in our Plate XXXII. is a steelyard found at Pompeii; the original has an inscription, bearing a date which corresponds to A. D. 77, and asserting that the instrument had been legally tested and proved in the Capitol.—Fig. 8 is the movable weight belonging to another steelyard found at the same place.—Roman steelyards and weights have been found also in England. Cf. Archæologia, cited P. IV. § 32. 5. vol. ix. p. 131.

2 a. Servius Tullius was the first who caused money to be coined (cf. P. IV. § 134), by stamping on brass the image of cattle (pseudes whence the term pecunia). Previously, exchanges were made by barter, or through use of base metal. The most common brass coin, the as, was originally a Roman pound in weight and was divided like that into twelve ounces (uncia). Two uncia made a sextans; three, a quadrans; four, a triens; five, a quinarius; six, a semis; seven, septunx; eight, *bis* (bis triens) nine, *dodrans*; ten, *decunx*; and eleven, *decunx.* Afterwards the as was gradually
reduced (Plin. H. N. xxxii. 3) to an ounce in quantity, and finally even to a half-ounce. Silver coin was first stamped B. C. 269; the most common coins were the Denarius, Quinarius, and Sesterius. The Denarius was originally reckoned as equal to ten pounds of brass, and marked X, or \( \frac{1}{2} \), but after the reduction of the \( \alpha \) to an ounce, B. C. 217, it passed as equal to sixteen asses. The proper value of it also varied at different times. The Quinarius was half the Denarius, and marked V. The Sesterius was a fourth part of the Denarius, and originally equal to 2½ asses (hence its name semis tertius), and marked LLS, i.e. Libra Libra Semis, abbreviated IIS or HS. After the reduction of the \( \alpha \) to one ounce, the Sesterius passed for four asses. The Sesterius was often called Nummus.—Gold coin was first stamped at Rome B. C. 207; the most common coin was the Aureus or Solidus, equal in weight to two Denarii and a Quinarius, and in value to twenty-five Denarii.

3. The temple of Juno Moneta was the place of the Roman mint, where their money was coined; the term moneta (whence money) referred originally to the image, or stamp, impressed on the coin and reminding one of the person or thing represented. The mint was under the care of the Triumviri monetales; the coins were examined by the Nummularii. The impression on the As or Assipondium was a Janus bifrons on one side and on the reverse the rostrum of a ship; on the Semis and Quadrans (also called Sembella and Teruncius) was a boat instead of the rostrum. The silver coins Denarius, Quinarius, and Sesterius, often had on one side a chariot with two or four horses, and on the other the head of Roma with a helmet; but other devices were sometimes impressed (cf. P. IV. § 139. 2).—The value of the Denarius was about 15 cents, as deduced from the experiments of Letronne, who carefully weighed 3500 consular denarii; that of the Sesterius, being one-fourth of it, was therefore about 350 cents and 8 mills.—The ratio of gold to silver in the republic was about 10 to 1.


4. The usual rate of interest (denarius) was one \( \alpha \) for the use of a hundred a month, or 12 per cent. a year, and was paid monthly on the Calends. It was called usura centesima, as in a hundred months the interest would equal the capital (caput or sors). Horace says (Sat. i. iii. 12) of a usurer, who took 60 per cent. For money invested in property exposed at sea (denarius nautilus) the lender might demand any interest he liked while the vessel was out; but after she reached harbor, only the usual rate of 12 per cent.—When a person, borrowing money, pledged himself and property in the form of a sale, he was said to be nerus; a person failing to discharge his debt within the legal term was by the law consigned to the creditor, and was then said to be additus.


§ 271 u. The Romans usually reckoned money by Sesterii. The sum of 1000 Sesterii they called Sestertium; duo Sestertia, e.g. signifies the same as bis mille sestertii. When the sum was ten hundred thousand or over, they used the word Sestertium in the case required, prefixing only the numeral adverb to the first number, ten, twenty, &c., and leaving the hundred to be supplied by the mind: e.g. Decies Sestertium signified 10,000,000 Sesterii; Quadragesimae Sestertii signified 40,000,000, or 4 million Sesterii.—They sometimes reckoned by talents, in case of large sums. The talentum was equal to 60 libras or pounds.

1. Kennet gives the following rule for interpreting the Latin expressions for sums of money: If a numeral agree, in case, number, and gender, with Sesterius, then it denotes precisely and simply so many sesterces; if a numeral of another case be joined with the genitive plural, Sestertium, it denotes so many thousand sesterces; if a numeral adverb be joined to the same, or be used alone, it denotes so many hundred thousand sesterces.

We have on record some statements, from which we may form a notion of the Roman wealth and luxury. Crassus, for instance, is said to have possessed lands to the value of bis millia, i.e. by the above rule, 2000,000,000 = 100,000,000 sesterces; taking the value of the sesterces obtained as mentioned in the preceding section, we have 2.8 \times 200,000,000 = 57,600,000, for the value of the land owned by Crassus; he is said to have had, in slaves, buildings, furniture, and money, as much more.—Caesius laid out upon a single supper, centesius, i.e. 100 \times 100,000 sesterces = 3,500,000,000 = 350,000,000. Cleopatra is said to have swallowed, at a feast with Antony, a pearl worth the same sum, centesius HS.—Cicero is said to have had a table which cost centum sestertiorum, i.e. 100 \times 100,000 sesterces = 350,000,000.

Cl. Adam, Rom. Ant. (ed. Bopp) Edinb. 1834. p. 432.—Perhaps these sums would be much larger, if due allowance were made for the depreciation in the value of the precious metals. Cl. Say's Polit. Economy, bk. 1. ch. xxii. sect. 7.

2. In the Roman system of notation, seven letters of the alphabet were employed for expressing numbers; viz. I for 1, V for 5, X for 10, L for 50, C for 100, D for 500, and M for 1000. Instead of D, they sometimes used IC to signify 500; and instead of M, they also used X or CIC, or S, to signify 1000. Sometimes a line drawn over a letter indicated that it was to be multiplied by 1000; e.g. X stood for 10,000; L, 50,000; C, 100,000. Combinations of these letters usually signified the sum of the numbers represented by the several letters separately; e.g. VIII, 8; XV, 15,
268. ROMAN ANTIQUITIES.

LX, 60; CX, 110. But when I, V, or X was placed before a letter representing a larger number, the combination expressed the difference; e.g. IV, 4; XL, 40; XC, 90; and when to IC another C was annexed, it indicated a multiplication by 10; e.g. IC, 500; ICC, 5000; ICCC, 50,000; in order to signify the same multiplication of CIC, a C was also prefixed as well as ∏ annexed; e.g. ∏CIC, 1000; CICIO, 10,000; CICICIO, 100,000. For any multiple, however, of this last, 100,000, the Romans did not multiply letters but prefixed to this expression a numeral adverb; and, to signify 300,000; ter, to signify 100,000, &c.

§ 272. It may be in place to speak here of the modes of acquiring or transferring property (res privata), or methods of gaining the ownership (dominium). The following may be named; 1. Mancepation, when a regular compact or bargain was made, and the transfer was attended with certain formalities used among Roman citizens only; 2. Cessio in juve, when a person transferred his effects to another before the Praetor, or ruler of a province; chiefly done by debtors to creditors; the cessio extra jus was when an insolvent debtor gave up his property to his creditors; 3. Usucapio, when one obtained a thing by having had it in possession and use (usua auctoritate); 4. Empatio sub corona, the purchasing of captives in war, who were sold at special auction, with garlands (corona) on their heads; 5. Auctio, public sale or auction; 6. Adjudicatio, which referred strictly either to dividing an inheritance among co-heirs or dividing stock among partners, or settling boundaries between neighbors, but is applied also to any assignment of property by sentence of a judge or arbitrator; 7. Donatio, when any thing was given to one for a present; 8. Hareda, when property was received by inheritance; and this was either by bequest, from a testator, who could name his heirs in a written will (testamento) or in a declaration (res vocatis); it is the same as the witness,; such a disposition was made to his children and after them to the nearest relatives on the father's side.

§ 273 u. The public sale of property (auctio, also called proscriptio) was very common among the Romans. In the place were such sale was held, a spear was set up, whence the phrase sub hasta venire or vendere. A notice or advertisement of the goods to be sold (tabula proscriptio, tabula auctionaria) was previously suspended upon a pillar in some public place. Permission for such sales must be obtained from the city Praetor. The superintendent of the sales was termed magister auctionum: in cases where the sale was to meet the demands of debt, he was selected by the creditors, and was generally the one who had the highest claim against the debtor. The sale of confiscated goods was termed seccio; the money arising therefrom went to the public treasury.

Various distinctions were made of things constituting property. One, of early origin, and considered important, was into Res Mancipi and Res Nee Mancipi; the Mancipi were all such as could be transferred by the form called Mancipatio. Not as mancepim could be transferred. Under the Res Mancipi were included farms within Italy (pradia rustica, also urbana), and in any place which had obtained the jus italicum; also slaves; and quadrupeds which were trained to work with back or neck; pearls (margarites); and country pradlal servitude (or servitutes prediorum rusticorun). By a pradicial servitude was meant a right of making a particular use of the land of another, as the right of going through it on foot (servitum itinere); of driving a beast (acetum); of driving a loaded carriage (vice); of conducting water (aqueductus); making lime (calcis coquendae), &c.


§ 274. The principal Roman measures of extent and capacity should be explained here. 1 u. The measures of length and surface were the following: digitus, a finger's breath; four of which made a palmus, or handbreadth; and sixteen, a pes or foot; 5 feet were equal to a passus or pace; 125 of the latter formed a stadum, and 1,000 of them, or 8 stadia, a mile.—In land-measures, the following were the most common denominations: jugerum, what could be plowed in a day by one yoke (jugo) of cattle, 240 feet long, 120 broad, or containing 28,800 square feet; actus quadratus, equal to half the jugerum, being 120 feet square and containing 14,400 feet; clima, equal to an eighth of the jugerum, 60 feet square, containing 3,600 feet. The smallest measure of capacity for liquid and for dry things was the litura, 4 of which made a cyathus, and 6 an acetabulum; the acetabulum was the half of a quartarius, which was the half of a hemina; and the hemina, half of a sextarius nearly equal to our pint. For dry things there was also the Modius, equal to 16 sextarii. In liquids the sextarius was a sixth of the congius; 4 congi made an urna; two urnae, an amphora; and 20 amphores, a culeus.

* For a fuller view of the subject, the Tables presented in Plate XXXII. a. may be consulted.

2. Various methods have been adopted to determine the value of the Roman foot, which is important in learning the values of the several measures of length, extent, and capacity. 1. One means is furnished by specimens of the Roman foot on tombstones; there are four of these preserved in the Capitoline Museum. 2. Several foot-rules also have been discovered. The foot-rules were bars of brass or iron of the length of a pes, designed for use in actual measurements. 3. The length of the Roman foot has likewise been deduced from the distances between the milestones on the Appian Way. 4. Attempts have been made to ascertain the Roman foot likewise from the congius, the measure of capacity, of which two are yet in preservation, one at Rome, the other at Paris; the solid contents of the congius are said to have been the cube of half a pes. From the same measure, it may be remarked in passing, there have been attempts
PLATE XXXIIa.

ROMAN
MONEYS, WEIGHTS, AND MEASURES.

The value in our denominations is given from Conger's Tables.

Measures of Surface.

1. Below the Versus.

<table>
<thead>
<tr>
<th>Quadratus</th>
<th>Pes Quadratus</th>
<th>Decempeda Quadratus</th>
<th>Sextula</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0 00.90</td>
<td>94.23</td>
<td>104.69</td>
</tr>
<tr>
<td>100</td>
<td>180.08</td>
<td>23.91</td>
<td>83.65</td>
</tr>
<tr>
<td>400</td>
<td>125.45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>490</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>600</td>
<td>2 23.91</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2400</td>
<td>8 83.65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3000</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5000</td>
<td>16</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Above the Versus.

<table>
<thead>
<tr>
<th>Versus</th>
<th>Pes Versus</th>
<th>Acres. r. polea. sq. ft.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0 04 24</td>
<td>106.05</td>
</tr>
<tr>
<td>1.64</td>
<td>Actus Quadratus</td>
<td>9 229.67</td>
</tr>
<tr>
<td>2.58</td>
<td>1</td>
<td>17 157.09</td>
</tr>
<tr>
<td>5.76</td>
<td>2</td>
<td>39 101.83</td>
</tr>
<tr>
<td>576</td>
<td>400 200 100 Centuria</td>
<td>124 17 109.78</td>
</tr>
<tr>
<td>2504</td>
<td>1600 400 400 4 4</td>
<td>Solits</td>
</tr>
</tbody>
</table>

Subdivisions of the Jugurum and the Libra.

The Uncia is a 12th part of the Libra and also of the Jugurum; and ten intervening divisions have the same name.

Uncia | Uncia | Uncia | Uncia |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

Measures of Capacity.

1. For Liquids.

<table>
<thead>
<tr>
<th>Gall. qts. pts.</th>
<th>Gall. qts. pts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 0 0.019</td>
<td>0 0 0.019</td>
</tr>
<tr>
<td>4 1.079</td>
<td>6 1.183</td>
</tr>
<tr>
<td>12 1.233</td>
<td>12 1.233</td>
</tr>
<tr>
<td>24 1.475</td>
<td>24 1.475</td>
</tr>
<tr>
<td>48 2.950</td>
<td>48 2.950</td>
</tr>
<tr>
<td>96 2.174</td>
<td>96 2.174</td>
</tr>
<tr>
<td>192 3.333</td>
<td>192 3.333</td>
</tr>
<tr>
<td>20 1.833</td>
<td>20 1.833</td>
</tr>
<tr>
<td>25 2.250</td>
<td>25 2.250</td>
</tr>
</tbody>
</table>

2. For Things Dry.

<table>
<thead>
<tr>
<th>Qts. pts.</th>
<th>Qts. pts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 0 0.019</td>
<td>0 0 0.019</td>
</tr>
<tr>
<td>4 1.079</td>
<td>6 1.183</td>
</tr>
<tr>
<td>12 1.233</td>
<td>12 1.233</td>
</tr>
<tr>
<td>24 1.475</td>
<td>24 1.475</td>
</tr>
<tr>
<td>48 2.950</td>
<td>48 2.950</td>
</tr>
<tr>
<td>96 2.174</td>
<td>96 2.174</td>
</tr>
<tr>
<td>192 3.333</td>
<td>192 3.333</td>
</tr>
<tr>
<td>20 1.833</td>
<td>20 1.833</td>
</tr>
<tr>
<td>25 2.250</td>
<td>25 2.250</td>
</tr>
</tbody>
</table>

Measures of Length.

1. Below the Pes.

<table>
<thead>
<tr>
<th>Inches</th>
<th>Pes (11.64 inches =)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.16</td>
<td>1.23 Palmares</td>
</tr>
<tr>
<td>1.5</td>
<td>1.5 1.2 Cubitus</td>
</tr>
<tr>
<td>2</td>
<td>2.5 2 1.6 Pes Septem</td>
</tr>
<tr>
<td>2.5</td>
<td>4 3.3 2 Pes Decempra</td>
</tr>
<tr>
<td>4</td>
<td>6 4.2 3 Uncia</td>
</tr>
<tr>
<td>6</td>
<td>8 6.6 4 2 Decempra</td>
</tr>
<tr>
<td>12</td>
<td>16 9.6 8 4 2 Actus</td>
</tr>
<tr>
<td>24</td>
<td>16 9.6 8 4 2 Actus</td>
</tr>
<tr>
<td>48</td>
<td>12 9.6 8 4 2 Actus</td>
</tr>
<tr>
<td>72</td>
<td>24 12 9.6 8 4 2 Actus</td>
</tr>
</tbody>
</table>

2. Above the Pes.

<table>
<thead>
<tr>
<th>Yds. ft.</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 0.97</td>
</tr>
<tr>
<td>1.21</td>
</tr>
<tr>
<td>1.21</td>
</tr>
<tr>
<td>1.45</td>
</tr>
<tr>
<td>2.42</td>
</tr>
<tr>
<td>1.15</td>
</tr>
<tr>
<td>3.07</td>
</tr>
<tr>
<td>3.8 2.49</td>
</tr>
<tr>
<td>1617 2.75</td>
</tr>
</tbody>
</table>
to deduce the value of the Roman libra, as the conicus is said to have held ten pounds of wax or water. 3. The actual measurement of ancient buildings now standing at Rome is a method which is thought to be most satisfactory. By these various methods the Roman foot is made nearly equal to 12 inches.

Gessand's experiment to ascertain the libra from the conicus is related in Diss. I. appended to vol. iii. of Goguot's Origus of Laws, &c.—Among the authorities on the Roman money, weights, and measures, the following may be named in addition to those cited § 270.—Kittcher. Matthison, and Warre, as cited § 174—G. Buderus. De Ase et partibus eujus. Libri v. Logd. 1551. 8.—J. P. Groman. De Serenita. L. B. 1691.—E. Reversioni. Navigia de ponderibus et mensuris Rom. Leij. 1714. 8.—The treaties of Pius and others in the 11th vol. of Graevius, cited § 192.—G. Hooper, State of the Ancient Measures, the Artic, Roman, and Jewish, with an Appendix concerning the old English Money, &c. (published 1721). Also in his works. Oxf. 1579. fol.—J. Grauot, Description of the Roman Foot and Denarius.—J. Arbuthnot, Tables of Ancient Coins, &c. Lond. 1727. 4.—B. Langweil, Observations on Dr. Arbuthnot's Dissertation on Coins, Weight, &c. Lond. 1754. 4.—Of later authors in Metrology, Larrosse and Warre (cf. § 174) are most eminent. Cf. Roselli's Dictionary Classique; in which (as also in Conger's Essay) are good tables of the Greek and Roman weights and measures.—Cf. also Forret, Les mesures antiques des anciens, in the Mem. Acad. Inscr. vol. xxxiv. p. 432.—Greek, System of Weights and Measures of the Greeks, in the Mem. of the Acad. of Athens et. Cfr. Vol. vi. of vol. vii. of Observations of Mr. W. Hooper, Essay on the ancient Weights and Money, with an Appendix on the Roman and Greek Foot. Oxf. 1837. 8.

III. AFFAIRS OF WAR.

§ 275. The Romans were of all the nations of antiquity pre-eminently war-like; and by an uninterrupted series of great military enterprises made a rapid and remarkable advancement in power and dominion. Hence an acquaintance with what pertains to their military antiquities must aid in forming a just idea of their character and the original sources of their greatness.

1 u. This knowledge is to be drawn from their chief historians as the primary source; particularly from the commentaries of Julius Caesar, and the historical works of Livy and Tacitus; to which we may add the Greek writers on Roman history, Polybius and Appian, on account of their constant reference to military affairs. Besides these sources, there are the Roman writers who have made it their chief object to describe the Roman art of war, in its various particulars; viz. Hyginus, Frontinus, and Vegetius.

2 u. It is from these sources that those who have formed treatises and manuals of Roman antiquities have derived their materials on this branch of the subject.


§ 276. On account of the frequent changes in the military system of the Romans in the successive periods and revolutions of their history, the antiquity must, in treating of this subject, pay constant attention to the order of time. Of the Roman art of war in its earliest state, we have but imperfect accounts; but we know that the warlike spirit of the nation showed itself under the kings, and gave no dubious intimations of their future career. —In the division of the people into three tribes, made by Romulus, a thousand men for foot soldiers and a hundred for horsemen were taken from each tribe, and thus originated the first Roman legion [containing therefore 3,000 foot soldiers, besides the 300 horsemen]. The 300 horsemen, called celeres, and constituting in time of peace a bodyguard of the king, were disbanded by Numa, but reorganized by Tullus Hostilius, and increased by the addition of 300 noble Albanii; the whole number of 600 was doubled by Tarquinius Priscus; and the body of horsemen at last comprised 2,400 men.

There is not a perfect agreement in the accounts given respecting the number of men in the cavalry at different periods (cf. Livy, i. 30. 26; Plutarch. Romul. 13. 20; Cicero. De Republ. ii. 20); and there is room for some doubt, whether the whole number at the close of the regal power and in the flourishing times of the republic should be stated as 21,00, or as 36,00, or as 51,00.—See Zumpt and Margrita, as cited § 256. 2.

§ 277. No one could be a soldier under 17, and all between 17 and 45 were enrolled among the class of younger men, and liable to service; while those over 45 were ranked among the elder men, excused from military duty. They were always received to service under a formal oath (sacramentum). The regular time of service was 16 years for foot soldiers, and 10 for horsemen; it was not customary, however, to serve this number of years in succession, and whoever, at the age of 50, had not served the prescribed number of campaigns was still
excused from the rest. Persons of no property (capite censi) were not included in the rule of requisition as to service, because having nothing to lose, they were not supposed to possess sufficient bravery and patriotism. In protracted wars the time of service was sometimes extended four years longer, and under the emperors 20 years became the regular period, except for the imperial guard, who were required to serve but 16. As all the soldiers were Roman citizens and free-born, the rank of soldier was in high estimation; and their peculiar rights and privileges were termed jus militiae. Freedmen could be admitted only into naval service.—In the earliest times the Roman order of battle resembled the Grecian phalanx. Subsequently it was a custom to form several platoons or divisions. At a later period the method of three lines was adopted, which will be described below (§ 256).

§ 278. During the freedom of Rome, as has been mentioned, the army was usually commanded by one of the consuls. A consular army commonly consisted of two legions of foot, and six hundred horse, all native Romans. For two consuls a double number was requisite, 4 legions and 1,200 horse. The legion contained originally 3,000 foot-soldiers, but gradually increased to 6,000 and higher. In the second Punic war it consisted of 6,200 foot with 300 horse; and each legion had at that time six tribunes, of whom there were of course as many as 24 in all. These tribunes were chosen by the people, partly from the equites, partly from the plebeians.

1. The number of foot-soldiers in a legion appears to have varied much at different times. Cf. Livy, vii. 25; xxix. 24; xlv. 21; Polybius, iii. 12.

2. u. In cases of great urgency, those who had served their time and were over six-and-forty years of age, were yet bound to defend their country, and to fill vacancies in the city legions; in such emergencies, freedmen and slaves were sometimes enlisted. Soldiers received at such times of sudden alarm (tumultus) were called tumultarii or subitarii; those of them enlisting voluntarily were called volones.

3. u. Entire freedom from military duty was enjoyed only by the senators, augurs, and others holding a priestly office, and persons suffering some bodily weakness or defect. Remission of some part of the legal term of service was, however, often granted as a reward of bravery; this was called vacatio honorata.

§ 279. In the levying of the soldiers (delectus), the following were the usages most worthy of notice. The consuls announced by a herald the time of a levy (diem adicioeunt); then every citizen, liable to service, must appear, on peril of his property and liberty, at the Campus Martius; each consul elected for himself two legions, assisted by the military tribunes. The common soldiers were taken from all the tribes, which were called successively and separately in an order decided by lot. Four men were selected at a time, of which the tribunes of each legion, in rotation, took (legerunt) one. Afterwards the oath of fidelity (sacramentum) was taken, first by the Consuls and Tribunes, then by the Centurions and the Decuriones, and lastly by the common soldiers. Then the names of the latter class were placed in the roll of the legion, and under the emperors a mark was branded on the right hand, that they might be recognized, if they attempted desertion. Compulsory levying, resorted to in necessities, was called conscriptio; the same thing among the allies was termed conscritio.

§ 280. After the levy was made, the legions were directed to another place of assembling, in which they were formed into divisions and furnished with arms. The younger and feeblest were placed among the light troops, velites; the older and richer among the heavy-armed; to which class belonged the hastati, principes, and triarii.

1 u. The hastati were young men in the flower of life, named from the long spear used by them at first, and occupying the foremost line in battle; the principes were the men in full vigor of middle age, standing in the second line in battle; the triarii the more advanced in age, veterans, constituting the third line in battle and taking thence their name. A legion, when it consisted of 3,000, had 1,200 hastati, 1,200 principes, and 600 triarii. The last number always remained the same; the two former were variously increased, and light-armed troops (velites or milites leves) were added according to pleasure.

On the three ranks, hastati, &c., Le Beau, as cited § 275. Mom., 4e vol. xxix. p. 325.

2 u. On this occasion when the troops were formed into divisions, the colors or stand-
ards were brought forth from the Capitol and treasury, and committed to the proper officers (cf. § 282).

§ 281. The subdivisions were originally manipuli or centuriae, containing each a hundred men; and the leader and captain of this number was called Centurio.

—When the legion was divided into the three ranks of the hastati, principes, and triarii, each rank had at first fifteen maniples; and the whole legion, of course, forty-five maniples. These maniples were all equal, consisting of 60 regular privates, two centurions, and a standard-bearer. The maniples of the hastati had 300 men of the velites, distributed equally among them; to the triarii also were allowed thirty companies of the same; the principes had none.

1 u. At another period the legion was divided into 30 maniples, and each of the three ranks into 10. The maniples of the triarii contained still the same number, 60 men in each, 600 in all; those of the hastati and principes contained double the number, 120 men each, 2,400 in all of both ranks; among these were divided 1,300 light-armed soldiers; thus making a legion of 4,200. Each maniple was now divided into two centuries, sometimes called ordines. The tenth part of a legion, three maniples of each rank, and therefore including 300 men, was called a cohors, and from the number of men contained, triennaria; when the legion contained 4,200, the cohort had 420, and was termed quadrigeneraria; so also when larger, quingeneraria and sexcenaria.


2 u. Each maniple had now two centuries, distinguished as prior and posterior; and every centurion had his assistant, called uragus, subcenturio, and optio.—The 300 horsemen belonging to a legion were divided into 10 turmae, and each turma into 3 decuriae, consisting of 10 horsemen, whose head or chief was called decurio.

§ 282. Each maniple had its standard, placed in its midst when in battle. The chief standard was always in the first maniple of the triarii, which was styled primus pilus. The images and figures upon the Roman standards were various; but the principal standard, common to the whole legion, was a silver eagle on a staff or pole, sometimes holding a thunderbolt in his claws, an emblem of the Roman power or success. Those of the infantry were usually termed signa; those of the cavalry, vexilla; the bearers, signiferi, or vexillarii.

1. The vexillum, a flag or banner, was a square piece of cloth, hung from a bar fixed across a spear near its upper end. It was used sometimes for foot-soldiers, especially for veterans, who were retained after their term of service; these were by distinction called vexillarii, as they fought under this peculiar standard (sub vexilla); they were also called subsignari. On the flag were commonly seen the abbreviations for Senatus populusque Romanus, or the name of the emperor, in golden or purple letters.—The signum was originally a handful of hay, expressed by the word manipulus, and it was from this circumstance that a division of soldiers came to be so called. Afterwards it was a spear or staff with a crosspiece of wood, sometimes with the figure of a hand above it, in allusion perhaps to the word manipulus; having below the crosspiece a small shield, round or oval, sometimes two, bearing images of the gods or emperors. Augustus introduced an ensign formed by fixing a globe on the head of a spear or staff, denoting the dominion of the world. When Constantine embraced Christianity, he adopted a new imperial standard which was termed the Labarum; it is described as a long pike with a transverse yard at the top, in the form of a cross; from this yard was hung a silken veil or banner, of purple color, richly embroidered and ornamented; the portion of the standard above the cross-yard was wrought into a monogram for the word Xπροτ.—The standards and colors were regarded with superstitious veneration by all classes of the army.

In our Plate XXXII eleven different forms of Roman standards are given, in the figures marked by the letter C.—Fig. D is the hand of Mohammed, a sort of sacred standard or sign of the prophet's power among his followers; it is taken from Morier (cited P. V. § 243. 3), who represents it as carried in religious processions in Persia. Two forms of ancient Persian standards are also given, in the figures marked B.—The eight marked A are Egyptian.—Several Roman standards are seen also in Plate XXIX; cf. § 224.

Respecting the Labarum, see L. Coleman, Antiquities of Chr. Church, Note prefixed to Explanation of Plates.— Cf. Class. Journ. vol. iv. p. 222.

2. Near the standard was usually the station of the musicians.—"The Romans used only wind-music in their army; the instruments which served for that purpose may be distinguished into the tibia, the cornua, the bucina, and the lutii.—The tibia is supposed to have been exactly like our trumpet, running on wider and wider in a direct line to the orifice.—The cornua were bent almost round; they owe their name and original to the horns of beasts, put to the same use in the ruder ages.—The bucina seem to have had the same rise, and may derive their name from bos and cano. It is hard to distinguish these from the cornua, unless they were something less and not quite so
crooked.—The *litui* were a middle kind between the *cornua* and *tuba*, being almost straight, only a little turning in at the top, like the *litus* or sacred rod of the augurs; whence they borrowed their name. These instruments being all made of brass, the players on them went under the name of *aneatores*, besides the particular terms of *tubicines*, *cornicines*, *buccinatores*, &c.; and there seems to have been a set number assigned to every manipulus and turma; besides several of higher order, and common to the whole legion. In a battle, the former took their station by the ensign and colors of their particular company or troop; the others stood near the chief in a ring hard by the general and prime officers; and when the alarm was to be given, at the word of the general, these latter began it, and were followed by the common sound of the rest, dispersed through the several parts of the army. Besides this *claviscum*, or alarm, the soldiers gave a general shout at the first encounter, which in later ages they called *barritus*, from a German original.” (Kennet.)

§ 283. The weapons of the soldiers differed according to the class to which they belonged. The *velites* had a round shield (*parma*), about three feet in diameter, a spear for hurling (*hasta velitaria*), a helmet of ox-hide (*cudo*), or of the skin of a wild beast (*galerus*), and in later times a sword. The *haslata* bore a large shield (*scutum*), three and a half and four feet long and over, of thin boards covered with leather and iron plate; a short but stiff and pointed sword (*gladius*), on the right hip; two javelins of wood with iron points (*pila*), one longer and the other shorter; an iron or brazen helmet (*galea*), with a crest adorned with plumes (*crista*); greaves for the legs, plated with iron (*ovaria*), used in later times only for the right leg; a coat of mail (*lorica*), formed of metal or hide, worked over with little hooks of iron, and reaching from the breast to the loins, or a breastplate (*thorax*) merely. The *principes* and *triarii* used weapons of the same kind; excepting that the triarii had longer spears, called *haste longa*, in later times *lancea*, and long swords, called *spatha*, or when of smaller size, *semi-spatha*. The shield was marked by the name of the soldier and the number of the legion and maniple to which he belonged. Whoever returned from battle without his shield, forfeited his life. The weapons of the cavalry were similar to the Grecian (cf. § 138): a war cap (*cassia*), a coat of mail, an oblong shield, greaves or boots, a lance or javelin, and sword and dagger, which last was used only in close fight.

The horsemen in fig. 1, of Plate XXX. have a small round shield. Cf. § 235. 3. A sort of shield is also seen in fig. 2 of the same Plate; which represents a Roman knight attacking a barbarian soldier; from an antique gem. Both these figures show the horseman’s spear. The *scutum* and *platea* on the soldier are seen in Plate XXXIII. fig. 1, which is a Roman legionary, taken from Trajan’s Pillar (cf. P. IV. 188 2). The shield is likewise seen in fig. 2, which represents a legionary with the accouterments and baggage, which he was obliged always to carry in marching (cf. § 286 2). The *lorica* or coat of mail may be seen in Plate XXII. fig. 5, in which the legs as well as the body are defended by mail; this is the figure given in Calmet to illustrate the armor of *Getalith*, the Philistine; it presents also his shield-bearing attendant. Cf. I Sam. xvii. 47. In fig. 8, a coat of mail covers the arms; the helmet here seen extends down behind to defend the neck as well as head; the figure is drawn from Trajan’s Column. In Plate XXX. fig. 6, is a Dacian horseman completely covered with scale armor; as is his horse also. For other articles of armor, see Plates XVII. and XXII. Cf. §§ 143 and 139.

On the Roman armor, see Mogareck as cited § 129.—Also, Le Beau (as cited § 225) in the Mem. de l’Acad. etc. vol. xxxix. p 437.

§ 284. According to the common accounts, the Roman soldier received no pay during the first three hundred years of the city, and wages (*stipendium*) were first given to foot-soldiers B. C. 405, and to horsemen three years after. Each soldier had a monthly allowance (*demensum*) of about two bushels of wheat, and a stipend of three asses per day. The stipend was afterwards greater; Julius Cesar doubled it, and under the emperors it sometimes rose still higher. The wages were sometimes doubled to particular soldiers or bodies of them as a reward; such were called *duplicarii*. Certain days were fixed for the distribution of the allowance of corn. Whatever any one saved of his pay was called *peculium castrense*; half of which was always deposited with the standards, until the term of service expired.

1 u. Various extraordinary rewards were given to those who distinguished themselves in war, called *dona militaria*. Donatives, *donativa*, on the other hand, were gifts or largessses distributed to the whole army on particular occasions, e. g. in cases of success, when also sacrifices and games were celebrated. Among the rewards, olden and gilded crowns were particularly common; as, the *corona castrensis* or val-
larias to him who first entered the enemy’s entrenchments; corona muralis, to him who first scaled the enemy’s walls; and corona navalis, for seizing a vessel of the enemy in a sea-fight; also wreaths and crowns formed of leaves and blossoms; as the corona civica, of oak leaves, conferred for freeing a citizen from death or captivity at the hands of the enemy; the corona obsidionalis, of grass, for delivering a besieged city; and the corona triumphalis, of laurel, worn by a triumphing general.

The various crowns above named are exhibited in Plate XVI. Fig. 1 is the civica; fig. 2, the caelis; 3, the obsidionalis; 4, the muralis; 5, the navalis; 6, the triumphalis.—Fig. 6 is the radula, such as appears to have been worn by the emperors.

2. "There were smaller rewards (praemia minora) of various kinds; as a spear without any iron on it (hasta pura); a flag or banner, i. e. a streamer on the end of a lance or spear (veetillum), of different colors, with or without embroidery; trappings (pholerae), ornaments for horses, and for men; golden chains (aurae torques), which went round the neck, whereas the pholera hung down on the breast; bracelets (armillae), ornaments for the arms; corcula, ornaments for the helmet in the form of horns; catella or catena, chains composed of rings; whereas the torques were twisted (tortas) like a rope; flulæ, clasps or buckles for fastening a belt or garment." (Adam.) Another form of reward was an exemption from service (racao) by release before the legal term was finished (cf. § 278. 3). At the expiration of the term of service, the soldiers received a bounty or donation in land or money, which was sometimes called emergitum; those who had served their time out being also called emergit.

The torques are seen on the Dying Gladiator (cf. P. IV. § 185. 9).—See Archæologia (as cited P. IV. § 32. 5), vol. xxii. p. 255, on an ancient bronze bracelet.

§ 285. The punishments inflicted for misdemeanors and crimes were very severe, both in garrison and in camp. Theft, false testimony, neglect of watch, leaving a post assigned, or cowardly flight, was visited with the punishment called justutium, in which, on a signal from a tribune, the whole legion fell to beating the offender with sticks, usually until his death; if he escaped, his disgrace was scarcely preferable to death. When a whole maniple had fled, this punishment was inflicted on every tenth man, being taken by lot, and the rest were chased from the camp, and received only barley instead of wheat for their allowance. Often disgrace was inflicted in other ways, as by loss of pay (stipendio privari), or loss of rank, e. g. when a soldier of the triarii was degraded into the hastati. The tribunes could inflict punishments only after investigation of the case; the general, on the other hand, could immediately and absolutely pronounce sentence, even to death. The latter was the sentence for wilful disobedience of orders, for insurrection and desertion. The mode of inflicting death was not uniform.

§ 286. Of the Roman order of battle (acicis) a general idea may be given here; a minute detail would belong rather to a system of tactics. The legions were commonly ranged in three lines, the foremost occupied by the hastati, the next by the principes, and the last by the triarii. Between each two maniples a space was left, so that the maniples of the second line stood against the spaces of the first, and the maniples of the third against the spaces of the second. These spaces were termed recte viae, and were as broad as the maniples themselves.

1 u. This arrangement was called quincunx. It had the advantage both of stability and of being easily changed; it avoided all confusion and interruption, and was especially put in opposition to the Grecian phalanx (§ 142), which it could easily penetrate and rout. It was less fitted to resist a violent onset, and therefore was often, in anticipation of attack, changed so as to close up the spaces. But in this form of arrangement the soldiers were mutually sustained and relieved by being in different lines, and by means of their separate maniples could easily change the positions for attack and defence. Originally the lines were ranged six feet apart, and the men in the maniples three feet from each other; in later times the space was diminished till the soldier had scarcely more than room for his shield.

2. To the disposition of the soldiers in the three lines of hastati, principes, and triarii, as above described, some have applied the phrase triplices acies (cf. Sallust. Bell. Jug. 49); others consider the phrase as sometimes at least meaning simply an arrangement in three lines; an arrangement in two lines being called acies duplex. Other methods of drawing up the army for battle were occasionally used. We mention here the evanes, in which the army was arranged in the form of a wedge in order to pierce and break the enemy’s lines; the globus, in which the troops were collected into a close, firm, round body, usually adopted in case of extremity; the fortex, in which the army took a form something like that of an open pair of shears or the letter V, in order to
receive the enemy when coming in the shape of a wedge; the serro, in which the lines were extended, and in making the engagement some parts of the front advanced before the other parts, thus presenting an appearance a little like the teeth of a saw.

§ 287. The first attack in a battle was customarily made by the light-armed troops, which in earlier times were ranged in front of the first line; but afterwards they were stationed in the intervals between the maniples, behind them, or on the wings, and made attack in connection with the hastati. A considerable part of the light-armed were stationed behind the triarii, to support them. The attack commenced when the legion was at the distance of an arrow-shot from the enemy. As the light-armed now discharged their arrows, the hastati advanced, hurled their javelins, and fought with their swords. If the enemy were not forced to give way, or they were themselves pressed hard, the signal was given for retreat; on which the light-armed and the hastati drew back through the intervals of the second line, and the principes advanced to the fight. In the mean while, the triarii continued in a stooping posture, leaning on their right knee with the left foot advanced, covering themselves with their shields, and having their spears stuck in the ground with the points upwards; the line thus presented the appearance of a sort of wall. If the principes were compelled to retreat, the triarii then rose, and both the principes and the hastati being received into their intervals, renewed the action with close ranks (compressis ordinibus) and all three in a body (uno continentem agmine). This united attack was then sustained by the light-armed troops in the rear of the whole.

§ 288. Of the light-armed troops a few things further may be noticed. They were commonly called velites; in early times, however, rovarii and accensi, sometimes also adscriptiti, optiones, and ferentarii. They carried no shields, but slings, arrows, javelins, and swords. They were usually divided into fifteen companies (expediti manipuli, or expeditae cohortes), and besides these there were 300 usually distributed among the hastati of the old legions. The light-armed often sat behind the horsemen, and when these approached the enemy, sprang off and sought to wound and push them by the javelin and sword.

1 u. They were sometimes distributed among the maniples of the three lines, about forty being joined to each maniple.—They were of three different classes, designated by their principal weapon; jaculatoris, who hurled the javelin; sagittarius, who shot the arrow; and funditoris, who cast stones or balls with the sling. There were also afterwards tricuratorii and balistarrii, who threw stones by the aid of machines.

In Plate XXXIV. fig. a, is a Roman funditor; fig. b, a sagittarius.

2 u. Those called antesignani were not the light-armed, but probably were the soldiers of the first, or of the first and second line.—The position of the light-armed during battle was often changed; but it would seem that most commonly they stood in three lines behind the hastati, the principes, and the triarii, and rushed forward to their attacks through the intervals between the maniples.

§ 289. The Roman cavalry was the most respected part of their army, especially as long as it was composed wholly of knights, and this class of citizens enjoyed a high estimation and rank already noticed (§ 256). Even before the regular establishment of this order in its full privileges, B. C. 124, the cavalry consisted chiefly of the noble and respectable young Romans; such indeed was the case on the first creation of the cavalry by Romulus, who received the most noble youth among his 300 horsemen called celeres; the same was true under the following kings, who increased their number. Towards the end of the republic, the Roman knights began to leave the military service, and thus the cavalry of the later armies was made up almost wholly of foreigners, who were taken into pay in the provinces where the legions were stationed. The knights of later times served only among the Praetorians, or the imperial bodyguard (cf. § 309).

§ 290. At that period also, the cavalry was often separated from the legions, while previously they had been regarded as the same army, and been stationed especially on the wing.—The forces, commonly called alae were different from the legionary cavalry; they were bodies of light-horse, composed of foreigners and employed to guard the flanks of the army.—The number of horsemen connected with a legion has already been named (cf. §§ 276, 278, 281); commonly 300; sometimes 400. The legions of the auxiliaries (cf. § 292) had the same
number of foot soldiers as the Roman legions, but a greater number of horsemen; although the ratio was not always the same.

1 a. The cavalry was divided by the tribunes into 10 turmae, corresponding to the number of cohorts in each legion, and 30 decuriae, corresponding to the number of maniples. For every maniple there were therefore ten horsemen. Each turma had three Decuriones, the first of whom was commander of the whole turma; three auxiliares (dipagai) were under them. In how many lines the cavalry used to be drawn up for battle is not known. In an attack, the first line of turmae endeavored to break the ranks of the enemy; and were supported therein by the second. If the enemy were arranged in the wedge-form, the cavalry dashed upon them at full speed.

2 a. The horses were protected by leather on their bodies and plates of iron on their heads and breasts. In general, the Roman cavalry were of principal service in protecting the flanks of the infantry, reconnoitering the enemy, collecting forage, occupying remote defiles, covering retreats, and pursuing the routed foe. Where the ground was uneven, the horsemen dismounted and fought on foot.

On the Roman cavalry, Le Beau, as cited § 273, Mem. loc. vol. xxviii.—Zumpt, citèd § 256. 2.

§ 291. In early times, when the line in battle was not yet threefold, but the foot were ranged in a single line, the horse were placed in a second to support them. In the year of the city 500, B. C. 252, the threefold arrangement of the legion seems to have been adopted. The cohorts have already been mentioned (§ 281); these also had their particular arrangement, which probably was formed originally by uniting the maniples, a thing not common until later times, since in the second Punic war the separate position of the maniples was still practiced. Towards the end of the republic, the threefold division of the legions was abolished; and the legion now consisted of ten cohorts, each of which contained 400 or 500 men. After the time of Caesar, the more frequent order of battle was to place four cohorts in the front line and three in each of the two others.—Generally the Roman tactics became gradually more and more like the Greek. Under Trajan the arrangement for battle was a single compact line. Under later emperors, the use of the Macedonian phalanx was adopted, but it was renounced.

§ 292. Of the legions of auxiliaries we only remark further, that these consisted chiefly of inhabitants of the Italian states, which at an early period, either of choice or after subjection, entered into treaty with the Romans, and bound themselves to furnish for the field as many foot-soldiers as the Romans, with more than the Roman proportion of cavalry. The auxiliary legions occupied the two wings when drawn up in battle-array.

1 a. A complete consular army, comprising the full quota from the allied states, contained eight legions; although the number of allies was not always exactly the same. When in process of time the allies (socii) were admitted to Roman citizenship, the distinction made between them and the Romans ceased.

2. The number of legions enrolled and assembled for service was different at different times. "During the free state, four legions were commonly fitted up every year, and divided between the two consuls; yet in cases of necessity we sometimes meet with no less than sixteen or eighteen in Livy.—Augustus maintained a standing army of 23 or (according to some) of 25 legions." (Kennett.)

Respecting the military establishment of the emperors, see Gibbon, Rom. Emp. ch. 1.—Cl. § 309.

3. The forces of the allies were termed alae, from the circumstance of being usually placed on the flanks. They were under command of officers appointed for the purpose, called prefecti. A portion of the foot and horse of the allies, called extraordinarii, were stationed near the consul, and one troop, called ablecti, served him as a special guard.

§ 293. Besides its proper members, each legion had its train of attendants, and baggage and machines of war. Among the numerous attendants were the following; the fabri, mechanics, workers in wood and metal; lixe, sutlers, holding a sort of market; chirurgi, field-surgeons, of which Augustus allowed ten to a legion; metatores, whose business was to mark out and fix the ground for encampments; frumentarii, who had the care of furnishing provisions; librarii and scribae, who were charged with duties such as fall under the care of a quarter-master.—The proper baggage of the army (impedimenta) consisted partly of the bundles or knapsacks of the soldiers (sarcinae), partly of weapons, military engines, stores, provisions, and the like, which were carried in wagons.
and on beasts of burden. Each person in the cavalry had a horse and a servant (agasso) to carry his baggage. The servants and waiting boys of the legions were termed calones. Originally there were but few persons of this class, but in later times they were often so many as to surpass the number of proper soldiers.

§ 294. The order of march, when a Roman army moved to the field or into the camp, was usually as follows. The light-armed went in advance; then followed the heavy-armed, both foot and horse; then the persons needed to pitch and prepare the camp, to level the grounds and perform other necessary work; then the baggage of the general (dux) and of his lieutenants (legati), guarded by horsemen; then the general himself under his usual escort; then 124 horsemen; after which came the military tribunes and other officers. After these followed first the standards, next the choice men of the army, and last the servants and mulleutors or managers of the beasts. This seems to have been the usual order of march; but it was of course changed and modified in different cases in reference to the nature of the ground, the country, and other circumstances. The order in marching out of camp was also somewhat different. And in order to equalize the exposure to danger, both the wings and the legions also were required to relieve each other in position.

§ 295. Besides the arrangements for battle mentioned already (§ 286), some others adopted particularly in marching should be mentioned. The agmen quadratum was when the army was disposed in a compact form, usually that of a square, with the baggage in the centre, either in expectation of the enemy, or on a retreat; the agmen pilatum, or justum, was a close array in marching. Orbis signified not a circular form, but such a four-sided arrangement as presented a front on every side. The testudo was also an arrangement of the soldiers, in which they stood close together, raising their shields so as to form a compact covering over them (like the shell over the tortoise), and in which they approached the walls of the enemy, or waited to receive the enemy at a certain distance. The turris was an oblong quadrangular form, with the end or narrow side presented to the foe; laticulus was the same, considered only in its breadth.

§ 296. The camp of the Romans resembled in many particulars the Grecian, but had several peculiar advantages. A camp occupied only for a short time during a march was called castra, and in the later ages, mansio; castra station signified a more permanent camp, in which the army remained for a length of time, e. g. over a winter, therefore termed castra hiberna, or through summer, castra sextiva. The tents of such a camp were covered with hides, boards, straw, and rushes. The most convenient site possible was selected for the camp. The highest and finest part of it was chosen for the head-quarters of the general. This was called the praetorium, and occupied a space of four hundred feet square. Here the council of war was held. A particular spot in it was appropriated for taking the auspices, augurale; and another for the erection of the tribunal, Whence the commander sometimes addressed the army. In this space were the tents of the contubernalis of the general (the young Patricians who attended upon him as volunteers), and of other persons belonging to his train. Near the praetorium were the tents of the officers and the bodyguards. The entrance to the head-quarters was always next to the enemy.

§ 297. On the right of the Praetorium (e), was the Forum (v), an open space for a market, and for martial courts; and on the left the Questorium (w), where the stores, money, arms, and the like were kept. A select portion of the cavalry, equites albi et evocati (o, o) were also stationed on each side of the Praetorium, and behind them the petites albi et evocati (p, p). Next were the tents of the Tribunes (**) and of the Prefects (††). Then was a passage, or free way, called principia (y), 100 feet wide, extending the whole camp from one of the side gates (c) to the other (d). The rest of the camp was what was called the lower part. Through the center of this lower part ran another passage 50 feet wide, extending in the opposite direction. On each side of this last passage, the tents of the cavalry (n) and the triarii (t) were cast; then beyond these tents, on each side, was another passage 50 feet wide, and then the tents of the principes (x) and hastati (l); and after another similar passage beyond these on each side, the tents of the auxiliaries, both cavalry (m) and infantry (n). These five passages were crossed at right angles, in the center, by another of the same
width, termed *Via quintana* (r) because five maniples were encamped on each side of it. In each tent there were eleven men, which formed a *contubernium*, one of them having the oversight of the other ten. Around the tents was a free space 200 feet wide, which was the place of assembling to march out of camp, and served also for defense in case of an attack from an enemy.

Around the whole camp was a ditch, *fossa*, and wall or rampart, *vallum*. The ditch or fossa was ordinarily nine feet wide and seven deep; the rampart three feet high; these measures, however, varied with circumstances. The rampart was formed of the earth thrown (*agger*) from the ditch, with sharp stakes (*sudes*) fixed therein. On each of the four sides was an opening or gate, *porta*, guarded by a whole cohort. These gates were called *porta praetoria* (a), being near the head-quarters towards the enemy; *porta decumana* (b), on the opposite side of the camp, called also quastoria, as in earlier times the quastorium was near it; *porta principalis dextra* (b), and *porta principalis sinistra* (c), being near the principia.

A plan of a consular camp is seen in Plate XXXIV. fig. P, as given in Boyd's ed. of Adam; it is drawn from the description of Polybius (Hist. vi. 24).—The letters and signs included in parentheses in the above description refer severally to the corresponding marks in the Plan. The letters Q Q, in the Plan, designate the tents occupied by the *extraordinary* cavalry of the allies; R R, by the *extraordinary* foot of the allies; S S, by strangers and occasional allies.—In fig. R is a section of a *fossa*, here given as twelve feet broad and nine deep; showing also the *agger* and *sudes*.

§ 298. The watches which were maintained by night were termed *vigilia*; *excubiae* also signifies properly night-watches, but is used in a more general sense; *statio* was the name for each single post. Two tribunes had constantly the oversight of the whole camp, which the same two retained, at the longest, for two months. At their tents all the officers and leaders were required to assemble at daybreak and with them go to the general to receive his commands.

The watchword (symbolum) was called *tessera*, from the four sides or corners of the little wooden block on which it was written.

1 a. The watchword was given by the general to the tribunes, and by them to the centurions, and by them to the soldiers. Those who carried it from the tribunes to the centurions were called *tesscervarii.* Short commands were often written on similar tablets, and in like manner rapidly circulated through the army. Before the head-quarters a whole maniple kept guard, particularly by night. The outworks of the camp were occupied by the light-armed. Every maniple was obliged to place four men upon guard, so that 240 men were always on the watch in a camp of two legions. The night was divided into four parts, of three hours each, also called watches, at the end of which the guards (*vigiles*) were relieved by a new set. The legions of the auxiliaries had also their guards and watchmen. It belonged to the cavalry to inspect the watch on duty, and make the formal round (circuito vigilum) or visit the several posts or stations.

2. In the discipline of the Roman camp, the soldiers were employed in various exercises, whence the army in fact took its name, *exercitus*. These exercises included walking and running completely armed; leaping, swimming, vaulting upon horses of wood, shooting the arrow, hurling the javelin, carrying weights, attacking a wooden image of a man as an enemy, &c. —It was essential to the comfort of the soldier, that he should be able to walk or run in his full armor with perfect ease; in common marching he was obliged to carry, in addition to his arms, a load consisting of his provisions and customary utensils, amounting in weight, it is supposed, at least to 60 pounds. —The exercises were performed under the training of the *campidocores*.

3. The winter quarters (*castra hiberna*) of the Romans were strongly fortified, and, under the emperors particularly, were furnished with every accommodation like a city, as storehouses, workshops (*fabri), an infirmary (*calcedinaria*), &c. Many European towns are supposed to have had their origin in such establishments; in England, particularly those whose names end in *chester* or *cester.* (Adam).—Cf. Roy's Military Antiquities in Great Britain.

§ 299. The siege of a city was commenced by completely encircling it with troops, and the encircling lines (*corona*) were, in case of populous cities, sometimes double or triple. In the attacks upon the city they employed various methods, and engines of various sorts.

1 v. The *testudo* before mentioned (§ 295) was frequently used; upon the shields thus arranged other soldiers mounted, and so attempted to scale the walls. Higher walls they mounted by the help of scaling-ladders (*scala*).—The *crates*, hurdles, were a kind of basket-work of willow; they were attached as a sort of roof to stakes, borne in the hands of those who used this shelter over their heads, in advancing to make an attack; they were also employed by the besieged as a breastwork on their walls, and on marches they served as fascines to fill or cover soft and miry places. —*Vince* were portable sheds or mantlets of light boards, eight feet high, seven feet broad, and sixteen
long. They were filled out and covered with wickerwork or hides, and served to protect from the arrows of the enemy while the soldiers were undermining the walls.

Fig. 1, of Plate XXXIV. shows the use of the testudo by a body of soldiers approaching a wall according to the statement above.—Fig. 2 shows the manner of forming the crutes, and the vener.

2 u. For a similar purpose were the plateis, wooden shelters, covered with hides, and moved upon wheels or rollers. Under these the slingers and archers especially placed themselves, and sought to force the defenders from their walls, in order that the scaling-ladders might be the more easily and effectually applied. Of the same kind, yet stronger were the musculi; and also the testudines (wooden shelters to be distinguished from testudo before mentioned); these were most commonly used to protect the workmen in erecting a fortification, filling up the ditch, or the like. With some of these shelters they often covered the battering ram.

Fig. 8, Plate XXXIV. is a plateis, advancing against a wall.

3 u. The battering ram was a large beam employed to break in the walls of the besieged city, in order to enter it. Originally it was managed immediately by the hands of certain soldiers without protection, but was afterwards placed under the shelters just described, which covered the men who thrust it against the walls. Its name, aries, was derived from its front end, which was covered with iron in a form resembling a ram’s head. Sometimes it was composed of several pieces united, and so large that 125 men were required to work it.

The fulces murales and osseres falcati were beams with iron hooks, to break and tear down the upper breastwork on the walls; they were managed by the aid of ropes.—Two other instruments, which were probably of a similar use, were termed the grus and the corvus.—The terebra was an instrument employed for opening a hole in the walls.

In fig. 4, of Plate XXXIV. is the battering-ram in its simple form, suspended by ropes from a cross-beam fixed above two posts driven into the ground. In fig. 5, it is attached to a complete and substantial frame placed upon rollers. In fig. 10, it appears under a shelter as above mentioned.—Fig. 9 shows the asser falcatus.

4 u. One of the most ordinary operations of a siege was to construct mounds (aggers) as high as the walls of the city, or higher. On these mounds were placed the military engines, also movable towers and other shelters of the soldiers. By means of boards, palisades, and wooden grappling-irons, they were made capable of sustaining such vast weights. On account of the great quantity of wood-work in them, the besieged generally strove to destroy them by fire, which was often applied by mining under ground.

These towers (turres) were of various size and structure, often 120 feet high, and of ten or twenty stories. They were moved upon wheels or rollers. From the upper stories were usually cast arrows, javelins, and stones; from the middle, a bridge or passage was sometimes thrown over to the walls; and in the lower one the battering ram was brought forward. When they reached the slope of the mound, they were taken to pieces by stories and reconstructed on its summit. To protect them from fire, they were guarded by plates of iron, or coverings of hides, or moistened with a solution of alum.—A long iron javelin fixed to a shaft of fir, wound with tow, smeared with pitch and resin, then set on fire and hurled upon the enemy from a tower, was called falarios, which name was also applied to the tower itself from which they were thrown. The molleoli were similar, a sort of burning arrows, or bunches of tow attached to javelins, designed to set on fire the works of the enemy.

Fig. 3, Plate XXXIV. is a specimen of the movable towers.

5 u. One of the most common and largest engines was the catapulta, by which arrows, javelins, and particularly stones were hurled a great distance. Stakes, sharpened and hardened in the fire (called aclides or sudes missiles) were also thrown from the catapultae.—In a siege there were usually a multitude of these machines. Their construction is not well understood; we only know that ropes and cords or sinews were used in order to shoot the arrows and other weapons, which they threw with fatal efficacy.—Of a similar kind was the balista; called also in later times onager, and designed chiefly for throwing the javellia.—For shooting arrows, sometimes poisoned, the Romans made use of an engine termed the scorpion, which could be managed by a single man.

Fig. 6, of Plate XXXIV. is the scorpio.—Fig. 7 is the balista, but on a scale more reduced.

§ 300. The modes of defense on the part of the besieged were various.

1 u. They hurled rocks, often more than a hundred pounds in weight, upon the besiegers, poured upon them boiling pitch or oil, and endeavored to thrust down the scaling-ladder by means of iron hooks, and to kill, force back, or pull up to themselves the soldiers attempting to mount. The thrusts of the battering-ram they sought to baffle or weaken by hanging sacks before it, and in various other ways, and even to seize and draw it up by their ropes and springs. They likewise cast burning torches.
upon the wooden engines of the besiegers, and in other ways attempted to set them on fire.

2. "Where they apprehended a breach would be made, they reared new walls behind, with a deep ditch before them. They employed various methods to defend themselves against the engines and darts of the besiegers. (Liv. xiii. 60.) But these, and every thing else belonging to this subject, will be best understood by reading the accounts preserved to us of ancient sieges, particularly of Syracuse by Marcellus (Liv. xxiv. 33), of Ambracia by Fulvius (Id. xxxvii. 4), of Asia by Julius Caesar (de Bell. Gall. vii.), of Marseilles by his lieutenants (Cæs. B. Civ. ii.), and of Jerusalem by Titus Vespasian (Joseph. de Bell. Jud.)."

§ 301. In early times the Romans seldom hazarded a sea-fight, and only in special cases. Afterwards, however, they acquired a permanent naval power, and always kept two fleets ready for sail, each manned with a legion, at the two harbors of Misenum and Ravenna.

1 u. The warriors engaged in this service were called classarii, and were enlisted in the same way as the legions of the land forces, but often taken from among them. The highest officers or commanders of the fleet (classe) were originally the Duumviri navales, afterwards a Consul or a Praetor, who was called prefectus classis, and stationed in the most distinguished vessel (navis praetoria) known by its flag ( vexillum purpureum). Every other ship had a tribune or centurion for its particular commander (navarchus). Upon the upper deck (stega, constratrum navis) stood the fighting men.

2. Besides the navarchus or commander (called also magister navis), each ship had a pilot (gubernator, rector) and sometimes two, who had an assistant (proreta) to watch at the prow. Besides the classarii or fighting-men (marines, called also epibates), there were also the rowers (remiges) who were more or less numerous according to the size of the galley; these were under a leader or director (hortator, xelxerxhès), cf. § 158, who with his voice and a little mallet (portisculus) guided their motions.

3 u. War-towers were often placed on board the vessels, commonly two, one in the fort part, the other in the hinder part. For seizing and boarding a vessel of the enemy the ferree manus, harpagones, and corvi were employed; there were also other instruments of this sort; combustible materials and the like were used in order to fire the ships of the enemy.

§ 302 u. On engaging in a fight, the sails (vela) were usually furled, because they would easily take fire, and the vessel was managed by the rudder alone. The fleet was arranged by the commander in a sort of battle-array, and each vessel was assigned its place, which it must maintain. A position as far as possible from land was usually desired. The larger vessels were usually placed in front, although the order of arrangement for naval combat was by no means uniform, but very various. The following forms are mentioned; acies simplex, canetata, lunata, falcata. Before the battle commenced, the omens were examined, sacrifices and vows were offered. Then upon all the ships was hung out a red flag, or a gilded shield, and the signal for attack was given by a trumpet (classicum). The contest consisted partly in the rapid and violent rushing of the vessels against those of the enemy, for the purpose of piercing the hostile ships by means of the rostra, which were two strong beams at the prow of the galley, covered with iron at the points, and made fast to both sides of the keel; partly in throwing darts, spears, grappling irons, and the like; and partly in actual close combat.

§ 303. The chief parts of a Roman ship were similar to those of a Grecian (§ 155). The following were some of the terms; prora, prow; poppis, stern; alveus, belly; statumaris, ribs; sentina, pump to draw off bilge-water (nautica); foramina, holes to put out the oars (remi); sedilia, transstra, seats of the rowers; scutum, the piece of wood to which the oar was tied by thongs (stropes); gubernaculum, clavus, rudder; two rudders were common; insigne, the image at the prow; tutela, the image at the stern; opuslustra, ornamental parts at the stern, sometimes at the prow, having a sort of staff with a streamer (tenua); malus, mast; modius, the place in which the mast was fixed; antenna, brachin, yards for the sails (vela); cornua, extremities of the yards; pedes, the ropes fastened to the cornua. The rigging and tackling in general was called armamenta; the ropes, rudentes, or funes; the anchor, anchora; sounding-lead, molynes; the ballast, saburra.

§ 304. The Roman ships were divided into three principal kinds, the war-galley, the transport, and the ship of burden; the first was propelled chiefly by oars; the second was often towed by ropes; the third depended mostly on sails. These classes were called by various names. Ships of burden had the general name of navis oneraria; they were commonly much inferior in size to modern trading vessels; although some ships are mentioned of vast bulk, as that which brought from Egypt the great baleisk in the time of Caligula, said to be about 1138 tons. Ships of war were often termed naves longae, being longer than others; naves turricula from the towers constructed on them; also rostrata, arata, from their beaks; and particularly triremes, quadriremes.
&c., from the number of benches of rowers in them severally. As many as ten banks are mentioned; Livy (xlv. 35) speaks of a ship with sixteen banks; and Ptolemy Philopator is said to have built one with forty banks. On the manner in which the benches were arranged in the Roman and Grecian galley we refer to § 156. 2.

The naves Liburnica were light, fast-sailing ships, made after the model of the galley used by the Liburni, a people of Dalmatia addicted to piracy.—The phaselis, or naves actaria, were a kind of yacht or small bark, with few oars, also designed for expedition.—The Camarae were of a peculiar construction, with two prows and rudders, one at each end, so that they could at pleasure be propelled either way without turning; they could be covered with boards like the vaulted roof of a house. (Tac. Mor. Germ. 44.)

Fig. 1, of Plate XXIII. is a specimen of the phaselis.—Fig. 2 is the stern of a Roman vessel, from a painting at Pompeii; it shows the two rudders, attached on each side, by bands, as on a pivot, so that the lower and larger ends could be raised out of water by lashing the upper ends down to the deck. Cf. Acte xxvii. 40.

On the ships of the Romans, see Scheffer, Historii, Pr. Reg. &c., as cited § 156. 2.—I. Povius, De Liburnica rum Constructione, in Græcetus, vol. xii.—It was stated, in 1856, that the port of Pompeii had been discovered, presenting vessels thrown upon their sides and covered by the volcanic matter. (Downfall of Babylon, Sept. 22, 1855, citing London Literary Gazette.)

§ 305. The great public reward of a Roman commander, who had gained an important victory by sea or by land, was the triumph, a pompous show, which was practiced even in the time of the kings. This honor, however, could be acquired only by those who were or had been Consuls, Dictators, or Praetors; it was not awarded to Proconsuls. Yet in later times there were some exceptions to this. He who claimed the honor of a triumph must have been also, not merely commander, but chief commander of the army, and the victory must have been gained in the province assigned to the Consul or Praetor. The importance of the campaign and the victory, and its advantage to the state, also came into consideration; and the general must have brought back his army to share with him in the glory of the triumph and accompany him in procession. If the victory consisted only in the recovery of a lost province, it was not honored with a triumph.

§ 306. The first solemnity which took place at Rome after a victory, was a thanksgiving or supplicatio (§ 220). Then the general must apply to the senate in order to obtain a triumph. Permission, however, was often given by the people, contrary to the will of the senate. A law or vote was always passed by the people permitting the general to retain his command (imperium) in the city, on the day of his triumph, because in other circumstances he was required to lay down his command before entering the city. The abuse of the honors of a triumph occasioned the enactment, B. C. 63, of the law called lex triumphalis Porcia, which prohibited a triumph unless at least five thousand of the enemy had fallen in battle.

§ 307. A general enjoying this honor was not to enter the city until the day of his triumph, and his previous request to the senate must be made out of the city in the temple of Bellona. The expenses were usually defrayed from the public treasury, except in cases where a conqueror held a triumphal procession without public authority, as was sometimes done on the Alban mountain. The expenses were commonly very great. Before a triumph, the general usually distributed presents to his soldiers and to others.—The Senate went to meet the triumphing general as far as the gate by which he entered the city.

1 u. The order of the triumphal procession was as follows. First in the line, ordinarily, were the victors and magistrates in a body. They were followed by the trumpeters and musicians of various kinds, the animals to be offered in sacrifice, the spoils and booty taken from the enemy, the weapons and chariots of the conquered, pictures and emblems of the country reduced, the captive princes or generals, and other prisoners. Then came the conqueror himself, seated in a high chariot, drawn by four white horses, robed in purple, and wearing a wreath of laurel. He was followed by his numerous train, consisting partly of his relatives, but chiefly of his army drawn out in regular order.—The procession marched amid constant acclamations, through the whole city to the Capitol, where the victims were sacrificed, and a portion of the spoils of the victory were consecrated to the gods. Afterwards were feasting, merriment, spectacles, and games. Often the scenes of the triumph lasted several days. The pomp, expense, and luxury attending them became constantly greater and greater, and the whole custom, on account of its frequent occurrence, and the great abuse of it by some of the emperors, was reduced at last to a common and contemptible affair.
—The first triumph for a victory at sea (triumphus navalis) was obtained by the Consul C. Duilius, after his memorable defeat of the Carthaginians, B. C. 261.

2. Respecting the pillar and inscription in honor of Duilius, see P. IV. §133.—For a fuller view of a triumphal display, read Plutarch's description of the triumph of Paulus Emmilius, after the capture of Persæus king of Macedonia.—See also the account of Aurelius's triumph in his Life by Zosimus (cf. Gibbon, ch. xi). The last triumph recorded is that of Belisarius, at Constantinople, related by Procopius (cf. P. V. §257.—Gibbon, ch. xii).—The total number of triumphs upon record down to that of Belisarius has been calculated as amounting to three hundred and fifty.

It may be worthy of remark, that the phrase aurum coronarium had its origin in a custom connected with the triumph of a general; the cities of the province where his victory was obtained, and those of other provinces also, used to send him golden crowns, which were borne before him in the triumphal procession. Cn. Manlius had two hundred crowns carried before him in his triumph on account of his victories in Asia (Liv. xxxiv. 7). At length it became customary to send, instead of the crown, a sum of money, which was called aurum coronarium (cf. Auth. Gall. v. 6).

§ 308. There was an honor lower than that of a triumph, frequently bestowed on victorious generals, the ovatio. This did not differ very much in form from the triumph; the essential peculiarities were, that the general entered the city not in a chariot, but on foot or on horseback, robed not in the trabea, but the praetexta only, and at the Capitol did not offer bullocks in sacrifice, but a sheep (ovis). From the last circumstance, the name of the whole scene was probably taken. The triumph on the Alban mount, already alluded to (§307), was less pompous. It was held only by those to whom the senate had refused a triumph in the city, and to whom an ovation only had been awarded. The ceremonies were similar to those of a triumph in the city. The procession, it is supposed, marched to the temple of Jupiter Latiaris, situated on the mount.

§ 309. The Roman military system underwent various changes under the emperors.

1. By Augustus a standing army was established; he also created an officer called Praefectus praetorio, who was placed over the troops constituting the imperial bodyguard and the praetorian cohorts distributed in Italy. The Roman military service suffered by the new establishment. It soon became merely a system to support the authority of the emperors, not to promote the welfare of the country; and to forward this end, many disorders and abuses on the part of the soldiers were overlooked. From the same cause, likewise, an unhappy line of distinction was drawn between the military and the other classes of citizens.

The praetorian soldiers were, under the first emperors, divided equally into ten cohorts, containing 1000 men each. Under the later emperors they were entirely aboloished, and 3500 Armenians were enrolled in their stead; these were divided into nine scholae, and commanded by the officer styled Magister officiorum.

The legionaries, not including the auxiliaires, were under Augustus twenty-five, distributed among the provinces. Besides these he had ten praetorian cohorts just named, six city cohorts of one thousand each, and seven cohorts styled cohortes vigilius, which together amounted to 20,000 men. In after times, the number of troops was greatly increased, as well as the naval force. On the division of the empire, the western comprised sixty-two legions, and the eastern seventy.

At the commencement of the civil wars related by Tacitus in his History, there were thirty legions, distributed as follows: three in Britannia; three in Hispania; eight in Gallia; three of them being in the portion called Upper Germany, and four in Lower Germany (cf. P. I. §17); two in Fannonia; two in Dalmatia belonging to Ilyricum; two in Moesia; four in Syria, with three more in Judea under Vespasian; two in Egypt; and one in Africa (cf. P. I. §175).

2. The epithet praetorian, in the republic, was applied to the cohort which guarded the pavilion of the general. After the time of Augustus the praetorian bands was usually a mere retinue of the commander; and the office was conferred only on such as the emperors could implicitly trust. The appointment was made or the commission conferred by the emperor's delivering a sword to the person selected. Sometimes there were two praetorian prefects. Their power was at first only military and small; but it became very great, and finally trials were brought before them, and there was no appeal but by a supplication to the emperor. Marcus Aurelius commissioned this judicial honor to them, and increased their number to three. The praetorian cohorts had a fortified camp at the city, without the wall, between the gates Viminalis and Esquilina. Under Vitellius sixteen praetorian cohorts were raised, and four to guard the city. Severus new-modelled the body and increased them to four times the ancient number. Constantine the Great finally suppressed them and destroyed their camp. (Boyd's 'Adam, p. 123, 485).

3. Important changes in the military system were made by Constantine. He appointed two general commanders for the whole army, called Magistri militae; one of whom had command of all the cavalry, Magister equitum; the other, of the whole infantry, Magister pedum.
Constantine did not abolish the title of Prefectus pretorio, when he suppressed the pretorian cohorts, as above mentioned; but he changed the nature of the office, making it wholly a civil one, and dividing the care of the whole empire between four officers of this title; Prefectus pretorio Orientis; Prefectus pretorio per Illyricum; Prefectus pretorio per Italia; Prefectus pretorio Galliarum. The city of Rome also retained her special overseer, Prefectus urbis Rome., and a similar officer, with greater authority, was appointed over Constantinople, which now became the seat of the empire, Prefectus urbis Constantiopolis. Under the four prefects were subordinate officers, whose authority was limited to particular dioceses, of which there were thirteen; one of them governed by the officer styled Count of the diocese of the East (Cones diocesios Orientis); another, consisting of Egypt, by an officer styled Prefectus Egypti; and the other eleven by officers styled Vicar or Vice-prefects. The dioceses were subdivided into a great number of provinces, whose governors were of four different grades, termed proxenetales, consulares, correctores, and praeiides.

4. The empire was divided into eastern and western between the two sons of Constantine. In the western, the military jurisdiction continued to be vested in two commanders styled Magister equitum and Magister pedium. In the eastern, it was vested in the officers styled Magistri militum, and the number of them was five in the time of Theodosius the Great, who shortly before his death, A. D. 395, united the empire in one; it was divided again after his death and so continued until the final overthrow of the western, A. D. 476. The five Masters-general of the military each had command of several squadrons ( vexillationes) of horse and several legions of soldiers (palatines comitatenses) and several corps of auxiliaries (auxilia); two of them had also under their command a naval force, consisting of twelve distinct armaments or fleets, six being assigned to each. There was likewise included under this military establishment, in addition to the forces already mentioned, a large body of troops designed particularly to defend the frontiers, called sometimes borderers, and commanded by comites and duces, who seem to have been responsible to the officer, termed Quaser sacri palatii.—The Masters-general of the West had under their command forces of a similar description, including also troops designated specially for the defence of the frontier. There was a Magister militum in Gaul, but subordinate to the two Masters-general.

For a general view of the civil and military arrangements of the empire under Constantine and later emperors, see Gibbon, ch. xvii.—For more minute details, Tableau Systématique des Empires d'Orient et d'Occident, &c. in 3d vol. of Schilh's Hist. Litt. Romains.—The Notitia Orientis et Occidentis, as edited by Pancrecius, or more recently by Bickling, as cited P. V. § 571.—Cf. Manua Leben Constant. d. Gr. Berl. 1817. 8.

IV. AFFAIRS OF PRIVATE LIFE.

§ 310. In order to form a correct idea of the more private civil and social relations of the ancient Romans, it is important to notice the essential distinction which existed between the freemen and the slaves. There were two classes of freemen, the free-born (ingenui), whose fathers were Roman citizens, and the free made (liberti) or freedmen who had been enfranchised from servitude, and who did not always enjoy the rights of Roman citizens. The children of the latter class were termed libertini and their grandchildren ingeni, in early times; at a later period the freedmen were called liberti only with reference to their former master, receiving when spoken of otherwise the name libertini themselves, while their sons, if born after the father's manumission, were called ringeni,—The slaves were such by birth, verae; or by captivity in war; or by purchase, mancipia. Of their different services, their treatment, and the ceremonies of their manumission, we will speak below (§ 322).


§ 311. The Romans commonly had three names; the first was called the praenomen, and had reference simply to the individual who bore it; the second was called the nomen, and was the name of the race or clan (gens); the third was the cognomen, which designated the family (familia); thus, in Publius Cornelius Scipio; Scipio is the cognomen indicating the family name, Cornelius the nomen pointing out the clan or gens to which the family belonged, and Publius the praenomen marking the particular man. The distinction between gens and familia was, that the former was more general, denoting a whole tribe or race; the latter more limited, confined to a single branch of it.—The daughter commonly received the name of the tribe or race, e. g. Cornelia, and retained it
after her marriage. Sisters were distinguished by adding to this name the epithets major and minor, or prima, secunda, tertia, &c.

1. Sometimes the Romans had a fourth name, which has been styled the cognomen; this however was only an addition to the cognomen, and may be properly included under it.—The order of the names was not invariably the same, although they usually stood as above stated. Under the emperors the proper name of the individual was frequently put last.

2 u. Even from the first establishment of the city, some among its heterogeneous inhabitants were of noble descent, and the number of noble families was increased by the adoption of plebeians among the patricians. The following were some of the most distinguished races; Fabia (gens), Junia, Antonia, Julia, Familia, Pompeia, Tullia, Horatia, Octavia, Valeria, Posthumia, Sulpicia, Claudia, Papiria, Cornelia, Manlia, Sempronnia, Hortensia.

The names of families were often derived from the employment of an ancestor (cf. P. V. § 483). Names were also applied to individuals by way of ridicule; that which was at first a mere nickname, or sobriquet, became permanently attached to a person.


§ 312. The increase of these races was much promoted by marriages, in regard to which the Romans aimed to preserve a complete separation between plebeians and patricians, until B. C. 445. Marriage was held to be a duty of every Roman, and those who neglected it were obliged to pay a fine or tax. Citizens were forbidden to marry strangers, except by permission specially granted. Certain degrees of consanguinity were considered as interfering with marriage. Marriage took place at an early age among the Romans, the male being sometimes but fourteen and the female only in the twelfth year.

1 u. The jus Quirizium conferred only on Roman citizens the right of marrying a free-born woman. To freedmen this was prohibited, until the enactment of the Poppean law (A. D. 9); by this law the free-born, excepting senators and their sons, were allowed to marry the daughters of freedmen.

The Lex Popia Poppaea was an enlarging and enforcement of the Lex Julia "de maritandis ordinibus;" by it, whoever in the city had three children, in other parts of Italy four, and in the provinces five, was entitled to certain privileges; while certain disabilities were imposed on those who lived in celibacy. This subject is alluded to by Horace, Carm. Sac. vs. 50.

2. A legal marriage was termed Justa Nuptiae, or Justum Matrimonium. The word connubium was used as a comprehensive term including all the conditions requisite to the contracting of a legal marriage. Generally it may be stated that there was connubium only between Roman citizens. There was no connubium between slaves, but only what was called contubernium.


§ 313. The marriage was always preceded by a solemn affiance or betrothment, in which the father of the bride gave his assent (stipulatio) to the request (sponsio) of the bridegroom. This compact and the ceremonies attending it were called sponsalia; it often took place many years before the marriage, even in the childhood of the parties betrothed. The bridegroom was not always present at the betrothing, which was sometimes effected by means of letters, or by an empowered substitute. In early times the father's consent was necessary only for the daughter, but afterwards also for the son. The mutual consent of the parties was the most essential. Friends and relations were usually present as witnesses; the marriage contract was written and sealed (legitimæ tabellæ); the bride received from her betrothed a ring as a pledge of his fidelity; and the whole ceremony was concluded with a feast.

§ 314. In fixing the day of marriage, care was taken to select one of those esteemed lucky or fortunate. The transference of the bride from her father's power to the hands of the husband was called conventio in manum, and was accompanied by a religious ceremony, and a sort of consecration by a priest (convarreatio). Marriages contracted in this form were the most solemn, and could not be dissolved so easily as in other cases. Two other forms or modes are mentioned; one was by prescription (usu), the bride being taken home and living with the bridegroom for a year (usucapio); the other by a purchase (co-
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emphio), in which each party gave to the other a portion of money, repeating certain words.

§ 315 u. On the day of marriage, the bride was adorned with a sort of veil or peculiar ornament of the head (luteum flammeum), and a robe prepared for the occasion (tunica recta), which was bound around the waist with the marriage girdle (cingulum lanceum). The sacrifice ordered on the marriage-day was a sheep of two years of age, presented especially to Juno as the goddess of marriage.

The conducting of the bride to the residence of the husband, which took place in the evening, was attended likewise with ceremonies. She was taken, as it were forcibly, from the arms of her mother, or if the mother was not living, of the next relative. She went with a distaff (colus) in her hand, and was careful to step over or was lifted over the threshold of both houses, as it was ominous to touch it with the foot. She was supported by two youths, one on each side; a third preceded her with a lighted torch or flambeau, and sometimes a fourth followed carrying in a covered vase (cumerum) the bride's utensils (nubentis utensilia) and also various toys (crepundia). She bound the door posts of her new residence with white woolen fillets and anointed them with the fat of wolves (hence uxor, quasi uxor). She then stepped upon a sheepskin spread before the entrance, and called aloud for the bridegroom, who immediately came and offered her the key of the house, which she delivered over to the chief servant. Both now touched fire and water, as a symbol of purity and nuptial fidelity. The house was already adorned with garlands of flowers, the work of the preceding day. After their arrival the marriage banquet ( cena nuptialis) was held, which was accompanied with music and song. The husband after supper scattered nuts among the youth and boys present. Finally the pair were conducted to the bed-chamber, by the door of which the nuptial hymns (epithalamium) were sung by young men and maids. The next day the bride presented a thank-offering to the gods, and the husband gave an evening entertainment (repotia), and distributed presents to the guests on their departure.

§ 316. Divorces (divortia) were, especially in latter times, quite common. When the espousals and the marriage had been solemnized in full formality, especially with the confarreatio just described, particular solemnities were requisite for a divorce, and these were called disfarreatio. In case of a less formal marriage contract, the divorce was called remanicipatio or usurpatio. On account of the frequent abuses of divorce, it was restrained by law; and properly the men only enjoyed the right. The formula with which one dismissed his wife was tua res tibi habeo. Sometimes the separation took place before marriage, after the espousals, and then it was called repudium; the customary formula was as follows: conditione tua non uxor. If a woman was divorced without having been guilty of adultery, her portion or dowry was returned with her.

The situation of the Roman woman after marriage was in some respects better than that of the Greek woman. The Roman matron presided over the household; she superintended the education of her children (cf. P. IV. § 125); as being the materfamilias, she shared in the honors paid to the husband. Generally speaking, the condition of females among the Romans was similar to their condition in Greece. The social elevation enjoyed by females in modern times is very justly ascribed in a great degree to Christianity.


§ 317. Among the Roman customs connected with the birth of children, that was the most remarkable which left it to the arbitrary will of the father whether to preserve his new-born child or leave it to perish. In reference to his decision of this point, the midwife always placed it on the ground; if the father chose to preserve it, he raised it from the ground, and was said tollere infinitum; this was an intimation of his purpose to educate and acknowledge it as his own. If the father did not choose to do this, he left the child on the ground, and thus expressed his wish to expose it (exponere); this exposing was an unnatural custom borrowed from the Greeks, by which children were left in the streets, particularly at the columna lacaria, and abandoned to their fate. Generally the power of the father was very great, but the mother had no share therein. This power extended not only over the life of his children, but the father could three times sell his son and three times reclaim him, and appropriate all his gains as his own. Under the emperors, this power lost much of its rigor, by the regulation allowing the children to hold the inheritance left by their mothers.

§ 318 u. The freeing of a son from the power of a father was effected by what was
called emancipation, or a fictitious thrice repeated selling of the son; the freedom consequent upon this was termed manumissio legitima per vindictam. The father and the son appeared together with the pretended purchaser, a friend of the first, and with a body of witnesses, before the tribunal of the praetor, and here the imaginary thrice repeated sale and thrice repeated manumission was completed with certain established usages, sometimes by only a double sale with a delay of the third. On the third sale, the purchaser was called pater fidei et curiae; in the first two, dominus.—The power of the father over his son was otherwise rarely terminated except by the death or banishment of the father; it belonged to the peculiar rights of a Roman citizen (§ 260). By emancipation the son became his own master, and possessor of his own property, of which, however, he must give the father half as an acknowledgment for his freedom.

§ 319. Another custom among the Romans in respect to children was that of adoption (adoptio). In this, the actual father of a child renounced his own rights and claims, and committed them to another who received the child as his own.

1atu. The ceremony was performed before a magistrate, usually the praetor. The formalities were in part the same as in emancipation, which was always presupposed in adoption, and previously executed. Only in such a case, the son was sold to the adopting father but twice, and did not revert the third time to the real father. There was also sometimes a kind of adoption by will or testament (adoptio per testamentum), in order to preserve a family from extinction. In such case the person adopted received a considerable part of the estate left by the person adopting him, and bore his name after his death.

2t. That, which was called adrogatio or arrogatio, differed from adoption only in the formalities connected, and in the circumstance that the person adopted was previously his own master (suus juris) and not in the power of his actual father. The adrogatio was not transcended, as was the adoptio, before the praetor, but before the assembled people, in the Comitia Curiata, and by the aid of the High-priest; neither was it limited to individuals, but often included a whole family. Upon the consent of the people to the arrangement, the person or persons adopted into a family took a solemn oath, that they would remain faithful to the religion and worship of the family; this was called detestatio sacrorum, as the adopted person lost the peculiar rights and was freed from the peculiar duties (sacra gentilium) of his former gens (cf. § 311), if different from the one into which he was now introduced.

§ 320. By what was called legitimation, a natural (naturalis) or spurious (spurius) child was declared to be legitimae (legitimus), and instated in all the rights of such. This affected, however, the relation of the child only to the father, and not to other relatives, or to the whole family of the father. Such a child shared in the inheritance an equal portion with the lawful children. But this custom was not known to the early Romans; it came first into practice in the fifth century under Theodosius the second, and then scarcely at all in Rome itself, but in the municipal towns, where it was introduced to supply the want of the decuriones or members of the senate (cf. § 260. 2). For, as this office could be received only by sons of decuriones, and was also very burdensome, the fathers were allowed to transmit it to their natural sons, by them legitimated.

§ 321. The education of the Roman youth is noticed particularly in treating of the Archaeology of Roman Literature (cf. P. IV. §§ 123-125). Here we only remark, that for a long time there were no public schools, but the youth received the necessary instruction from private or family teachers (paedagogi). There were, however, those who in their houses gave instruction to a number of youth together. The corporeal exercises, especially in the early times, were viewed by the Romans as a more essential object in education than the study of literature and science. They did not neglect, however, an early cultivation of the manners, and of noble feelings, especially patriotism, love of liberty, and heroic courage.

§ 323. The household of a Roman was collectively termed familia; but by this word was especially meant the body of slaves, of which there was often a large number. Persons in opulent circumstances had them sometimes to the amount of several thousands. The Roman women of rank usually had a numerous body of servants of both sexes.—The slaves of a family were divided into different classes or decuriae, according to their employments, and a particular registry of them was kept, which was, in some instances, read over every morning. Their condition was very hard, and they were treated as mere chattels, rather than persons.
"Slaves in Rome occupied every conceivable station, from the delegate superintendent of the rich man's villa, to the meanest office of menial labor or obsequious vice; from the foster mother of the rich man's child, to the lowest degradation to which woman can be reduced. The public slaves handled the ost in the galleys, or labored on the public works. Some were lictors; some were jailors. Executors were slaves; slaves were watchmen, watermen and scavengers. Slaves regulated the rich palace in the city; and slaves performed all the drudgery of the farm. Nor was it unusual to teach slaves the arts. Virgil made one of his a poet, and Horace himself was the son of an emancipated slave.—The merry-andrew was a slave. The physician, the surgeon, were often slaves. So too the preceptor and pedagogue; the reader and the stage-player; the clerk and the amanuensis; the architect and the smith; the binder and the shoemaker; the undertaker and the bearer of the bier; the pantomime and the vaudeville; and the wrestler, all were bondmen. The armiger or squire was a slave. You cannot name an occupation connected with agriculture, manufacturing industry, or public amusements, but it was a patrimony of slaves. Slaves engaged in commerce; slaves were wholesale merchants; slaves were retailers; slaves shaved notes; and the managers of banks were slaves.

The following is a specification of some of the principal servants, such as are most frequently mentioned:—1. Of those employed in the house. The servus admissionis received the persons who visited the master of the house, announced their names, and conducted them in; the servus cubiculare was a sort of valet or chamber servants, often enjoying the particular confidence of the master; the mansa and servus were such as paid attention to the beard and hair of the master; the secretaries and librarii were secretaries and copyists; the aegisthii were those who attended the vestarii attended to the wardrobe; the balneatores waited upon the master at the bath; the medici performed the duties of physicians and physicians; the nutritii and pedagogi took care of the children.—A multitude of servants were employed in waiting upon table at meals, and were distinguished from their several functions. Among these were, e. g. the servus lectus, intutor, couch-spreaders, structor, arranger of dishes, carpop or scissor, carver, distributus, distributor, procurator, taster, pocillator, cap-bearer, detector, table-wiper, &c.—There were others performing another kind of house-service, e. g. the servus ostiarius, door-keeper; atrienius, hall slave; dispensator, or aervarius, keeper of the stores; cellarius, pantry-keeper; pulmentarius, potting-maker; alaebanus, confectioner; tabiger, torch-bearer; curnarius, cradle-roller; cosmetus, perfumer; flabellifer, fan-carrier, &c.—2. Others were employed out of doors; the servus insularius, who had the oversight over his master's buildings; the servus a pedibus, who went with errands; the lectucarii, who carried the sedan or litter, &c.—A large number of slaves were kept at the manors or country-seats, to serve the husband and fruit. Among these were the villae, stewards or superintendents; ervaiores, plowmen; runcatores, weed-pullers; vocatores, clerks, riders; foresters, hay-cutters; vindemiantores, vintagers; jugarii, ox-drivers; opiliones, sheep-tenders; piscatores, fish-catchers; muliones, mule-drivers; gallinarii, hen-keepers, &c.

§ 323. The slave-trade formed among the Romans, as with most of the ancient nations, an important part of business. Slave merchants (venalitii) were always found attached to the Roman armies, and importers of slaves (mangones) often came to Rome from Greece and Asia. There were various laws regulating this traffic; which, however, were often left unexecuted, or were evaded by the arts of those engaged in it. For exposing to view slaves offered for sale, scaffolds (catasta) were erected in the market, and commonly small tables or scrolls (tituli) were suspended from the necks of the slaves, stating their country, age, character, &c. The price varied very much; it was sometimes above a thousand denarii. Of still greater value were such as possessed intellectual cultivation, and could be employed as teachers, readers, accountants, musicians, and the like.

One thousand denarii would equal (cf. § 370. 3) about one hundred and fifty dollars. In the time of Horace (Sat. II. vii. 43) a fair price for an ordinary slave seems to have been about half that sum. In the time of Justinian the legal valuation of a common slave was twenty solidi, i.e. five hundred denarii, or about one hundred and fifty dollars. But vastly higher prices are mentioned; e. g. beautiful boys are said to have been sold for as much as two hundred thousand sesterces, or fifty thousand denarii (cf. Mart. iii. 6; vii. 13. Plin. H. N. vii. 39, 40).

§ 324 u. The liberating of slaves took place in several ways. The most ancient mode seems to have been by will, manumissio per testamentum, on the decease of the master. There were two other modes; censu, and per vindictam; the former was when the slave, with the master's consent, was enrolled in the tax-list as a freedman; the latter was a formal and public enfranchisement before the praetor. In the last case, the master appeared with his slave, before the tribunal, and commenced the ceremony by striking him with a rod (vindicta); thus treating him as still his slave. Then a protector or defender (asserter libertatis) steps forward and requests the liberation of the slave, by saying Hunc hominem liberum esse asse, iure Quiritium; upon which the master, who has hitherto held keep of the slave, lets him go (e manu emit-"ebat), and gives up his right over him, with the words, hunc hominem liberum esse
A declaration by the praetor, that the slave should be free, formed the conclusion. To confirm this manumission, the freed slave sometimes went to Terracina and received in the temple of Feronia (P. II. § 91. 5) a cap or hat (pileus) as a badge of liberty. The slave to be freed must not be under twenty years of age, nor the person setting him free under thirty.

We may here remark, that on the country farms there was a class of population termed coloni, who were not slaves, although sometimes termed servi terrae. They were attached to the soil, and could not be separated from it; the land and the coloni could be sold together, but neither of them could be sold without the other. The coloni, like slaves, were liable to corporal punishment; but they had the right of connubium (cf. § 312. 2), which slaves had not. The colonus paid a yearly rent for the land on which he lived.


—Becker's Gallus.

§ 325. The dwellings of the Romans were at first mere huts (casae), and during the first three centuries, even to the capture and plunder of the city by the Gauls, the houses were insignificant (P. IV. § 241). On its being rebuilt, they were larger and more respectable. As luxury increased, especially after the second Punic war, so the private dwellings (domus) became more and more costly and splendid, both within and without; although this was not universally the case. In the time of Augustus, there was great magnificence and extravagance in the building and ornamenting of houses.

1 u. Among the principal ornaments of the larger houses and palaces were the following; the covering of the outer and inner walls with marble; the use of phenigites (fossyrra) or transparent marble, in the place of the lapis specularis, which was commonly employed for windows; mosaic work on the floors (pavimenta tessellata); and various decorations in ivory, marble, costly wood and precious stones, attached to the walls, ceiling, and door-posts.

2. The phenigites, according to Pliny (Nat. Hist. xxxvi. 22, 46), was discovered in Cappadocia in the time of Nero, and took this name from its translucency. —The lapis specularis was found in Spain, Cyprus, Cappadocia, Sicily, and Africa; it could be split into thin leaves, like slate, not more than two or three feet long each. Hodgson remarks, quoting the French translation of Adam, "It appears that this stone is nothing else than the talc of Muscovy." Lanuay (cited P. IV. § 195. 2), after comparing various allusions to it in Pliny and others, expresses in the following words his conclusion: "que le lapis specularis des Anciens etoit notre gypse feuilleté appellé Sélectus." (vol. i. p. 314).

3. Windows made of this stone were termed specularia; it has been supposed that these were chiefly in the better houses. —Horn is said to have been used by the Romans for the windows (cornua specularia); also paper and linen cloth. Originally the windows were mere openings (foramina, fenestrae); sometimes covered with a sort of lattice (claturi); sometimes closed by means of two large sliding shutters, that were never supposed that glass (cf. 265. 4) was manufactured at Rome before the time of Tiberius, nor that it was used for windows a much later period; the first distinct mention of glass windows (vitrae specularia), is said to be by Lactantius (De soppho Det. 8) or by Jerome, in the fourth century; although mirrors (speculum) of glass were much earlier. But glass windows have been discovered in the buildings at Pompeii. "In the vaulted roof of a wall of the thermae or baths is a window, two feet eight inches high and three feet eight inches broad, closed by a single large pane of glass, two-fifths of an inch thick, fixed into the wall, and ground on one side to prevent persons on the roof from looking into the bath: of this glass many fragments were found in the ruins. This is an evident proof that glass windows were in use among the ancients. The learned seem to have been generally mistaken on the subject of glass-making among the ancients. The vast collection of bottles, vases, glasses, and other utensils discovered at Pompeii, is sufficient to show that the ancients were well acquainted with the art of glass-blowing." It has been suggested, that these vessels may not have been manufactured in Italy, but imported from the East, especially from Tyre, the place where glass is supposed to have been first made. Another room belonging to the same baths "was lighted by a window two feet six inches high and three feet wide, in the bronze frame of which were found set four very beautiful panes of glass fastened by small nuts and screws, very ingeniously contrived, with a view to remove the glass at pleasure."


2 Pompeii, as cited P. IV. § 226. 1. p. 162. Cf. also § 265. 4.

4. Paintings in stucco on the walls, and fret-work (laquaria) on the ceilings, were among the decorations in Roman houses. The various ornaments were frequently of a character exceeding un attractively unfavorable to purity of mind.

Og architectural ornaments, &c. cf. P. IV. § 239.—On the mosaic of the ancients, P. IV. §§ 167, 189, 220.

5 u. The names of the various parts of a Roman house are known to us much better than their exact design and use. The following were the principal parts. (1) The vestibulum or fore-court, an open space between the house-door and the street. From this, one entered through the door or gate (jana or ostium) of the house into (2) the atrium, aula or hall, in which on both sides were placed the images of ancestors in niches or cases (armarii). From this, one passed directly into (3) the impluvium; called also compluvium and caedovium, which was a court, commonly uncovered (subcavitato); where the rain-water fell. In this was the proper dwelling-house, which
had two wings with a covered colonnade or portico in front, in order to pass unexposed from one apartment to another of these side-buildings. Of these apartments the principal was (4) the triclinium or dining-room; the others were termed cellæ, having distinctive names from their use; as cella vinaria, coquinaria, penanoria, &c. Besides these there were attached to the larger houses various other appendages; colonnades, baths, gardens, and the like.—In general, almost all the apartments were on the lower floor; but detached houses or blocks, which were mostly occupied by tenants on lease (and called insulae), were higher and had more stories.

As the population of Rome increased, the houses in the city were raised to such altitudes as to occasion danger, and a maximum of height was established by law; in the reign of Augustus it was enacted, that the height of private edifices should not exceed seventy feet from the ground.—Golen, vol. 3d. p. 216, ed. N. Y. 1852.

6. The gate or door (jānu) was sometimes made of iron or brass, often highly ornamented, and, as a rule, raised above the ground, so that steps were necessary to ascend to it. On festival occasions it was hung with green branches and garlands. It turned on hinges (cardines), and was secured by bars (obiceae, clawstra), locks (serae), and keys (clavæ). Knockers (marucci, malleti) or bells (tintinabula) were attached to it.

Fig. a. of Plate XXXII. represents a key found at Pompeii.—Fig. b, of the same Plate, is a door-bolt, found also at Pompeii.

In the atrium was anciently the kitchen (culina). Here also the mistress of the house and servants carried on the spinning and weaving. In this was the family hearth (focus), near the door, with a constant fire of coals, and the lares (cf. P. II. § 111) around it. The Roman houses, as well as the Greek, seem to have had no chimneys, but merely an opening in the roof to let off the smoke; hence the epithet familiae applied to the images in the atrium to atone for the absence of chimneys. As much as possible, the wood was carefully dried and anointed with lees of oil; yet it is said that chimneys have been found in the ruins of ancient buildings. Portable hearths or furnaces (focus), in which charcoal was burnt, were used for warming the different apartments; a sort of focus (castrum), in which wood was usually burnt, was also used, larger than the furnace or brazier, and fixed in one place. In later periods, houses were warmed by a furnace below, with pipes passing from it to the rooms.—The atrium was sometimes divided, in later times, into different parts separated by curtains.


In the open court, or impluvium, was often, if not usually, a fountain. The apartments around it, excepting the dining-room, were usually small and ill constructed, and properly called cellæ. Those designed for sleeping were termed cubicula. The tablinum was the room for the family records or archives. The pinacotheca was the gallery for pictures. The solarium was a room on the portico for taking the sun.—The covering roof was protected by large tiles ( tegulae), and was generally of an angular form; the highest part was called fastigium, a term also used to designate the whole roof.—Under the better class of houses were very capacious cellars (cellae), which were specially prepared for storing various sorts of wines.—Staircases do not appear to have been considered of much consequence; they are found in the buildings at Pompeii. In Plate XXXII. fig. 1, is the plan of a Roman house, given in Stuart’s Dict. of Architecture as according to Vitruvius: "a is the vestibulum; b, the atrium; c, the tablinum; d, d, the aula; e, cellæ familiaris; f, cavaedium; g, vernal triclinium; g, summer triclinium; g, winter triclinium; i i i, baths; k k k, cubicula; m, pinacotheca; n, library; o, peristyle; q, Cyzicene aedes; r, r, courts of the offices; s, edecra; t, t, gardens; u, rooms for embroidery; v v, studios.—In the Roman house, cf. Winkler, Travels in Etruria, cited P. IV. § 243. 4—J. Minucius, de Roman. domibus, in Sullamna, cited 167.—Fr. M. Grappoli de parihis, Edibus Libri. Paris, 1506. 4—Ist, Geschichte der Baukunst, cited P. IV. § 243. 4—Messier, Ruines de Pompei.—Merovee, Le Palais de Scaurus, ou Description d’une Maisoi Romaine. Par. 1822. S.—Smith, Dict. of Antiquities, p. 494.

7. Among the various articles of furniture mentioned are chairs (sellæ), tables (mesæ), couches (legeti), lamps (lucernæ), &c.; besides the numerous utensils for culinary purposes (cf. § 329. 3), and articles pertaining to the bathing-room and the toilet (cf. § 338).

Several varieties of tables are mentioned; as the ciliba, a round table with three legs; the monopodium; the sigma or mensa lunata, &c. (cf. § 329. 2).—Chairs of different forms have been discovered in the excavations at Pompeii, and other varieties are represented in the fresco paintings. Among the couches were those used at meals, accuba, or lecti triclinæ (cf. § 329. 2); and in the living-rooms, the latter generally having frames of wood supported with feet (fulera) sometimes of silver, bearing a mattress or bed of feathers (culete, torus), with rich coverings (vestes stragula, peripetasmata, peristronomata conchylia).—A great number of ancient lamps have been found, particularly at Herculaneum and Pompeii; of various forms and sizes, and different materials, from the most common to the most costly; many of them, especially the (candela), were wrought in the most beautiful workmanship. They were wrought into the most whimsical images and shapes; and were attached to supports of various kinds, or suspended from the ceilings.

Several specimens of ancient lamps are given in our Plate XXXII., at the bottom; in Nos. 1 and 3, they are suspended from a stand or branch (phoracrus); in Nos. 2 and 4, they are placed upon a low tripod; in No. 5, on a small erect pillar or stick (columella) called candlabrum. Fig. d is a couch, from an Egyptian monument, showing the cushion or bed, and the pillow.

H. H. Baker, Antike Vasen, Lamps, Tomba, Urs, &c. Lond. 1836. 4. containing one hundred and seventy plates engraved by H. Moses; with descriptions.—See also Montefusco (as cited P. V. § 13), vol. v. p. 202.—Le Antichi d’Erculano, cited P. IV. § 242. 2, vol. 1 of which treats particularly on this subject.—The Museo Borbonico (cited P. IV. § 212), contains representations of very tasteful ancient chairs.

§ 326. The villas, or country seats, of the Romans were much more splendid usually than the houses within the city. A complete establishment of this kind included sev
R 1. The *villa urbana* was the chief edifice, with its courts, baths, porticos, and terraces, for the residence of the lord. 2. The *villa rustica* was the name applied to the buildings designed to accommodate the steward (*villicus*), and numerous slaves of the establishment; and those for various kinds of live stock; *e.g.* gallinarius, for hens; *aviarium*, for bees; *suile*, for swine, &c. 3. The *villa fructuaria* was another part, including the structures designed for storing the various products of the farm; as wine, corn, oil, and fruits; often comprehended under *villa rustica*. 4. The *hortus* was the garden, upon which in later times great care was bestowed: being planted with trees, shrubs, and flowers, which were often turned into fantastic shapes by slaves called *topiarii*; watered sometimes by means of pipes and aqueducts; adorned with walks and statues. 5. There was sometimes a sort of *park* of many acres, chiefly designed for deer or other wild beasts, *theriophrium*, in which was the fishpond (*piscina*) and the oyster-bed (*vivarium*).

Many of these villas, owned by distinguished Romans, are alluded to in the classics. Cicero had a beautiful one at Tusculum, besides several in other places further from the city (cf. *M disillusion's Life of Cicero*, sect. xii.).—Hortensius possessed sumptuous villas at Tusculum, Bauli, and Laurentum; the *Pisina Marobita*, a subterraneous edifice, vaulted and divided by four rows of arcades, under the promontory of Bauli, is supposed by some to have been the fishpond of this distinguished orator. (*Dunlop, Hist. Rom. Lit. ii. 125.*) In his Tusculan villa he had a single painting, the *Argonauts*, by *Codius*, for which he paid, according to Pliny (Nat. Hist. xxxv. 19), 114,000 sterces, i.e. above $5,000. —Horace is supposed to have owned a villa at Tibur, not so splendid, yet affording a retreat delightful to the poet. (*Anthon's Remarks* in his ed. of Horace.) —Pliny (Ep. ii. 17), has given a description of one belonging to himself at Laurentum, of great extent and grandeur. (*Stuart's Dictionary of Architecture.*)—But the villa of the emperor *Nero*, near Tivoli, was probably the most magnificent ever erected: its buildings and plantations covered an area, it is said, of at least six miles in circumference; its ruins have survived to modern times, and have furnished many of the finest remains of ancient art. (Cf. P. IV. §§ 173, 185.—*Stuart's Dict.*)—Ruins, called the *Villa of Lucullus*, have been discovered at the extreme point of Paulluspyrus (cf. P. I. 49), in ground used for vineyards, two feet below the surface; the buildings are said to have been found in good order. (*Gent. Mag. Ap. 1484.*)—The excavations of Pompeii have brought to light a specimen of a villa just without the walls of the place, supposed to have belonged to one Diomedes. (*See a lively description of it in *Johnson's Philos. of Trav.* p. 233, as cited P. IV. § 160.)


§ 327. The manner of life among the Romans underwent many changes in the course of their history. In the early periods these were favorable to their morals, but in later times highly injurious. Their constant prosperity exerted its influence on their feelings, and these affected their private life and manners, their pursuits, social character, and amusements. At first, and even down to the first Punic war, their domestic manners were characterized by simplicity in thought and action, and united with this there was moderation in the gratification of the senses, which they but seldom and sparingly indulged. From their primitive rudeness, they gradually advanced in refinement and urbanity, and ere long passed into an opposite extreme. The more they became acquainted with the conveniences and pleasures of the people they conquered, especially the Greeks and Asians, and the more their riches and abundance increased in consequence of these conquests, the more prevalent became pride and luxury in private life. In the manners of their former heroic virtues, their bravery and self-denial, now appeared effeminacy, vanity, and idleness. Magnificence in buildings, luxurious indulgence in food and liquors, fondness for dress and entertainments, followed of course.

§ 329. It is not easy to decide what was certainly a uniform course of daily avocations, among a people presenting a great variety in pursuits, conduct, and manner of life. There was, however, a sort of regular routine in the succession of daily employments among the Romans, particularly with the more respectable and orderly citizens.

1 u. The morning hours were appropriated to religious worship in the temples, or their own houses. In the morning, also, persons of the lower class were accustomed to call upon their superiors with salutations, especially clients upon their patrons. About the third hour (cf. § 228) the business of the courts, comitia, and other assemblies were commenced. Between this hour and noon were the promenades for pleasure or conversation in the porticoes, the forum, and other public places. About the sixth hour or mid-day, they had a slight repast, after which it was customary to take a little rest or sleep. The afternoon was spent mostly in amusements and recreation, in visiting, bathing, and attending public spectacles. About the ninth or tenth hour was the usual time for the evening meal.
The following caustic remarks are from the work of Johnson (above named, § 396).—"The private houses in Pompeii, and the house of Dionysed, par excellence, show us at once how the people lived. Each family met, when they did meet, in the open court of the house—while the masters assembled, and might be said to live, in the public portico and public hotels! Such was the state of society at the ancient Rome! But if we examine the cases and other public places of resort, some of them not the most moral or edifying, in Italy and France, at the present day, we shall find that the state of society in this respect has not essentially changed. How the women and children contrived to pass their time at home, while their husbands and fathers were lounging in the porticoes, the forums, the temples, and hotels, is not easy to say; but we may judge by the figures and devices on their work-boxes, vases, flower-pots, lamps, amulets, and walls, we may safely conclude that, in their narrow and darksome cells, the pruriency (I dare not use the proper term) of their minds was at least commensurate with the inactivity of their bodies and the enervating influence of the climate."

See Pliny's interesting account (Epist. iii. 4) of the manner in which his friend Spericini was accustomed to spend the day.

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3. The customary time of day for bathing, both at the public baths (cf. P. IV. § 241 b) and the more private baths, was between two o'clock and dusk. Between two and three o'clock was considered the most eligible time for the exercise and the bath. The baths were usually closed at dusk; some of the emperors allowed them to be open until five o'clock in the evening. The price paid for admission was a quadrans or quarter of an as; the charge for entrance was increased a hundred-fold after four o'clock.—Nero's baths were heated by twelve o'clock; and Severus allowed the baths to be open before sunrise and even through the night, in summer. The rage for bathing seems to have continued until the removal of the seat of the empire to Constantinople; after which no new thermae were erected, and the old gradually fell into decay. A description of the buildings constructed for bathing is given under the topic of Architecture (cf. P. IV. § 241 b); to which we refer for an explanation of the names of rooms or apartments that occur in the following account of the customs connected with bathing. —"Those who went to bathe first proceeded to the apodyterium, where they took off their clothes and committed them to the care of the caparissi, slaves employed for the purpose by the overseer (balneator). Thence they proceeded to the scutatorium, where they were anointed by other slaves (altiplo). Thence they went to the决议s; in some instances, the exercises of the gymnastic were held in this room; and from this room they went to the caldarium. In taking the hot-bath in the latter room they sat upon a bench or seat (palculus) below the surface of the water in the basin. Here they scraped themselves with instruments called strigiles, usually of bronze, sometimes of iron; or this operation was performed by an attendant slave. From drawings on a vase found at Canino, it is inferred that the baths, after the use of the cold, were rubbed themselves with their hands, and then were washed from head to foot by having pails or vessels of water poured over them. They were then dried carefully with cotton or linen cloths, and covered with a light shaggy mantle called gauzus. On quitting the caldarium, they went to the tepidarium, and after some delay, thence into the frigidarium; but are supposed to have been required by many to have them heated a little by the use of lamps, or by the air from the transition from the intense heat of the caldarium to the open air. The bathing was usually followed by an anointing of the body with the perfumed oils of the oleothrum, after which the clothes left in the apodyterium were resumed."—It is worthy of remark, that the exercise of swimming was connected with the custom of bathing. "This art," it is said, "was held in such estimation by the Greeks and Romans, that, when they wished to convey an idea of the complete ignorance of an individual, they would say of him, that he neither knew how to read nor swim, a phrase corresponding with our familiar one, that a person knows not how to read or write. Attached to, and forming a part of the gymnasia and palestrae, were schools for swimming; according to Pliny, the Romans had basins in their private houses for the enjoyment of this exercise."


§ 329. The dinner of the Romans, or mid-day meal (prandium) was very frugal; indeed it was not customary to prepare a table for it; and in the better times of the republic, those who took a formal meal at noon were regarded as effeminate. The fifth hour, from 11 o'clock to 12 in modern reckoning, was the time assigned for it.

The principal meal was held at evening (cena), and for this, particularly, the guest-chambers or eating-halls (triclinia) were constructed, which in the palaces and manors of the rich were very splendid. These apartments were also called, from the use made of them, canvations; and among the lower classes, canacula.

1. The table, being either quadrangular or round, had on three sides couches, each with three pillows, on which to support the arm in reclining. Nine persons (§ 52) were therefore accommodated at a table. The right of the middle couch or sofa was called locus consultaris. Often seven places only were prepared, the whole of the middle couch being appropriated to some stranger or guest, by way of especial honor. Women were not accustomed to recline at table; but if the place was reserved on the right of the string, sumnum lectus, the one placed at the head of the table was called medius lectus, while the remaining couch on the left was termed imus lectus. The post of honor on each was the central place, those who oc

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\[\text{as the guess all reclined on the same (the left) arm, the bodies of those on}\]
the opposite couches were extended in opposite directions; on the right towards, on the left from, the middle couch.—The couch-frames (spondae) and their supports (fulcrum) were of wood, ivory, or sometimes metal; sometimes they were veneered with tortoise-shell; on these was a sort of cushion which had in it stuffing (tomentum) of wool, feathers or the like; and this was sometimes covered with a cloth (stragula) often of rich embroidery and purple dye. —The tables (mensa) were often highly ornamented. The monopodium, was circular, with one foot; chiefly used by the sick; the tripes (Hor. Sat. i. iii. 13) of the poorer people had three feet. The mensa lunata was a semicircular table, accommodating usually seven or eight persons, used under the emperors; it was called sigma from its resemblance in form to the letter C; the term stibadium designated the couch or sofa which surrounded it.

In Plate XXXV. fig. 1, we have the ground plan of a summer triclinium in the small garden of the house of Sallust, found at Pompeii; and also a view of the couches and the table in the center. In this plan, A designates the summas lectus; B, the median; C, the inner. The couches, in this instance, were covered with covers, and were of course supported by cushions in the center, a round table in the center was of marble.—In fig. 5, of the same Plate, also from Pompeii, we see a splendid lectus, with a cushion and richly ornamented pillow (publinar).

3. Before eating, the guests always washed their hands and used towels (mantilla) for drying them. They were usually furnished each with a napkin (manpa) for wiping the hands while at the table. For bringing on and using the food (cibum) there were various articles of furniture, as dishes (lances, patrina) and the like; but nothing like our fork, it is supposed (cf. P. IV. § 135. 2); although the excavations at Pompeii have shown that the Romans were acquainted with many things, which have been considered as modern inventions.

"The surprise which is excited by a survey of the various implements of domestic economy and luxury, employed by the ancients, as disinterested from the tomb of Pompeii, where they slept since the beginning of the Christian era, and as compared with those now in use, must be natural, else it would not be so universal. This surprise is not solely occasioned by the almost miraculous preservation of these objects during so many centuries. We are astonished (though I know not why) that the bakers of Pompeii had ovens for their bread, and could stamp their names on the loaves—that the cooks had pots, stew-pans, colanders, molds for Christmas-pies and twelfth cakes—that the aldermen and grooms stowed their wines at the greatest distance from the kitchen and hot-bath—that the exes had stoves for supplying boiled wines to their guests—that the apothecary's shop abounded in all kinds of 'doctor's stuff,' a box of pills remaining to this day, gilt, for the squenamish palate of some Pompeian fine lady—that the surgeon's room displayed a terrific 'armamentum chirurgicum' of torturing instruments; among others, 'Weiss's Dilator,' the boast of modern invention in the Strand—that the female toilettes disclosed round dressing-tables, and other contrivances, with the hares' foot to lay them gracefully on the quill cheek—that the masters and mistresses had little bells to summon the slaves (for servants there were none), and that the asses, mules, and oxen had the same noisy instruments, to warn carts and wheelbarrows from entering the streets, where two vehicles could not pass not at the same time—that play-bills, quack advertisements, notices of sights, shows, &c., were posted up at the corners of the streets, in most sumptuous Latin—that opera tickets were carved in ivory, though at a lower price than 8s. 6d.—that dice were ingeniously loaded to cheat the unwary Calabrian who came within the vortex of the Pompeian gaming-table—that horses had bits in their mouths, stirrup at their sides, cruppers on their rumps, though the latter are omitted in statues, for the order of antiquarian dispositions—that windows were glazed when light was preferred to air, which was rarely the case—that the Pompeians, like the Irish, had their wakes, their howlings, and their whisky drinks at funerals—that the public houses had checkers painted on their walls, as at present—that the chimney's shop had for its sign a serpent devouring a pine-apple, symbolical of prudence defeating death—that the Pompeian ladies employed male accomplices and all the implements of their art nearly similar to those of the modern men midwives—that the horses had names, and the numbers of the occupants painted on the walls—that in the public tribunals, the magistrates protested to Heaven that they would decide conscientiously, while the witnesses swore most solemnly that they would speak nothing but truth—that the men occupied all the good seats in the theatre, leaving the gallery for the women, where officers were appointed to preserve order—that, in short, men and women had their passions and propensities, their cares and their enjoyments, long before Vesuvius burst into flame!" (Johnson, before cited.)

—Museo Borbonico.—For an interesting account of the luxurious manners of the later Roman nobles, Goblen, Dec. and Fall of Rom. Emp. chap. xxxi.

§ 330. At the suppers of the rich, there were commonly three courses. The first was termed gustus or gustatio, designed to sharpen rather than to satisfy appetite; it consisted of eggs (ova), salad, radishes, and the like. With this they drank usually, not wine, but mead, or a mixture of honey. The second course formed the essential part of the meal, and the principal dish was called caput vacae. The dishes were brought on by slaves in baskets or vases fitted for the purpose (repositoria). The third course was the dessert (bellaria), consisting of choice fruits (mala), pastry, and confectionery.

1. Hence the introduction of the phrase, ab ore ad mala, from the beginning to the end of the feast. (Herod. Hist. i. iii. 6.)—An account of the fare provided for a social supper, is given by Pliny, Epist. i. 15.

2. A great number of servants were employed about the evening meal in one way.
or another; some of them have already been named (cf. § 322); e. g. the structor, who arranged the tables; the carpctor, who divided the food, &c. In the times of Roman luxury, there was much demand for skillful cooks (coqui, archimagiri).

3. It may be proper here to advert to the Roman hospitality. The rights of hospitality (jus hospitii) were highly respected; the term hospes was applied both to the host and to the guest, and always indicated mutual obligations between them. These rights and obligations were sometimes created between persons residing at a distance and even in different countries, by an interchange of presents. The joining of right hands was practiced as a sort of pledge of this fellowship (arba hospitialis); sometimes a sort of tally was used consisting of a piece of wood cut into two similar parts, of which each person kept one (tessera hospitii); some of the European cabinets have specimens of these tesserae with the names of friends inscribed.—The Romans had a custom (called muttitatio) of inviting on the next day those whom they had met at another person’s house.

Fig. 4, in Plate XXXV., is a copy of a painting found at Herculaneum, which exhibits two persons joining hands, and one giving to the other the tessera.

§ 331 a. In social banquets, held at evening, it was customary to choose a master of the feast, rex or magister convivii or arbiter bibendi; he seems to have been chosen by a throw of dice (Hor. Od. ii. vii. 25). To his direction every thing connected with the banquet was submitted, particularly all that related to drinking, and the social intercourse for the time. After the completion of the meal, the drinking was continued late in the night. It was customary to drink healths, the memory of the gods and heroes being usually honored in the first place.—Not only after the meal, but also during it, between the different courses and dishes, social games or plays were practiced, especially playing with dice.

1 u. There were two kinds of dice, tali and tesserae. The former were oblong, with two sides or ends rounded, having therefore four sides, on which they might fall, and which were numbered successively one (unio), six (senio), three (ternio), and four (quaternio). Four tali were used in playing; the most fortunate throw, called Jactus Venereus or Venus, was then a different number was uppermost on each of the four, and the worst throw, called Canis, was when the same number was uppermost on all. The tesserae had six sides, numbered like modern dice. Three only were used in playing; and the best throw was three sixes, and the poorest three aces or ones. The vessel from which the dice were thrown, was called frtillus or turricula, a box in the form of a tower; the board or table on which they were received, was termed foris, aleves, tabula lusoria.—Another game not so often played was called Duodecna scripta, and was a kind of trick-track or backgammon. It was played with fifteen counters or stones (calculi) of different colors, upon a table marked with twelve lines.—In the general corruption of Roman manners the love of playing at games was carried to the highest extreme.

§ 331 b. As wine was the beverage chiefly used by the Romans, especially at their social evening banquets and games, we will introduce here some remarks on the subject. Scarcely any thing else seems to have been so important to the rich Roman in all his arrangements for domestic comfort, as to be well furnished with choice and approved wines.—1. Hence there was great attention to the cultivation of the vine; even to the neglect of other branches of agriculture. The soil of Campania was considered as perhaps the most desirable in Italy, for vineyards. Many varieties of grape were cultivated: about fifty sorts are mentioned by Columella and Pliny; no expense was spared to obtain the best kinds for the vineyards. It was common to rear the vines by attaching them to certain trees (arbustis), particularly the elm and poplar; and the vines and trees were thus said to be married; the vines were allowed usually to reach the height of 30 or 40 feet, sometimes a still greater, in the rich soils; in soils less favorable, the usual height was only from 8 to 12 feet.—2. The vintage or gathering of the grapes was about the last of September, or in October. They were picked in osier baskets (fiscine corbes) and carried directly to the room for pressing.
(torcularium), where they were first trodden (calcabanum), and then subjected to the press; sometimes in order to obtain a richer wine, the grape was exposed to the sun a few days after gathering. The common wine-press (torcularium) seems to have been simply an upright frame, in which was fixed a beam (preamum) loaded with weights, and having ropes attached so as to work it more easily. The juice (mustum) was passed through a sort of strainer (colutum) into a vat (lacus), in which it remained in order to undergo fermentation about nine days, or was put into large vessels (dolii) for the same purpose. The juice which ran from the grapes without pressing (mustum lixivium) was usually preserved separately, and often with much pains to avoid its fermentation; one mode of doing which was to secure it in a close vessel and sink it in a pond for a space of a month or more. Sometimes the juice obtained by pressing was boiled down instead of being allowed to ferment, in a place fitted up for this process and called defrutarium; the must thus inspissated and reduced to one-half its original quantity, was termed defrutum; the carenum was such as had been reduced only to two-thirds; sapa was the name when reduced to one-third.—3. Various means were employed for clarifying the fermented must; eggs particularly were used for the purpose. Various methods were devised also for modifying or preserving the flavor both of the fermented and the inspissated juice; aromatic herbs and drugs of different kinds were introduced to effect the object.—In order to hasten the maturity of wines, to ripen and mellow them, they were often subjected to the action of artificial heat and smoke, by placing the vessels containing them in the flues of the furnaces, or in a structure prepared for the purpose (frumentarium), where the smoke for a time floated around them. These forced wines are said to have been in great request at Rome. It is probable that the process tended to give the wines a thicker consistency; it is stated that they sometimes became consolidated to such a degree that it was necessary to dissolve them in hot water.—4. The vessel most commonly used by the Romans, for keeping their wine, was the amphora, called also quadrantal; the terms testa, calix, and diota are applied to the same or a similar vessel. It was made of a sort of clay baked, and held about six gallons;—generally of an elegant form, having a narrow neck with two handles, and tapering towards the bottom, so that they might easily be fixed in the ground or sand of the wine-cellar, and kept in an upright position. The amphora was commonly lined with some preparation of pitch or wax and aromatic substances, and was covered also with a coating made of pitch and the ashes of the vine. When the wine had been in the vessel a suitable time, the cover or stopper was confined and made perfectly close by a coating of the same kind, or of plaster. Skins (utres), which were originally the only kind of vessel used for the purpose, seem also to have remained until later times. For the richer sorts of wine, glas vessels appear also to have been employed; but probably of a much smaller size than the earthen amphora (Martial, Ep. ii. 40). For carrying wine from place to place, very large vessels made of leather or hide, supported and guarded by a frame and hoops, seem to have been used. A painting found in a wine-shop at Pompeii exhibits a vessel of this kind occupying the whole of a wagon or car with four wheels and drawn by two horses.—5. The better kinds of wine were usually valued more highly in proportion to their age. None of the more generous wines were reckoned fit for drinking before the fifth year, and the majority of them were kept for a much longer period. The most pleasant and grateful for drinking, however, was that of a middle age; although the older might command a higher price. The opulent Roman, as has been mentioned, attached vast importance to his wine establishment. Hence to the house and villa of every such person was attached the wine-cellar (cella vinaria). This (called also apothea, cf. Hor. Sat. ii. v. 7) was commonly in part, if not wholly, under ground, and was frequently very spacious. Here the wine was kept, usually, in amphorae, which were ranged along the walls, sunk to a greater or less depth in the sand; each one having a mark (nota) indicating the name of the Consul in office when the wine was made; hence the phrase interior nota, signifying the oldest and richest in the place. The vases were then passed at the remote end of the cellar, or because, on account of these qualities, it was lodged in an inner cell or apartment. The villa of Diomedes (cf. p. 326) has a cellar very large, extending round and under the whole garden, and lighted and ventilated by port-holes from above; “some of the amphorae still stand as they were packed and labelled seventeen centuries ago.” Among the amphorae found, some not many years since, at Leptis (cf. Beechy’s travels), was one with the following inscription in vermilion, L. Cassio C. M. A. C. formnig three lines on the vessel.—6. Of the Italian wines, the most celebrated were the Falernian and Massic (vinum Falernum, Massicum), which seem to have been the product of the same region, in the vicinity of Sinuessa; and the vinum Setinum, the beverage of Augustus, produced on the hills of Setia. Others in much repute were the vinum Cucubalum, Surrentinum, Calenum; of a third rank were the Albanum and Sabinum. The Sicilian wines were rated generally after these. Of foreign wines, the Romans seemed to have placed the Lesbian, Chian, and Thasian, among the first; cf. § 161. Different kinds of wine were used at the same banquet; and sometimes the guests were treated with different sorts according to their
P. III.  
DOMESTIC AFFAIRS. DRINKING-CUPS. COSTUMES.

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rank.—7. From the fact that the wines were so often insipidized, it was common to dilute them for actual use, among the Romans as well as among the Greeks; for this purpose warm or hot water seems to have been frequently used. The mixture was made in a large vace called crater. From this it was poured or conveyed by a ladle (cyathus) into cups (pocula), of which there were almost countless varieties.

Some of the names employed to designate varieties of the drinking-cup were the following; calices, phiale, sephyi, cymbia, batole. They were made of wood (fagina pocula), or of earth (jetilla); of glass (vitres), and of amber (succina); also of bronze, silver, and gold, with various ornaments (tornamenta, vasa sculpta); of gems or precious stones, and of the substance called murrha (cf. P. IV. § 185. 4). The specimens of these articles still remaining show great skill in workmanship.

In our Plate XXXV. are seen a number of the vessels connected with the ancient use of wine. Fig. a is a jar filled with grapes, copied from paintings on the walls of an edifice found at Pompeii and called the Pantheon.—Fig. 6 is drawn from an Egyptian monument; and shows a mode of collecting the juice of grapes collected in a vat.—Fig. 3 is a copy made from an Egyptian painting mentioned above as found at Pompeii; it shows a mode of carrying wine about for sale; a slave is filling an amphora from the leathern vessel in the carriage, and another slave holds a second amphora to be filled.—Figs. b, c, and d, are wine-vessels, from Egyptian monuments; c very exactly resembling the Roman amphora; and b, a form still in actual use in Egypt for water.—Figs. e, f, g, i, represent glass vessels found at Pompeii; k is probably a drinking-cup.—Figs. a and o are also drinking-vessels; n is the drinking-horn, kápos, phoron; several specimens have been found at Pompeii; a may illustrate the Greek crater; cf. Boyd's Potter, p. 699.—Fig. 7 shows two elegant glass cups which seem to have been cut, or else cast in a mold.—Fig. 5 presents, in the hand of the Bacchanaal, a cup of another form, probably the calix, écula; wine-vessels also appear on the small table, which stands by the splendid couch on which he reclines with a garland on his head and the thyrsus in the other hand; a monument from Pompeii.—Fig. 3 is a vessel of form like one of those seen on the table of the Bacchanaal, given on a larger scale, and showing its ornaments; it represents the patera, often used in libations.


§ 332. The fashion of dress among the Romans underwent changes in different periods, but less in respect to form than the quality and expensiveness of the materials, and the ornaments. The most general and peculiar garment was the toga, a national characteristic, whence the Romans were termed Gens togata, and Togati, while the Greeks were termed Palliati. It was a loose robe or sort of cloak, extending from the neck to the feet, close below up to the breast, but open above the breast, and without sleeves. It was therefore not put on, properly speaking, but thrown over the body. It was commonly of wool, and white in color; black, toga pulla, being used only on funeral occasions. The toga worn in the house was less loose and ample (toga restricta); that used in going out, commonly larger and flowing with many folds (fusa).

1. Some of the priests and magistrates wore it bordered with purple (toga pretexta); this was also worn by freeborn youth, who, at the age of seventeen, exchanged it for the toga virilis or because generally white) pura, which was assumed in a very formal manner before the Prætor, in the Forum.—The tribus is described as a toga ornamented with purple horizontal stripes; that worn by the augurs (cf. § 209) is said to have been of purple and saffron color. The angular extremities of the toga were termed locania.

2. A statue of one Marcus Tullius, by some supposed to be a descendant of the great Cicero, was found at Pompeii; "he is represented clothed in a toga pretexta, the robe of office of the Roman magistrates; and, which adds value and singularity to the statue, this robe is entirely painted with a deep purple violet color. This seems to give reason for believing that the pretexta, instead of being a garment with only a purple hem, as it is usually explained, was entirely dyed. Pliny, however, says that at least in the later times of the republic. The price of this purple was enormous; the violin, though the less costly sort, is said by Pliny to have been worth one hundred denarii (about £3, 4s. 7d.) the pound; the red is valued by the same authority at one thousand denarii. It was obtained from the murex, a shell-fish found in various parts of the Mediterranean." Pompeii, p. 205.

On the age for assuming the toga, cf. Dohle, de white tog. vir. sumeud, in his Practs. Acad. (cited P. V. § 542. 7.) p. 245.—On the color of the toga, Arnolion, sur la leasure des anciens, as cited § 263. 4. (6).

§ 333. The garment which the Romans wore under the robe, was the tunic (tunica). It was worn close to the body, without sleeves, and extending almost to the knees. It was entirely open, and fastened by means of a girdle above the hips. It was commonly, like the toga, white. In later times the tunic was worn with sleeves.—With slaves and the poorer classes of citizens generally, this was the only clothing, except the linen under-garment or shirt (indumentum subvula) which had small sleeves. The higher classes never appeared abraoc.
without the addition of the toga. In winter the latter often wore another garment under it, called tunica interior or interula.

1 u. Senators and their sons wore a tunic bordered in front on the right side with a stripe of purple, called clavus; knights (equites) had two such stripes, but narrower; whence the tunic of the senators was called laticlava, that of the knights angusticlava.

2. The emperors exercised the prerogative of bestowing the distinction of the laticlava upon such persons as they considered worthy of the honor. Cf. Pliny, Ep. ii. 9.

§ 334 t. The women used the tunic, with a girdle, as well as the men; only that of the women reached down to the feet. They wore also an over-garment extending to the feet, called stola, having a broad border or fringe (limbus) called insula. Some consider the palla to be a robe worn over the stola; others think them both the same garment. The women sometimes wore a fine robe of a circular form called cyclas. The mourning robe of women was called ricinium or rica, covering the head and shoulders. The amiculum was a short mantle, or vail, worn by the women.

"A female statue, of the size of life, was found within the cellar of the temple of Fortune at Pompeii, clothed in a tunic falling to her feet and above it a toga. The border of the former is gilt; the latter is edged with a red purple bandau, an inch and a quarter wide; the right arm is pressed upon the bosom, with the hand elevated to the chin, while the left hand holds up the toga."

§ 335. There were other kinds of outer garments more or less in use. The lena was a thick woollen over-coat, used in journeying; this name was also given to the purple robe of the Flamines (cf. § 214), which was fastened about the neck with a buckle or clasp. The paludamentum, or chlamys, was a long Grecian cloak of scarlet color bordered with purple, used specially by generals and high military officers. The sagum was a soldier's cloak of red color, covering only the back and shoulders, fastened by a clasp. The laecerna was a kind of rain cloak, very broad, and usually with a hood or covering for the head (cucullus, capitium). The paxnula was a robe similar to the toga, and more frequently used under the emperors.

The materials of which the Roman garments were made, were chiefly linen and woollen. Silk was unknown to them until the close of the republic. The Romans seem to have remained ignorant how silk was produced, for a long time after the article was introduced among them by importation from the country of the Seres. Nor did they at first use it without intermixing linen or woollen in texture with it; for which purpose even the silk stuffs, which were brought from the east in a woven state, were unraveled; cloth of this mixed texture is said to have been first manufactured in the island of Cos. The Coan vestments (vestes Coae) appear to have been of a very loose texture, not soft like muslin or gauze; hence called ventus textilis, woven wind. The Seric vestments (vestes Sericae) are supposed to mean such as consisted of pure silk. The term bombycina was sometimes applied to both, although it seems to have been considered as more appropriate for the Coan article; as that was at length known to come from a worm (bombyx), whilst the Seric was still imagined to be gathered from the leaves of trees (Virg. Georg. ii. 121). Silk was considered as proper chiefly for the garments of females. In the reign of Tiberius the senate (Tacit. Ann. ii. 33) is said to have decreed (A. D. 16) that men should not disgrace themselves by wearing silk apparel (vestis serica). The emperor Heliogabalus (slain A. D. 222) is severely condemned as being the first who wore a robe of pure silk.


§ 336. The Romans usually went with the head uncovered, or drew over it a part of the toga; except at sacred rites and festivals, on journeys, and in war. At the festival of the Saturnalia, particularly, they wore a sort of bonnet or woollen cap (pileus), which, however, was allowed only to the free by birth or manumission, but forbidden to slaves. The pelasus was a sort of broad-brimmed hat, used in journeying.—There were various coverings for the feet. The calcei were somewhat like our shoes, and covered the whole foot, and often with their lacings (corrigia, ligula) covered the ankles and the lower part of the leg. Shoes of strong untanned leather were termed perones. The caligae were a kind
of half-boot, worn by soldiers. The *soleae* and *crepidae* were sandals, covering only the bottom of the feet, and were fastened by leather thongs and bands (*vinula*) passing above.

The shoe of senators came up to the middle of the leg, and had on the top of the foot a golden or silver crescent, or letter C (hence *lunata pelis*, *patricia lunum*). The shoes of the men were usually black; those of women commonly white, sometimes of a red, yellow, or other color. The *mulcei* were of a reddish dye; worn first by the kings, afterwards by those who had borne any curule office. Sometimes the Romans used socks made of wool or goat's hair, *udones*. The thighs and legs were sometimes bound around with a sort of scarfs (*fasciae*), which were all in the Roman dress that corresponded to modern pantaloons or breeches (*femoralia*) and stockings (*tibiatae*).—The shoes of comedians were termed *socci*; those of tragedians, *cothurni* (cf. § 69); those of pantomimics were termed *scapulæ*, and *scabellæ*. A *soccer* was a mere slipper, very frequently of yellow color; the *crepida* seems to have been nearly the same; the *baxa* was a sandal made of vegetable leaves or twigs; and the *baxa* and *crepida* were used by comedians as well as the soccæ.1

1 The head-covering termed *petasus*, is seen in our Plate XXIV. fig. 3.—See P. V. §§ 317-319. —D. L'Hiéralyan, as cited P. V. § 316. 1.—Various forms of coverings for the feet and legs are given in Plate XXIV.; see the explanation, p. 169. 2.

§ 337. The hair, both of the head and beard, was allowed by the more ancient Romans to grow freely, and was but seldom cut. In the fifth century after the building of the city, it first became a common custom to cut the hair more frequently, and also to frizzle and anoint it. Young persons were accustomed to draw the hair backwards and bind it together in a knot, for a sort of ornament.

1. When the *toga virilis* was assumed (cf. § 332), the hair of the youth was worn and a part of it cast into the fire in honor of Apollo, and a part of it into the water in honor of Neptune. It was also customary, on the first shaving of the beard, to consecrate it to some deity. Under the emperors false hair were used, by a contrivance like a periuke (*capillamentum*, *galericulum*).

2. Among the ornaments of the youth was the *bulla*, a sort of ball, which hung from the neck on the breast. The boys, who were sons of citizens of the highest ranks, wore one of gold (*bulla aurea*); it was usually a hollow sphere; but other forms, and particularly the image of a heart, were introduced. The sons of freedmen and poorer citizens used only a leather ball (*bulla sordida*). This ornament was laid aside when the *toga virilis* was assumed (cf. § 332), on which occasion the *bulla* was consecrated to the *lorcs* or other divinities.

Fig. 1. of our Plate XXV. is an altar-shaped box, worn by loose women of the Hindoo temples upon their necks; richly ornamented with jewels. Boxes like this, or bags, seem to have been formerly worn on the neck to contain perfumes. Cf. Isæ. iii. 20 (the *tabletæ*), and *Sol. Sng.* i. 13

—The figure may serve to illustrate the Roman *bullæ*, as hung from the neck.


§ 338. Still greater care was bestowed by the women upon the dress of their hair, which they frizzled, plated in locks and curls, and adorned with golden chains, with pearls, rings, and ribbons. The most modest fashion was the use of a broad ribin or fillet (*vitta*), by which they gathered and bound the hair in a bunch or knot. Besides the ointments by which they made their hair more glossy, it became fashionable in later times to color it, and even to scatter gold dust upon it.

1. The Roman women often used paint (*fucus*) to improve the color of the face as well as the hair; both white (*cerussa* or *creta*) and red (*minium*). Various ointments (*ungiamenta*), cosmetics, and waxes (*medecamina*, *smegmata*), were likewise used for a similar purpose. Effeminate men did the same. Of the various cosmetics we mention the following: *amaracincum*, *iasinum*, *nardinum*, *avispinum*, *metopium*, *rosacucum*, *uisinum*.

The mirrors (*specula*) used at the toilet were made of polished metal, commonly brass or steel, also of silver; sometimes of glass (*Pith. Hist. Nat. xxxvi. 20, 30). Cf. *Menard*, cited § 169. 6; cf also § 268. 4.

Among the personal ornaments of the Roman ladies were ear-rings, necklaces, and finger-rings. The ear-rings (*inaures*) were of gold, pearls, and gems, sometimes of immense value. Necklaces (*monilia*) were often of gold set with gems; several splendid gold necklaces found in Etruscan tombs are now in the British Museum. The men also used an ornament for the neck, which was a sort of twisted chain (*torques*), or a circular plate (*circulus auris*). Finger-rings (*annuli*) were of various forms and devices, commonly set with engraved gems (cf. P. IV. §§ 203, 206), and used not merely for ornaments, but for sealing papers, caskets, and even large packages or vessels; hence perhaps they obtained the name of *symbola*. The ring was a very common ornament among the men; originally only senators and equites (cf. § 256. 2) were
allowed to wear gold rings; plebeians could wear only iron rings except by special allowance; those who triumphed also wore an iron ring (ferreus sine gemma).—Jewels and other female ornaments were kept in a casket (pyxis, or pyzydula) made of gold, tortoise-shell, ivory, or other precious material.

2. Specimens of most of these ornaments have been found at Pompeii. A gold ring, with an engraved gem set in it, was found near a temple, in a box along with forty-one silver coins and above one thousand of brass. In several of the houses were found skeletons with rings, bracelets (armilliaria), necklaces, and other ornaments. Of these specimens we only mention further an ear-ring of gold, which had two pearl pendants; and a breast-pin, to which was attached a Bacchian figure, with a patera in one hand and a glass in the other, having hat’s wings joined to his shoulders, and two belts of grapes passing across his body. This curious breast-pin is given in our Plate XLVII, fig. 1.—In the same Plate, figs. o, and h, and r, are ear-pendants, from Montalfon. Fig. 4 shows the ring which was passed through the ear.—Fig. y is a pendant with a pin to attach it to a bandoen or some part of the head-dress.—This Plate also shows a variety of rings; cf. P. IV, § 3o5.—The above facts are seen in Plate XXIV, fig. P. IV, § 386; 9; and the monile or necklace, probably, in fig. 5, Plate XXXV.—A mirror, with a box of pins, &c., upon a toilet-table, is seen in Plate XXV. figs. 3 and 4. Fig. 3 is a metallic purse for coins and jewels, from an Egyptian monument. This plate also shows various forms of the head-dress.

3. The following passage, from a letter to a traveler visiting Naples and Pompeii, may be pertinent here.

"What is admirable to us, barbarians of the nineteenth century, is the exquisite delicacy of shape of all the utensils which served in Roman domestic life. One must see those candelabras, lamps, vases of all sizes, those charming little bronze caskets (for every thing was of bronze), those tripod, scales, beds, chairs, those graceful and so ingeniously wrought shies, which filled the whole rooms at the Naples Museum. One must, above all, see the toilet arsenal of the Roman ladies, their combs, toothpicks, curling-irons, and the pots of vegetable and mineral rouge found in a boudoir. Thus the Roman ladies used rouge and deceived people: they wore, like our ladies, those necklaces, rings, and ridiculous ear-rings, which add nothing to beauty and diminish not ugliness. How times resemble one another, in spite of the space that separates them!"

§ 339. It remains yet to mention some of the more remarkable features in the funeral customs of the Romans. The dying received from their relatives and friends present the last tokens of love by embraces and kisses. As soon as they were dead, the nearest relatives closed their eyes and mouth, and drew the rings from their fingers. The corpse was then washed in hot water, and anointed by the slaves (pollinctoris) of the person taking charge of funerals (libitinarius). It was then covered with clothing suitable to the rank of the deceased, which, like that of the mourners, sometimes (cf. § 340. 4) was white. Such as had been distinguished by a victory were adorned with a crown of palm leaf. The corpse was then brought into the vestibulum of the house, placed on a bier, and there left for some days. This exposure was termed collocatio, and the couch or bier, lectus ferialis. During the time of this exposure, there were frequent and loud outcries (conclamatio), accompanied by the strongest expressions of grief and sorrow. A branch of cypress or pine was usually fixed before the door of the house.—Children and youth of both sexes were interred by night, with lighted torches, without attendants; but adults, on the other hand, by day, and with more or less ceremony according to their rank.


§ 340. Among the Romans, both interring and burning were practiced from the earliest times. The ceremonies connected with the funeral (elatio, exequeio) were the following, chiefly. The funeral of a distinguished person was previously announced in the city by a herald, and therefore called funus indicilium, and, if the expenses were defrayed by the city, funus publicum. In the procession, the musicians (cornicienses, libicines) and women hired as mourners (praefice) advanced first, uttering lamentations and singing the funeral songs (lessus, menie, cf. P. V. § 333 b); then came those who bore the images of the ancestors; next the relatives, all in black, with other indications of grief; then followed players, minstrels, and dancers (ludii, histriones), one of them (archimirus) imitating the words and actions of the deceased, and others quoting pertinent passages from dramatic writings; after them followed the corpse, carried by bearers; and lastly, a train, frequently very numerous, of both sexes.

P. u. The corpse was borne in a couch (lectus) on the shoulders, usually by the freedmen of the deceased, but often, in case of high rank, by senators and the most distinguished citizens. In the case of the poorer and lower classes, the corpse was borne on a small bier (sandopila), by ordinary coffin-bearers (vespliones, sandopilarii).
The rich and noble among the Greeks and Romans were exposed, and carried to their burial, on elegant and costly couches, sometimes made of ivory, and gilded with gold; designated by the name of fretatum or sepulcum. That of Herod was said to have been all of gold, and inlaid with precious stones. In our Plate XVIII. fig. e, we have a funeral couch, which will illustrate these remarks; it is given by Roberts as used now in India. The Jews seem to have used sometimes for a bier the κοφίνος or coffin (cf. Luke vii. 14); yet the Septuagint has the word κλίτην, or couch, for the bier of Abner (cf. 2 Sam. iii. 31).

2 u. The procession, when formally conducted, passed through the forum, where, if the deceased had been a person of distinction, the body was laid before the place of harangue (rostra), and a eulogy (laudatio) was delivered by some relative or friend, or a magistrate, sometimes by appointment of the senate.

One is struck with the difference between Roman and Egyptian customs. The Egyptians brought the deceased to a trial, instead of a eulogy. Cf. P. II. § 31. 3.

3. Women were sometimes honored with the funeral eulogy as well as men. For example, Junia, the sister of Brutus and widow of Cassius, received the honor of a public funeral and a panegyric spoken from the rostrum. The images of not less than twenty illustrious families were seen in the procession; vigni clarissimarum familia-rum imagines antelata sunt. (Tac. Ann. iii. 76.)—The images of ancestors, which were thus used at funerals, were the busts of higher class of Romans kept in their halls (cf. P. IV. § 164).

In Juvenal's Horace, in a note on Sat. i. vi. 17, is the following remark: "One particular relative to the mode in which these images were exhibited, deserves attention. They were not carried before the deceased at funerals, as Dr. Adam (Rom. Ant.) states, but actors were employed to personate the individual ancestors, and these busts or images formed a part of the disguise." On this topic, however, consult Polybius, vi. 31, 52.—Cicero, pro Mil. 15—Dion Cassius, liv. 134.—Pliny, hist. nat. xxxv. 2.—Suetonius, Vesp. 19.

4. As to the mourning habits, it has been already observed, that the senators sometimes on these occasions wore attire like knights, the magistrates like senators, &c., and that the common wear for mourners was black. We may further remark, that though this was the ordinary color to express their grief, used alike by both sexes; yet after the establishment of the empire when abundance of party colors came in fashion, the old primitive white grew so much into contempl, that at last it became proper to the women for their mourning clothes.—The matter of fact is evident from the authority of Plutarch, who states this as the subject of one of his problems [or Questions, cf. P. V. § 249. 2], and gives several reasons for the practice." Kennett.

§ 341. The place of burning, as also of interring, was without the city. In case of the former, the procession finds the funeral pile (roagus, pyra) already prepared, its height being in proportion to the rank and wealth of the deceased. Upon this they lay the corpse, having sprinkled it over with spices or anointed it with oil; it is then kindled with a torch by the nearest relatives, who do it with averted face (cversi). Weapons, garments, and other articles possessed by the deceased, were thrown upon the pile: also various things which were presented as offerings to the dead (munera, dona). When the whole was consumed, the embers were quenched with wine; then followed the collecting of the bones (ossilegium); these were placed in an urn (feralis urna) of clay, stone, or metals, along with some of the ashes, also spices and perfumes, and sometimes a small phial of tears (lachrymae); and the urn was solemnly deposited in the earth (tumulus) or a tomb (sepulchrum, condilotorium, cinerarium).

1 u. Corpses that were not to be burned, but merely interred, which was altogether the most common practice among the Romans, were placed in a marble coffin called arca or sarcophagus.—The erection of monuments to the dead (monumenta) was a very common, almost universal practice. They were not always raised over the spot of burial.

2. Over the grave of one buried in the ground, it was customary to raise at least a mound of earth (tumulus). When a monumental structure was erected, it usually received an inscription (titulus, epistaphium) with the name of the deceased, and something of his life and character. In the sepulchral monument, part of which is given in our Plate XXXVI. the square pannel, seen between the representations of the Div Maris, was occupied by an inscription. Sometimes a bust of the deceased was attached to the monument. Columns or pillars, particularly small cippi, for sepulchral inscriptions, appear to have been common among the Romans, as well as the Greeks (cf. § 187). Sometimes an inscription was put on the coffin, when the body was buried in the earth; and when the body was burned an inscription was placed on the urn containing the bones; the inscription usually began, as on the urns preserved in the British Museum, with the letters D. M. or D. M. S., i. e. Dies Manibus Sacrum.—Monuments not on the spot of burial (tumuli inanes or cenotaphia) were erected among the Romans for the same reasons as among the Greeks.

3. There were public and private places of burial. The public were commonly in
the Campus Martius or Campus Esquinus, for great men, on whom the honor of such a burial-place was conferred by vote of the senate. Those for the poor were without the Esquiline gate, and called *puerile*. The private burial-places were usually in gardens or fields near the highways; the sides of some of the roads leading to Rome were occupied by tombs for the distance of miles from the gates of the city.

4. One of the streets discovered at Pompeii is called the street of the tombs. The family tomb of Naevolea Tyche, excavated here, may be considered a fair representation of such structures among the Romans generally. "It consists of a square building, containing a small chamber, by the side of which is a door giving admission to a small court surrounded by a high wall. The entrance is given by the level of the court, the steps supporting a marble cippus richly ornamented. Its front is occupied by a bas-relief and inscription.—A sort of solid bench for the reception of urns runs round the funereal chamber, and several niches for the same purpose are hollowed in the wall, called *columbaria* from their resemblance to the holes of a pigeon-house. Some lamps were found here, and many *urnae*, three of glass, the close-fitting tops of which were of large size, were estimated to be from ten to twenty inches in diameter, and were protected by leaden cases. They contained burnt bones, and a liquid which has been analyzed and found to consist of mingled water, wine, and oil. This liquid, there can be little doubt, was the libation poured upon the ashes."—In 1780, the beautiful antique called the Sarcothagus of Scipio, preserved in the Museum Pio-Clementinum, was found in a tomb near the Appian Way. It is of the stone called *peperino* or *lapis Albanus*, a volcanic production found near the lake of Albano," *Visconti, in describing it, says," "*est du peperin le plus compact, et a douze palmes de long, sur six de haut et cinq de large*." The inscription on it is given under the head of Roman inscriptions; see P. IV. § 133. 2. A bust with a *corona* on the head was found in the same tomb.

5. Common tombs are said to have been usually built under ground, and called *hygothae*. Such are those discovered at Volterra and other places in ancient Etruria. Cf. P. IV. § 173. 3. "Many of the hygothae of Tarquinia, in Etruria, are similar to those found in Egypt, containing a number of rooms and corridors branching out in various directions; and when the rooms are of a large size, the roof is supported by square pillars. The walls of many are coated with stucco and ornamented with paintings, representing, sometimes the arrival of the soul in Hades, and the punishments inflicted on the guilty; but, in general, mythological, heroic, and civil subjects." For an account of the discovery of various tombs in Etruria in 1829, see Chancelor Kistner, in the *Journal de l'Institut de Correspondance Archéologique*. Rom. 1829. vol. 1st, p. 101.—*Cf. J. Millington, as cited P. IV. § 173. 3, and other references given.

6. Roman sepulchres have been found in England, containing urns with ashes and sarcophagi with skeletons. (Stuart's Dict. of Architecture.)—A Roman burial-place was called, in the later times, *Utrarium*, or *Utrina*, from the circumstance of burning the corpse. One of these burial-places was discovered in 1851, at Littington; many sepulchral vessels were collected, which are said to be preserved in the library of Clare Hall, at Cambridge.—In the parish of Ashdon, in Essex county, are several artificial sepulchral mounds, known by the name of Bartlow Hills. Many have supposed them to have been cast up after a battle with the Danes. They are eight in number; four larger ones in a line, and four smaller ones in a line in their front. The smaller ones were opened in 1853, and relics were found which seem clearly to prove them of Roman origin. In one, was found a remarkable brick sepulcher or coffin, six feet and three inches long, two feet three and a half inches wide, and one foot and eleven inches high. There were, in this brick coffin or chest, three glass vessels. One of them was a sort of urn, eleven and a half inches high, and ten and a quarter inches in diameter, with a reeded handle; it was nearly two-thirds full of bone, and deposit of bone. When the bones were removed, the top of the bones was seen lying a gold ring, which was found to be a signet-ring having a carnelian intaglio, with the device of two bearded ears of corn. Afterwards, on examination of the contents of the urn, a brass coin was found, very much corroded, bearing the head of the emperor Hadrian on the reverse, and a device supposed to be that of Fortuna Redux. A representation of the brick coffin, with the vessels in it, as they were found, is given in our Plate XVIII. fig. b. One of the larger mounds was opened in April, 1835. An urn like the above described, with bones, was found; also other similar vessels, two bronze *strigiles*, and other articles. A bronze vase, with colored enameis, was among the most remarkable.

See P. IV. § 173. 2.—Archaeology (as cited P. IV. § 32), vol. xxv. p. 1. vol. xxvi. p. 300, 368, with engravings.

7. The phials, or small vessels, which are supposed to have received the tears of relatives shed at funerals, have been found in great number, and of various forms. They are termed lachrymatum in Latin, and *urne lachrymatum* in English. They are said to have been knopped, and have been filled with odoriferous balsams. It has also been supposed that the vessels might have contained merely a preparation of fragrant essences, which were figuratively called tears. The lachrymatums found in the ancient tombs are sometimes of *terra cotta*, sometimes of *alabaster* (cf. P. IV. § 195. 5), frequently of a material (cf. § 288) have been gathered from the catacombs in the island Milo, the ancient Melos, one of the Cyclades. Several forms of lachrymatums and *vase unguentaria* are given in our Plate XVIII. fig. a, and fig. d. See *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. vii. p. 82, sur vases lachrymatius.—On the vessels found at Milo, see II. § 186. 1.

8. It has been mentioned (cf. § 157. 4) that the Christians under the pagan emperors of Rome usually deposited their dead in subterranean excavations. "Among the monuments of Christian antiquity, none are more striking than the tombs of the abodes of the dead; and one feels at a loss whether most to admire their prodigious extent, the labors involved in their excavation, and the taste with which they were associated. Like the Moorish caves in Spain, they were generally excavated at the base of a lonely hill, and the entrance was so carefully concealed that no apertures appeared, and no traces were discernible, except by an experienced eye, of the ground having been penetrated, and of the vast dungeons that had been hollowed out underneath. . . . One was discovered about three miles from Rome so late as the end of the sixteenth century, the size of which excelled universal astonishment
§ 342. A period of mourning was observed in memory of the deceased; its duration in each particular case was fixed by law; in the case of widows it continued ten months. In the time of the emperors, a general mourning (luctus publicus) was appointed at their decease or that of their sons; a thing previously not practiced, except on occasions of great public calamity.—Immediately after the funeral obsequies, it was also customary to slay the victims (called inferiae) offered in sacrifice to the departed, and to connect therewith a solemn funeral repast (silicernum).

“Among the tombs at Pompeii there is a funerary triclinium for the celebration of these feasts. It is open to the sky, and the walls are ornamented by paintings of animals in the center of the compartments, which have borders of flowers. The triclinium is made of stone with a pedestal in the center to receive the table.” A view of it from Mazzais is given in Smith’s Dict. of Antiquities.

1 u. When the deceased was of distinguished character, this repast or entertainment was publicly given, and meat was sometimes distributed among the people (sisicrario). These funeral sacrifices were annually repeated at the graves or spot of interment. On such occasions, public games (ludi funebres) were appointed, especially gladiatorial sports.

2. Gladiatorial shows probably had their origin, as has been observed (§ 235), in funeral celebrations. And, although they were exhibited on many other occasions, “yet the primitive custom of presenting them at the funerals of great men, all along prevailed in the city and Roman provinces; nor was it confined only to persons of quality, but almost every rich man was honored with this solemnity after his death; and this they very commonly provided for in their wills, defining the number of gladiators as their due by long custom. Suetonius to this purpose tells us of a funeral, in which the common people extorted money by force from the deceased person’s heirs, to be expended on this account.” (Kennett.)

3. A very vivid picture of the funeral sacrifices and games annually repeated at the graves of the deceased is given by Virgil in the fifth book of the Aenid, where he describes the honors rendered by Aeneas to the names of his father Anchises. He mentions particularly a contest in rowing galleys, a foot-race, a boxing-match, a trial of skill in shooting arrows, and a mock equestrian battle (pugna simulacra).—Cf. § 187.

§ 343 t. The greatest funeral solemnity among the Romans was the deification (consecratio) of the emperors, something like the apotheosis of Grecian heroes. It took place in the Campus Martius, where the image of the person to be deified was placed upon a lofty funeral pile. From this pile, whenever it was set on fire, an eagle, previously bound alive upon it, flew aloft in the air; which, according to the ideas of the people, bore the soul to Olympus. The deified person then received the surname or appellation Divus. This solemnity was accompanied also with religious rites, public games and banquets. The custom did not entirely cease under the first Christian emperors. This ceremony was wholly distinct from the funeral. The true body was burned and the ashes buried in the usual manner and with a splendid show, before these rites were performed with the image of wax.

The whole ceremony is well described by Herodian (cf. P. V. § 254), in the fourth book of his History.—Cf. Mencken, Disputati de Conscriptione.—Schweyfelin, Tractatus de Apothesi. Argent. 1736.
PART IV.

ARCHÆOLOGY OF LITERATURE AND ART.
INTRODUCTION

TO THE

ARCHAEOLOGY OF LITERATURE AND ART.

I.—The origin of human knowledge, and its advancement into the form of sciences and arts.

§ 1. Man in his first state had the natural capacity for acquiring a great variety of knowledge, by reason of those superior faculties which distinguished him from irrational animals. But he had then no actual store of innate knowledge and skill. Much less had he any comprehension of those rules and precepts, which guide us in the arts and sciences, and which are the result of long observation and mature reflection.

All that is known respecting the first state of man is contained in the account given by Moses respecting Adam and Eve, who were the first human pair, and were formed by direct creation. This account gives little information as to the degree or the nature of their actual knowledge. Certain it is, however, that Adam was created a man; he was not created a child, infant, or embryo, and left to advance to manhood by the gradual steps which are requisite, by what we call the laws of nature, in the formation of every other man. It can be little else than a dispute about words to contend, whether he had or had not innate ideas and actual knowledge before the exercises of mind which were first occasioned by surrounding circumstances. For these exercises of his mental powers, if truly the exercises of a man, and not of a child, must have been such as, in all other cases but his own, could have arisen only after obtaining previous ideas or actual knowledge to some extent; and in fact, as plainly exhibited in the account of Moses, they were such as, in other cases, presuppose a maturity of intellect. It seems an evident conclusion, therefore, that Adam either possessed by creation the requisite knowledge, or was caused to put forth without it the same exercises as if he had it. On either supposition (if any can adopt the latter) some degree of the knowledge, which is now acquired gradually in the progress from infancy to manhood, came at first directly from God. God implanted it in some way or other; man did not acquire it by the gradual process which we now term natural. This knowledge, skill, attainment, intellectual power, or whatever any may choose to call it, was the original stock or germ from which every subsequent acquisition sprang.

Such a view of the original maturity of the first man by no means supposes Adam to have possessed the extensive knowledge imagined in the fabulous tales of the Jewish Rabbins, or in the descriptions of some theologians. It only represents him as a man literally and truly, instead of a child; as created at once a moral and intellectual man; instead of being formed a sort of animal in human shape, and left to grow into an intelligent being under accidental influences.

See G. C. Knapp, Lectures on Chr. Theology, [by L. Woods], N. Y. 1831, 2 vols. 8. B. L. F. ii. Art. 6.—Bell, on the Hand, p. 110. Phil. 1831.—Cooper's description of Adam, in the verses entitled Fanciful Gais, given in Asia's British Poets, Phil. 1831, p. 99.

§ 2. There was a gradual development of his faculties, through the impulse of his wants, favored sometimes by accident, and aided by experience and repeated efforts. Thus he acquired a multitude of ideas about himself and the objects of nature around him, which were successfully enriched, corrected, and engraved upon his memory. By degrees meditation led him from the visible to the invisible, and from observing actual operations and appearances he proceeded to conjecture and contemplate secret causes and powers.
§ 3. By means of language the communication of knowledge became more easy and rapid. Then this knowledge was no longer confined to the isolated observations and partial experience of each individual observer. The ideas of many were collected and combined. The amount of acquisition was increased more and more, as men united themselves in social bonds, and as, in the progress of population and civilization, there was a tendency to the same common aims, and modes of living, and mutual interests. (See remarks under § 12. 1, 2.)

§ 4. The knowledge of the arts was acquired sooner than that of the sciences, because the wants that gave them birth were more urgent, and the difficulty of acquiring them was not so great, since they were chiefly the fruit of experience rather than of reflection. And among the arts themselves, the mechanical, or those of common life, must, for the same reasons, have appeared first. It was only at a late period when man began to think on the means of a nobler destiny, and to feel a desire and relish for higher pleasures, that the fine arts took their rise. Necessitas inventa antiquiora sunt quam voluptatis. (Cicero.)

§ 5. We must not imagine the first notions concerning the arts to have constituted anything like a system reduced to a regular form and fixed principles. With regard to the theory, there were at first only disconnected observations and isolated maxims, the imperfect results of limited experience. As to the practice, there was little but a mechanical routine, some process marked out by chance or imperious necessity. The principal object was to secure the satisfying of wants, the preservation of life, and the convenience of a social state, which men sought to accomplish by reciprocal aid, and by communicating to each other their experience and acquirements.

§ 6. Before the great catastrophe of the flood, men had already acquired much practical knowledge; such as the first elements of agriculture, architecture, and the art of working metals; these arts were practiced, although in an imperfect manner. But in that singular revolution of nature, which caused the destruction of nearly the whole human family, the greatest part of this knowledge was lost.

Respecting the number of people existing on the earth before the flood, and the state of art, science, and literature among them, nothing is known beyond mere conjecture. The following remarks on the subject are from Shackford's Sacred and Profane History Connected. "The number of persons in this first world must have been very great; if we think it uncertain, from the differences between the Hebrew and the Septuagint in this particular, at what time of life they might have their first children, let us make the greatest allowance possible, and suppose that they had no children until they were a hundred years old, and none after five hundred, yet still the increase of this world must have been prodigious. There are several authors, who have formed calculations of it, and they suppose, upon a moderate computation, that there were in this world at least two millions of millions of souls. It would be very entertaining, if we could have a view of the religion, politics, arts or sciences of this numerous people."—After pursuing some hints respecting their religion, he adds, "we can only guess at the progress they might make in literature or any of the arts. The enterprising genius of man began to exert itself very early in music, brass-work, iron-work, in every artifice and science useful or entertaining; and the undertakers were not limited by a short life, they had time enough before them to carry things to perfection; but whatever their skill, learning, or industry performed, all remains or monuments of it are long ago perished. We meet in several authors hints of some writings of Enoch, and of pillars supposed to have been inscribed by Seth. The Epistle of St. Jude seems to cite a passage from Enoch; but the notion of Enoch's leaving any work behind him has been so little credited, that some persons, not considering that there are many things alluded to in the New Testament, which were perhaps never recorded in any books, have gone too far, and imagined the Epistle of St. Jude to be spurious, for its seeming to have a quotation from this fragment.—There is a piece pretending to be this work of Enoch, and Scaliger, in his annotations upon Eusebius's Chronicon, has given us considerable fragments, if not the whole of it. It was vastly admired by Tertullian and some other fathers; but it has since their time been proved to be the product of some impostor, who made it, according to Scaliger, Vossins, Gale, and Kircher, some time between the captivity and our Savior's birth.—As to Seth's pillars, Josephus gives the folio wing account of them. 'That Seth and his descendants were persons of happy tempers and lived in peace, employing themselves in the study of astronomy, and in other researches after useful knowledge; that in order to preserve the knowledge they
had acquired, and to convey it to posterity, having heard from Adam of the Flood, and of a destruction of the world by fire, which was to follow, they made two pillars, the one of stone, the other of brick, and inscribed their knowledge upon them, supposing that one or the other of them might remain for the use of posterity. The stone pillar, on which is inscribed, that there was one of brick made also, is still remaining in the land of Seriad to this day." This far Josephus; but whether his account of this pillar may be admitted, has been variously controverted; we are now not only at a loss about the pillar, but we cannot so much as find the place where it is said to have stood.


§ 7. Subsequently to the deluge, the free communication and propagation of knowledge was hindered by the confusion of tongues, and the consequent dispersion of the inhabitants of the earth into many countries. Thereby the progress of human acquisitions was retarded in a very sensible manner during the first ten centuries. For a long time men were destitute of some particulars of knowledge almost essential to life; as, for instance, the use of fire.

However incredible it may at first seem, that any part of mankind should have been ignorant of the use of fire, it is attested by the most ancient and unanimous traditions. Modern discoveries have confirmed the same. "The inhabitants of the Marian Islands, [Marianas or Ladrones,] which were discovered in 1521, had no idea of fire. Never was astonishment greater than theirs, when they saw it, on the descent of Magellan on one of their islands. At first they believed it to be a kind of animal that fixed itself to, and fed upon wood. Some of them, who approached too near, being burnt, the rest were terrified, and durst only look upon it at a distance." (Goguet.)

See references in De Guglet's Origin of Laws, Arts, &c. P. i. B. ii. as cited § 32. 1.—Respecting the effect of the dispersion on civilization, cf. § 12. 2.

§ 8. The food of man in the first ages was extremely simple, and consisted in a great measure of the spontaneous productions of the earth. The use of animals for nourishment was very limited, from want of means to domesticate or capture them. The art of preparing food of either kind was likewise very imperfect. But the necessity of taking nourishment was, doubtless, the most imperious of wants; and hence it is not only probable, but certain from the testimony of sacred and profane authors, that tilling the ground and tending herds and flocks were the first and most general occupations of men, and that the knowledge relating to these objects was the first acquired and the most extensive. A proof of the antiquity of agriculture is found in the fact, that almost all the ancient nations ascribe its invention and introduction in their country to some divinity, or some deified founder of their state, or early sovereign of their land.

§ 9. According to the difference of country, climate, manner of living, and habits, there was a difference likewise in these simple attainments, and in the steps of their progress. With some nations agriculture was the most common occupation, with others the raising of cattle, and with others hunting and fishing; and by natural consequence, among each people, the experience relating to their own occupations, and the observations and acquirements resulting from it, were the most generally diffused and the most perfect. Compared with the other modes of subsistence, agriculture has an important advantage in promoting various arts, because it compels men to renounce a wandering life, and settle in fixed, permanent abodes; thus it increases the demand for conveniences, and furnishes an occasion for inventions, which may help to facilitate and carry to perfection the culture of the soil.

§ 10. Among the inventions which resulted from this, we may notice especially architecture and the working of metals. The first arose from the necessity of procuring a shelter from the inclemency of the seasons and the attacks of wild beasts. Rude in its origin, it hardly deserved the name of an art; but under the influences of social life, it made a progress considerably rapid. The metals were probably discovered to man by some accident. For the art of working them we may be indebted to operations perceived in nature, volcanic eruptions, e. g., or casual fires.

1. The art of working metals is alluded to by Moses (Gen. iv. 22) as existing
before the deluge, but was lost probably in the dispersion of Noah's descendants except among those who remained near the spot where man was first located. (Comp. § 12.)—The same authority shows the use of metals established a few ages after the flood. Gen. xxii. au xxxi. 19, xxxii. 12, Lev. xxvi. 19, Deut. xxix. 16, 17. Comp. Job xxviii. 1, 2, 17.

2. Goguet remarks that the use of iron probably was not so early as that of other metals, and that tools of stone preceded those made of iron. "Anciently they employed copper for all the purposes for which we now make use of iron. Arms, tools for husbandry and the mechanic arts were all of copper for many ages. The writings of Homer leave no room to doubt of this. We see that at the time of the Trojan war, iron was very little used. Copper supplied its place. It was the same for ages amongst the Romans."—"A kind of stones, commonly called thunder-stones (Ceraunia), are still preserved in a great many cabinets. They have the shape of axes, plough-shares, hammers, mallets, or wedges; for the most part, they are of a substance like that of our gun-flints, so hard that no file can make the least impression upon them. It is evident from inspection, that these stones have been wrought by the hands of men. The holes for inserting the handles prove their destination and the several uses that were made of them. It is well known, that tools of stone have been in use in America from time immemorial. They are found in the tombs of the ancient inhabitants of Peru, and several nations use them at this day. They shape and sharpen them upon a kind of grindstone, and by length of time, labor, and patience, form them into any figure they please. Then they fit them very dexterously with a handle, and use them nearly in the same manner we do our tools of iron. Asia and Europe are strowed with stones of this sort. They are frequently found. There must then have been a time, when the people of these countries were ignorant of the use of iron, as the people of America were before the arrival of the Europeans." 


§ 11. The arts of imitation had a later origin, because they were not produced by an equally urgent want, and require more deep meditation and some abstraction of mind. In their commencement they were, however, merely the developments of superior mechanical dexterity, rather than what may properly be called fine arts, and the first attempts were but rude and defective. Among these we number whatever belongs to sculpture, or the art of imitating figures in relief; for which purpose it is probable, that soft materials, as earth and clay, were at first employed. The proper art of drawing presupposes more abstraction; probably it was first practiced in tracing the outlines of shadows cast from different objects and bodies. Music, which, independent of any natural pleasure in rhythm and melodious sounds, might originate from the songs of birds, must be regarded as among these early arts of imitation. With it, if not before it, was invented poetry, which, in its origin and its first advances, was joined inseparably with something of musical accompaniment.

§ 12. We have already (§ 3) mentioned Language as the principal means of communication among men. Respecting its origin, we only observe, that the first man possessed by creation the faculty of speech, although language itself, most probably, was not an immediate gift of the Deity, but a gradual invention of man; the natural expressions of feeling, which he had in common with other animals, being by degrees formed into articulate sounds and signs of thought. Not necessary to him in the isolated state of nature, it was yet so essential to the social state as to call into exercise the implanted faculty of speech, and constantly and rapidly increase the stock of words. But, as the ideas were few and confined chiefly to objects of sense, the original language needed neither great compass nor high improvement.

1. The remarks of the author in this section indicate too much agreement with the common error of considering a state of barbarism as the natural and original state of man. Philosophers in tracing the progress of human knowledge have often founded their speculations on this supposition, that men at first were but a number of ignorant savages, not joined by any social ties, a mere mutum ac turpe pecus, scarcely elevated above the beasts of the forests through which they roamed. Dr. Ferguson has the following judicious observations on this topic. "The progress of mankind from a supposed state of animal sensibility, to the attainment of reason, to the use of language, and to the habit of society, has been painted with a force of imagination, and its steps pointed out with a boldness of invention, that would tempt us to admit among the
materials of history the suggestions of fancy, and to receive perhaps as the model of our nature in its original state some of the animals whose shape has the greatest resemblance to ours. It would be ridiculous to affirm, as a discovery, that the species of the horse was probably never the same with that of the lion; yet in opposition to what has dropped from the pens of eminent writers, we are obliged to observe that men have assigned distinct and established the possession of similar organs, nor the approximation of shape, nor the use of the hand, nor the continued intercourse with this sovereign artist, has enabled any other species to blend their nature or their inventions with his; that in his rudest state, he is found to be above them, and in his greatest degeneracy, he never descends to their level. He is, in short, a man in every condition; with him society appears to be as old as the individual, and the use of the tongue as universal as that of the hand or the foot. If there was a time in which he had his acquaintance with his own species to make, and his faculties to acquire, it is a time of which we have no record, and in relation to which our opinions can serve no purpose and are supported by no evidence."

See A. Ferguson's En. on History of Civ. Society, Bod., 1809, 8. The allusion of the author, in the passage quoted, is to such theorists as Rousseau and Momboddo.—See Rousseau, sur l'origine de l'homme et les hommes, in his Oeuvres, Par. 1825, 25 vols. 18. vol. 1st.—Momboddo (J. Burnet), Origin and Progress of Language, Edinb. 1774. 6 vols. 8.—And, Bayes de St. Vincent, L'Homme, Essai Zoologique sur le genre humain, Par. 1827. 2 vols. 16. This author attempts to prove that there are several species of human kind, and that Adam was the father of but one species.—For more correct views, see S. S. Smith, Essay on the cause of variety in the complex and figure of the Human Species, N. Brunsw. 1810. 8.—J. C. Richard, Researches into the Physical History of Mankind. Lond. 1830. 2 vols. 8.—S. G. Morton, Crania Americana, with an Essay on the varieties of the Human Species; Illustrated by 78 plates.

2. The whole history of the world is opposed to the hypothesis of a gradual advancement of the human race from a condition of barbarism. In the first place, all the nations which are known to have risen from barbarism to cultivation have been thus raised by coming into contact and intercourse with other nations more civilized and cultivated than themselves, and not by the natural progress of their own independent steps towards perfection. In the next place, a nation or society once merged in barbarism is found in fact to sink into deeper and deeper degradation when separated from the influence of more enlightened nations, instead of rising gradually from its depression and gaining the rank and happiness of a civilized people. So great is this tendency to deterioration, that it is a matter of exceeding difficulty, even with all the aids which the most cultivated nation can furnish, to introduce and perpetuate among savage tribes the manners, intelligence, and blessings of civilized life. But the truth on this subject is that, the natural and original state of man, that in which he was first placed by his benevolent Creator, was a state combining all the blessings of civilization needed in a single holy family. Man was at his creation put at once into the social and family condition, and if before the deluge there was any such state of things as existed after it in the savage and barbarous tribes, it was a state into which man plunged himself, by not choosing to retain God in his knowledge. It was in this way that man was thrown into the savage state after the deluge. The family of Noah was a civilized family, in which were preserved, no doubt, all the useful knowledge and arts of the antediluvian world, as well as the true religion. There is no evidence, that there was any state of barbarism among their descendants until after the dispersion. So far as history and tradition cast any light on this subject, they point to that portion of the earth, where the subsiding Noah left the family of Noah, as the region of earliest civilization and refinement. Every search after the primary sources of intellectual culture conducts the inquirer towards this quarter, as the original centre of light. The families and tribes, which remained nearest this centre, retained most of the arts, sciences, and religion of their ancestors. Those which removed the farthest retained the least, and gradually lost nearly all resemblance to their primitive character, and finally, in the course of their various and distant migrations, sunk to the manners and spirit of savages.

"It is customary to begin history with hypothesis; to seek the history of religion, or of society, for instance, in the savage state; in that state which historical criticism cannot reach; among the shadows which lie beyond all history. I shall do otherwise." * * *

"Whence comes modern history? It is clear that there was something before it, and I need not insist upon demonstrating that its real and well known roots lie in the Grecian and Roman world; to this parentage all kinds of evidence lead us. And this world of classical antiquity, does it not suppose a previous world? It is perfectly well known that if the roots of the modern world lie in classical antiquity, those of classical antiquity may be found on the coasts of Egypt, the plains of Persia, and the high lands of Central Asia. It is evident, in a word, that the East preceded Greece. All evidence bears us to this; but does it carry us farther?" V. Cousin's Introduc. to Hist. of Philosophy, Lect. 93. Translated by H. G. Linzer, Boston, 1832. 8.


3. As to the origin of language, the question has been fully discussed by theo
gians, grammarians, and philosophers. Many have maintained that it was of human invention. But the advocates of this opinion have advanced the most diverse and contradictory conjectures as to the mode and process.

Lord Monboddo, the first person who supposed that the original form of language to have been the inarticulate cries, "by which animals call upon one another, and exhort or command one another to do certain things," and adduces, apparently to illustrate what he means, such exclamations as *Hiho, Ho ho, Halonut*, used, he says, among the Hurons of North America, and quite analogous to our own *hallo, huzza, hurra*, "which are no other but cries, calling, or exhorting, a little articulated!"—Dr. Murray, who died in the year 1813, then Professor of Oriental Languages in the University of Edinburgh, imagined all languages to be derived from nine barbarously rough monosyllables.

"Taste and philosophy," says he, "will receive with aversion the rude syllables, which are the base of that medium through which Homer, and Milton, and Newton, have delighted or illumined mankind. The words themselves, though inelegant, are not numerous: each of them is a verb and name for a species of action. Power, motion, force, ideas united in every untutored mind, are implied in them all. The variation of force in degree was not designated by a different word, but by a slight change in the pronunciation. Harsh and violent action, which affected the senses, was expressed by harsher articulations.

1. To strike or move with swift, equable, penetrating or sharp effect was Ag! Ag! If the motion was less sudden, but of the same species, Wag. If made with force and a great effort, Hwag. These are varieties of one word, originally used to mark the motion of fire, water, wind, darts.—2. To strike with a quick, vigorous, impelling force, Bag or Bwag, of which Fag and Pag are softer varieties.—3. To strike with a harsh, violent, strong blow, Dwag, of which Thwag and Twag are varieties.—4. To move or strike with a quick, tottering, unequal impulse, Gwag or Cwag.—5. To strike with a plant slap, Lag and Hlag.—6. To press by strong force or impulse so as to condense, bruise or compel, Mag.—7. To strike with a crushing, destroying power, Nag, Hnag.—8. To strike with a strong, rude, sharp, penetrating power, Rag or Nrag.—9. To move with a weighty, strong impulse, Swag.

These nine words are the foundations of language, on which an edifice has been erected of a more useful and wonderful kind, than any which have exercised human ingenuity. They were uttered at first, and probably for several generations, in an inselated manner. The circumstances of the actions were communicated by gestures, and the variable tones of the voice; but the actions themselves were expressed by their suitable monosyllables.

Such theories seem scarcely less absurd than that of the Italian, who considered the Greek as the original language, and traced its rise to a few vowel sounds gradually generated in the family of Adam. "When Adam opened his eyes on the beauties of creation, he very naturally exclaimed, O! O! which gave birth to Omega. When Eve was taken out of his ribs, he uttered oo! or u!, Upsilon. The first child as soon as born cried out e! e!, and this formed Epsilon or Eta. The next, probably, had a little shriller note i! i!, and furnished the parents with a fourth vowel, Iota."—Rousseau represents man as originally without language and without society, and having started the inquiry how language was invented, soon "stuck in the difficulty, whether language was more necessary for the institution of society, or society for the invention of language." But Maupertuis leaps the obstacle bravely, and "conjectures that language was formed by a session of learned societies assembled for the purpose!"

Other writers speak more rationally, although agreeing with our author, that the faculty of speech, and not any language itself, was the immediate gift of God to man.

"The theory which derives the most support from history," says Dr. Knapp, "is that the roots, the primitive words, were originally made in imitation of the sounds we hear from the different objects in the natural world, and that these original sounds become less and less discernible in language in proportion as they are improved and enlarged." But it is surprising that any person, pretending to receive the Mosaic account of the creation of man, should attempt to explain the origin of language in any such way. In that account Adam is represented as using language immediately on his creation, not only giving names to objects, but assigning reasons for the names, and reasons too, which have not the least connection with the sounds of the words, or any sounds in nature. (Gen. ii. 19—23, iii. 20.)

Men have been led into their speculations on this subject, because, on a superficial view, it seems difficult to suppose God to create a man, or anything else, in a mature state. A little reflection might convince us, that it is just as difficult to suppose him to create a man in an immature state. The real difficulty lies in the very nature of creation. All the evidence we have as to the actual state, in which God did in fact create man, is the testimony of Moses, and that is no evidence at all, beyond that of obscure ancient tradition, unless it is sanctioned by divine inspiration. Those who believe it to be thus sanctioned, it would seem, ought to abide by its facts. And is it not the simple, undisguised representation of Moses, that Adam had from the first a real and adequate language, consisting of articulate sounds? As to the extent of his vocabulary,
nothing is directly told us; but is it not as obvious that he had literally a language as he had literally a hand, a tongue, or an eye?

Whatever mode of expression, therefore, any may choose to adopt in reference to this matter, whether to say that language was of divine origin, or that Adam was created with a language, or that language was an immediate gift of God to him, or that God created him with a faculty immediately to form articulate sounds significant of thought, it is certain that a spoken language existed immediately after the creation of Adam. If any languages besides this original were in use before the flood, they were doubiously derived from it. From the flood until the confusion of tongues, Moses explicitly testifies, there was but one language in the world. As, then, Adam was father of the many millions that have peopled the earth, so his language was the parent of the thousands of dialects, by which they have carried on the mutual interchange of thought and feeling.


§ 13. The invention of Writing belongs to a period subsequent to the origin of language. By this invention the sounds, which had hitherto been only audible, were rendered, as it were, visible, and acquired a much more extensive and more permanent utility as signs of thought. It was an invention in the highest degree important to the communication of human knowledge, and still remains essentially necessary for its advancement. As it stands in so close and universal connection with literature and science, we ought not merely to mention it, but to consider its origin, and the successive steps of its progress.

§ 14. Previously to the art of writing, there were other methods of representing thoughts to the eye, and thus imparting them to a greater number of individuals, and even to posterity. They were, however, very inadequate methods, and were chiefly employed to preserve the memory of some remarkable event or person. Of this kind are monumental structures, pillars, or even rude masses of stone. Established festivals, and historical ballads, transmitted orally, might give to such monuments a significancy, otherwise not belonging to them. On the return of a festival, the occasion in which it originated and its history would be sung or rehearsed. Traces of such methods may still be found among savage or but partially civilized tribes.

§ 15. Superior to any such mode was the imitation or picturing of objects, which is considered as the first step towards a written language. This presupposes some idea of the art of drawing, or a rude sort of painting. Such imitation, however, could express only separate individual thoughts without their connections and relations, and must be limited to visible objects. It is chiefly mere actions and events, that can in this way be made known, and even of these only what transpires at a particular instant can be represented by each single picture.

1u. There are vestiges of this mode of writing in the Egyptian hieroglyphics, which, we remark, however, received various successive changes in form and signification (§ 16). It was in use among the Mexicans, who apprised their king Montezuma of the landing of the Spaniards by means of a linen cloth, on which this event was represented by pictures of visible objects.

See Warington, Dis. Leg. (as cited § 12. 3.) Br. IV. Sect. 4, where he gives a curious specimen of Mexican picture-writing. For a notice of other specimens, see Astle cited § 32.—Edinb. Encyclop. under Alphabet.

2. This mode is said to have been practiced by some of the North American Indians. 'In Schoolcraft's Journal of Travels through the North-western regions of the United States, we are told that the party, in passing from the river St. Louis to Sandy Lake, had, with their Indian attendants, gotten out of the way, and could not tell where they were. The Indians, not knowing what might be the result, determined to leave, at a certain place, a memorial of their journey for the benefit of such of their tribe as might come in that direction afterwards. In the party there was a military officer, a person whom the Indians understood to be an attorney, and a mineralogist; eight were armed; when they halted they made three encampments. The savages went to work and traced with their knives upon a piece of birch bark a man with a sword for the officer, another with a book for the lawyer, and a third with a hammer,
for the mineralogist; three ascending columns of smoke denoted the three encampments, and eight muskets the number of armed men.”

Upham’s Ed. Int. Phil. 1st ed.—For specimens of the picture-writing of North American Indians, see Archæologia, vol. 6th, p. 159, as cited § 32, 5.

§ 16. These imitations or pictures afterwards became symbolic, and represented not so much the objects pictured, as others having some resemblance to them, and incapable of imitation by painting. In this way many spiritual and invisible things might be indicated by bodily and visible signs. The necessity of something of the kind must soon appear among a people, not wholly occupied with impressions on the senses, but engaging in reflections upon God and nature. Accordingly the Egyptians, especially their priests, at a very early period employed the hieroglyphics in a symbolic and allegorical manner. The eye, for instance, became a symbol of providence, the bird an emblem of swiftness, the scaling-ladder a representative of a siege.

1. The late discoveries of Champollion respecting the Egyptian hieroglyphics have awakened much interest. The following short account is from the Am. Quart. Reg. vol. iv. p. 52.

“According to Champollion, the hieroglyphics are divisible into three distinct classes: 1. Figurative signs; 2. Symbolic; 3. Phonic, or expressive of sound. The figurative occur often, either in an entire or an abridged form. Thus the sun is represented by an exact image; the firmament, by the section of a ceiling with or without stars. The first is termed figurative proper, the second figurative conventional. The plan of a house is given instead of the house itself. This is termed figurative abridged. The second form of hieroglyphics is the symbolic. These are the characters generally alluded to by the ancients, when they speak of hieroglyphics. Two arms stretched up towards heaven expressed the word offering; the four quarters of a lion, strength; an asp, power of life and death. As the Egyptians were a very civilized nation, it is clear that hieroglyphics like those described were not by any means sufficient to designate their various wants, occupations, and ideas; and this want may have led to the invention of what Champollion calls the third class of hieroglyphics, phonetic, or designating a sound. He has also discovered the principle, on which these signs were chosen to express one certain sound; it is this, that the hieroglyph of any object might be used to represent the initial sound, or as we should say, the initial letter, of the name of that object.” [E.g. the picture of an eagle stood for the sound or letter A, the first letter or sound in the word Ahom, the Egyptian name for eagle; and the picture of a mouth for R, the first sound in Ko, the Egyptian name for mouth.] “As the great number of hieroglyphics, which this principle would assign to each of the 29 elementary sounds (the number in the Egyptian alphabet), would have been a continual source of error, the characters were soon reduced to a few. As far as ascertained, 18 or 19 is the largest number assigned to any one letter, while few have more than five or six representatives, and several only one or two.”


The following notice of the views of Seyffarth respecting the hieroglyphics is from the Christ. Spect. vol. viii. p. 433. “These venerable characters have lately found another erudite expositor in Professor Seyffarth, of Leipzig. From the celebrated inscription on the Rosetta Stone, and from examining many rolls of papyrus, this laborious inquirer is of opinion that the hieroglyphics in general are simply hieratic letters, ornamented agreeably to a calligraphic principle. He also infers, that both the hieratic and demotic letters had their origin in the most ancient Phenician alphabet; which these signs were chosen to express one certain sound; it is this, that the hieroglyph of any object might be used to represent the initial sound, or as we should say, the initial letter, of the name of that object.” [E.g. the picture of an eagle stood for the sound or letter A, the first letter or sound in the word Ahom, the Egyptian name for eagle; and the picture of a mouth for R, the first sound in Ko, the Egyptian name for mouth.] “As the great number of hieroglyphics, which this principle would assign to each of the 29 elementary sounds (the number in the Egyptian alphabet), would have been a continual source of error, the characters were soon reduced to a few. As far as ascertained, 18 or 19 is the largest number assigned to any one letter, while few have more than five or six representatives, and several only one or two.”


An Egyptian scholar, by the name of Janelli, has attempted a new method of interpreting the Egyptian hieroglyphics altogether different from that of Champollion. Not much expectation of his success seems to have been awakened in others.

See I. Cutler, on the system of Hieroglyphic Interpretation proposed by Signor Janelli; in the Transactions of the Royal Society of Literature, vol. 31. Lond. 1837.

2. A hieroglyphic system of writing, it is said, was possessed by the Tuleeans, a nation formerly existing in the southern part of North America.


§ 17. In proportion as these pictorial signs became more common and familiar, curtailments or abbreviations of them were introduced, for the sake of con-
venience. The figure was made in a more simple form. Often particular parts were substituted for the whole, especially such parts as were most essential to the significance of the picture, and most important for its present use. For example two hands and a bow might take the place of the full image of an archer. The picture of an effect might be employed to represent its obvious cause, or that of an instrument to represent the person customarily using it; thus, in an abridged image, rising smoke might denote a conflagration, and an eye and sceptre might signify a monarch. To these were added doubtless many other signs, wholly arbitrary in their nature, and obtaining a definite meaning by agreement and frequent use.

§ 18. But all these means served only to represent things, not the words and sounds, by which we express them in speech. At length, men began to apply the simple figures, which by a course of abbreviation had taken the place of the original pictures, to spoken language and its separate organic elements. Probably it was first done with whole words, to each of which was appropriated a certain sign, as in the written language of the Chinese; and afterwards with syllables, as the frequent recurrence of the same syllables in different words was observed, and so certain common signs were applied to represent them. These signs expressed at the same time both vowels and consonants. Among the Ethiopians and several people of the East there was some such system of syllable-writing; and it is found at the present day among the Siamese [as was erroneously supposed when the author wrote].

1. The first information received by Europeans respecting the written language of the Chinese was from the Catholic missionaries. They represented it as comprising 80,000 arbitrary characters. Later researches have shown that the elementary characters are much fewer. In an account of this language published in 1825, Dr. Morrison gives first a collection of 373 ancient symbols, with explanations of their meaning and origin. These ancient symbols are said to constitute the first principles of the language. From them were derived 214 characters, which are the leading ones, or heads of classes, in modern usage, and are called radicals. He next gives a table of 411 syllables, of which, exclusive of tones and accents, the spoken language consists. The 214 radicals and 411 syllables are considered as forming the materials of the whole written language. It is obvious, therefore, that the idea of its having a distinct character for every word cannot be correct, and yet it is wholly unlike to an alphabetic or syllabic system. "Its characters are not intended to be the signs of simple articulate sounds. They are sometimes denominated hieroglyphic and symbolical. It originated in a sort of picture-writing, from which it has, after the lapse of many years, become what it now is. In its present state, the best idea of its character would be derived from comparing it with the Arabic figures. These figures, characters, or symbols, are now almost universally understood throughout the world, however differently named by the people of different nations, and the primitive signs are now to most nations quite arbitrary, whatever the reasons of their first formation may have been. But supposing 2 and 3 to be entirely arbitrary the union of these two, 23 or 32, presents to the eye a definite idea, which is the result of combination, and which remains the same whether pronounced by an Englishman, a Hindoo, or a Chinese, in the spoken language peculiar to each nation. It has been asserted, that in consequence of this peculiarity of the Chinese written language, it is understood and read in all the regions of eastern Asia, by people whose spoken languages are very different, and who cannot maintain the least oral intercourse with each other. Du Ponceau, however, denies this assertion, in his work below cited.

2. The written language of the Siamese has been supposed by Europeans to be an instance of syllable-writing. But according to the most recent account which has been noticed, and which is from Mr. Robinson, an American missionary in Siam, the system of writing is not properly speaking syllabic. The characters do not individually represent the sounds of syllables. The alphabet is said to consist of thirty-five characters which represent consonant sounds, and a small number of points or marks which represent vowel sounds; and different syllables are formed according as the latter are placed before or after, above or below, the former.


3. A most remarkable instance of the syllabic alphabet is found in that of the Cherokee Indians. This was invented, about the year 1824, by a Cherokee named Guess or Guyst, who was not able to speak English, or read a word in any language.

Having learned the principle of alphabetic writing, viz. that certain characters are signs of sound, he conceived the idea of expressing all the syllable-sounds of his native language by separate marks. On collecting the different sounds which he could recollect, he found the number to be eighty-six. Four others were afterwards discovered by himself or some one else; making all the known syllables of the language only eighty-six; a very curious fact; especially when it is considered that the language is very copious, a single verb undergoing, it is said, some thousands of inflections. The syllables all terminate, as in the Polynesian languages, with a vowel sound. To represent these sounds Guyst took the English capital letters from a spelling-book in his possession, and combining them with other marks of his own invention, formed his alphabet consisting of eighty-six characters. With this alphabet he commenced writing letters, and a great interest was soon awakened thereby among the Cherokees. The youth of the land traveled a great distance to learn the new art of writing and reading, which, from the peculiarity of the alphabet and language, they could acquire in three days sufficiently to practice themselves and to teach others. Types for printing in this character have been cast. A newspaper, partly in the Cherokee language with the same character, was sustained at that unfortunate people for a short time. The appearance of the language thus printed is singularly uncouth and barbarous.


4. There are extant some remains of an ancient system of writing in which all the characters are formed by different combinations of one simple element. The character has been very commonly termed arrow-headed, from the form of this elementary sign, which in most specimens is shaped almost exactly like the head of an arrow or spear. It is also called Persepolitan, because it is found chiefly in inscriptions on the ruins of Persepolis. The inscriptions upon the bricks brought from the site of ancient Babylon are evidently in the same general character, although marked by considerable variations. Different conjectures respecting the principles of this method of writing had been thrown out, but no attempt at an interpretation of it had been made, it is believed, before Champollion’s discoveries in reference to the Egyptian hieroglyphics. Some had thought to be an alphabet of syllables; and some had supposed it must consist of signs of words or of ideas.

The first hint towards deciphering the character seems to have been obtained by Champollon from a twofold inscription upon an Egyptian alabaster vase, presenting the name of Xerxes one part having it in the Egyptian hieroglyphics, and the other in the Persepolitan arrow heads. Since that discovery several scholars, especially Lichtenstein, Grotefend, and Dr. Lassen of Bonn have turned their attention to the subject; and although De Saucy asserted in 1833, that no satisfactory method of interpretation had then been suggested, yet it is said, that many orientalists both of Germany and France have received the method of Grotefend. This decipherer makes three varieties of the arrow-headed or wedge-shaped alphabet; all of which are found in the ruins of Persepolis. The oldest character is supposed to be in the Zend language, the sacred idiom of the Magians; the characters of the second kind are supposed to belong to the Pehlevi language; and those of the third, to the Babylonian or Assyrian. Our Pl. XXXVIII. gives in fig. d, an inscription taken from a Babylonian brick; and in fig. 6, the inscription on the vase above mentioned, and several other specimens of the arrow-headed character from Median or Persian monuments, with Grotefend’s interpretation. See description of Plates.


§ 19. The last step in bringing this art to its maturity was alphabetic or letter writing. This method combines the use of the eye and the ear, in as much as it represents not the objects of thought themselves, but the sounds by which these objects are indicated to the ear in our spoken language. The exact time of this most useful invention cannot be ascertained; but passages in the Bible, in the writings of Moses (Ex. xvii. 14), and the book of Job (xix. 23, 24), where it is spoken of as well known, prove its existence at a very early period. It is impossible to decide who was its author, or even to what people the honor of its origin belongs. Probably it may be claimed by the Assyrians or the Egyptians, their social organization having been the most ancient. The Greeks and Romans generally ascribed the invention of letters to the Phenicians.

Some think letters were perfectly known before the confusion of Babel, and imagine them to have been in common use in the antediluvian world (cf. § 6), and that
Noah and his family brought them into the new world, in which they have been continued through a vast variety of changes until now. Some attribute the invention to Moses, others to Abraham, others to Abel, and some of course to Adam. The Jewish Rabbins say, God created them on the evening of the first Sabbath.\footnote{Adam Clarke, Succession of Sacred Literature. Lond. 1830. 2 vols. 8. — This writer maintains, that the alphabetic writing was of divine origin; being taught to Moses by God when he wrote with his own finger the Decalogue on the tables of stone. — Bullin also considers the art of writing as of divine origin: "Only God could teach mankind to establish certain figures to signify all sounds or words." See vol. 21, p. 459, of his Ancient Hist. as cited § 52. 1.— Cf. Murphy's Tactus, vol. 20, p. 416 of ed. Bert. 1832. — Also Add itt and Jive, as cited § 53. 2.}

§ 20. While the art of writing was known to but few nations, and only to particular individuals in these, its use was rare, except upon public monuments, where the letters were generally engraved on stone, metal, or wood. Such substances were the first employed for the purpose of writing; afterwards were used skins, bark, leaves (especially of the palm-tree), tablets covered with wax, ivory, linen, parchments, and the Egyptian papyrus, prepared from the fibres of the plant of that name. The chisel, style, pencil, and reed were anciently the most common instruments for writing; the place of the last was first yielded to the quill in more recent times. It was common to proceed from right to left, rather than from left to right as in modern practice.

§ 21. The contents of the first writings, both on monuments and in books, were historical. Letters, on their invention, were naturally applied to commemorate remarkable events upon pillars, altars, pyramids, obelisks, and the like, and to record the sayings and tales which had hitherto been transmitted orally from one generation to another. As this historical matter generally received something of the form of poetry in oral communication, it resulted of course that poetical tales were written earlier than narratives in prose. Even moral and political maxims were framed into song; and accompanied with music. Of all books now in existence, the writings of Moses and the book of Job are the most ancient, although many probably were written before these. Whatever claims have been urged for the antiquity of any other books, they are all certainly of later origin.

Much has been said by some respecting the high antiquity of the records among oriental nations. But more full investigation proves, that there is nothing authentic in their histories belonging to a very early date. A distinguished scholar, Klaproth, has given as the result of a thorough examination of the subject, that there is no hope of finding, among the Asiatists, materials for the early history of man, beyond what is found in the books of Moses. He remarks, that the history of ancient nations is naturally divided into three parts; (1) mythological, which may contain some portion of truth enveloped in an impenetrable veil of allegories and fables; (2) uncertain, in which the main facts are true and the personages real, but the chronology undetermined; and (3) true, in which the facts and the time are clearly and satisfactorily recorded. The true or certain history of the Hindoos does not reach back so far as the time of Christ, and that of China extends not quite 2000 years before Christ, and even the uncertain history of these, which are the most ancient of the Asiatic nations, does not go much beyond the time of the Mosaic deluge, or between 2000 and 3000 years before Christ. See Christian Spectator, vol. vii. p. 544.

§ 22. By the aid of these and other helps, scientific knowledge among ancient nations gradually became more various and general. But not until a comparatively late period could it receive a systematic form, in which general principles were separated from particular facts and perceptions, and arranged according to some regular method or properly scientific classification. Here necessity was the first teacher, and conducted human intelligence to those truths and sciences, which were most indispensable to the supply of human wants, and most useful in advancing the improvement of social life. Such were especially medicine, arithmetic, astronomy, geometry, and geography.

§ 23. The natural instinct for self-preservation, and for guarding against every thing which threatens danger to health and life, occasioned the first observations and rules of medicine. Various accidental opportunities for such observations and experience as constituted its original foundation were presented while men used only vegetable food. It was long, however, before the art of medicine was reduced to definite principles, and became an object of special attention by a particular class or profession. The Assyrians, Egyptians, and Phenicians were the first to cultivate it; although the time of its being brought
into any regular or scientific form cannot be accurately determined. The art was at first directed more especially to external maladies, and anatomy probably owes its origin to the care and healing of wounds.


§ 24. Of mathematical sciences, arithmetic seems to have been the most ancient. It probably consisted at first only of a few simple operations, of which no theory had been formed. The first organization of civil society and division of property required the use of numbers, weight, and measure. The practical part of this science therefore unquestionably must be very ancient, and probably existed first among the Egyptians and Phoenicians, whose commerce and navigation rendered its assistance indispensable. This must have been the case also with the Babylonians, on account of their early attention to astronomy and chronology. Pebbles, seeds of grain, and the like were used as the first helps in enumeration; but ere long certain written characters were employed as indicative of numbers; of which there are various traces upon the earliest Egyptian monuments.


§ 25. The origin of astronomy likewise belongs to the earliest periods, since some of its truths are necessary for the dividing and reckoning of time, and not only in the management of navigation, but also in the orderly arrangement of civil business, and in all the labors of agriculture. The Egyptians, and the Babylonians and Chaldeans especially, were allured to the study of the heavens by the mildness of their climate and the extent and openness of their horizon. The early origin of astrology, which was so prevalent among the Chaldeans, is full proof of their early observation of the stars. And the most ancient civil histories show, that the idea of the constellations, and even the discovery of the planets was a very early attainment of man.


§ 26. Geometry, in its practice, is very old, but was originally limited to a few elementary principles and manual operations. It was at first probably confined to surveying, or the measuring of lengths and straight lines, which would be indispensable in the rudest attempts at building. Planimetry, or the measuring of surfaces, was more difficult, and required for its discovery a greater degree of improvement and attention. The first occasion for it seems to have been the division of lands. Stereometry, or the science of measuring solid bodies, was probably last in the order of discovery, although the invention of the balance, early in use, presupposes it. In these branches of science, the Egyptians, Babylonians, and Phoenicians also led the way. Several mechanical instruments must undoubtedly be referred to a very high antiquity, as for instance, the balance, the lever, and also the sledge and the wheel carriage.

§ 27. The origin of geography must be ascribed to the necessity, which would soon be felt, of determining the situations and distance of countries already known and inhabited. The use of certain marks or memorials for recognizing places visited and left, the tracing of journeys from one spot to another, and the establishing of public routes, all conduced to a development of this branch of knowledge. Of its existence to some extent, there is proof both in the conquests, and in the travels by sea and by land, which took place in the earliest times. It was however then, as in fact it was in the later and more enlightened periods of antiquity, exceedingly limited and defective. Neither the historical and statistical, nor the physical and mathematical parts of this science were so regularly and carefully cultivated as were other sciences.

INTRODUCTION. VALUE OF CLASSICAL STUDIES.

§ 28. It appears from the foregoing remarks, that the first seat, and, as it were, the cradle, of the sciences was in Asia and Egypt. The cause is to be found in the numerous population of the countries, and the early organization of their civil state, so that the primary wants of life were easily supplied, and the human mind enjoyed freedom and leisure for improvement. These countries also were not disturbed by tumult and war; Egypt particularly enjoyed a long period of happy tranquillity. The intercourse of the Phcenicians with other people, by means of their commerce and navigation, was peculiarly favorable to their advancement in knowledge. In general, however, the progress in the arts and sciences was far less rapid in the first ages, than afterwards. The proper helps were comparatively few, and there was especially wanting the means of an easy and ready intercommunication of knowledge, until the invention of alphabetic writing furnished one so appropriate and so useful.

II.—The importance and usefulness of a knowledge of classical literature and art.

§ 29. From Asia and Egypt the arts and sciences were introduced into Greece. Here they attained that culture and perfection, which renders ancient history and literature so agreeable and so valuable a branch of modern knowledge. Through the Greeks, the Romans afterwards came into possession of the same treasure. These two nations preeminently distinguished themselves by these means and accomplishments in literature and the fine arts. Hence it is that there is so much in what pertains to Greece and Rome that is worthy of our admiration and study.

Much has been written both for and against classical studies. The various arguments cannot be presented here. But some references ought to be given.

1. Shortly after the revival of letters the famous question respecting the comparative merits of the ancients and moderns began to be agitated. The earliest writers were Italians. In France the controversy began in 1687, and advocates were found for both sides. In England the discussion commenced shortly after the formation of the Royal Society, and soon called forth eminent writers. In Germany the subject has not been much canvassed, except as it has been in the controversy of the Humanists and Philanthropists.


2. Liberal learning was designated among the Romans by the term humanitas. Hence, on the revival of letters, the study of classical literature was very naturally called studium humanitatis. In Germany the lovers and advocates of the ancient classics received the name of Humanists (Humanisten) and their views on this subject were followed in the general system of education, until the middle of the last century. After that period, different views were advocated by a class of reformers in education, who obtained the name of Philanthropists; several of whom established schools on their peculiar principles and called them Philanthropina. Basedow, the leader of the Philanthropists, opened his school at Dessau in 1774. Salzmann opened another at Schnepleinthal in 1784. Classical studies were nearly excluded from their system. In other respects also they proposed to amend the former modes of instruction.

The views of the Philanthropists are presented and advocated in the following works: Basedow's Elementarwerk, 1774 Campe's Revisionswerk. Hamburg, 1753 ss. 16 vols. 8. (a sort of periodical.)—Trapp's Fortlanglick, 1780, and Ueber den Unterr
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that in European schools too much time is devoted to Latin and Greek.—The writers of the Humanists in the following;
Fuchs, Geber den Nutzen richtig getriebener Philologie. 1734.—Ne-stanzen, Streit des Philobriumphus und des Humanismus.
Jena, 1535. 8.—For a fuller notice on this subject, Schaerer's Erziehungs-Lehre, vol. 2d.—Cf. American Journal of Education,

3. The utility of classical studies has been strongly controverted in this country. But the general conviction is settling firmly in their favor. The Greek and Latin classics are now considered as indispensable in a good education, more generally than before the public discussions of the question.

The following are some of the many pieces relating to this topic. T. Orinale, Address before Lit. and Phil. Soc. of S. Carolina.
in Ebd Repository, July, 1841. p. 56.—涯eruic Echides, in vol. i. p. 428.—See also Becher's Fles for Colleges. 1836. For an
account of classical learning in the country last century, see Miller, Retrospect of the Eighteenth Century. New York, 1803.

4. Respecting the peculiar excellence and spirit of the ancient classics, we refer to the following.

pronounces this "one of the most agreeable and instructive works that can be put into the hands of youth."—J. Blackwell,
Introduction to the classics. Ld. 1727. 8; publ. also in Latin under the title, De Praxitania Class. Artist. Ld. 1735. 8.—G. R.
8.—We may add also, on the utility of classical learning;—Gregory's Letters. Phil. 1809.—Pie. Knox, Liberal Education, or Fact.
Treatise on the methods of acquiring useful and polite learning. Lond. 1799. 2 vols. 8. (in the Introduction.)—D. G. Haller,
Werk der Class. Schriftsteller in Rückblick auf Bildung des Geistes, &c. Breid. 1806. 8.—Jasnié, Sur l'étude des anciens, Mem.

§ 30. In what we term the Archeology of Literature and Art, among the Greeks and Romans, it is not designed to enter into very minute details. The object will be to give a correct general view of the subject, presenting the most important circumstances of the origin and progress of refinement in these nations, and enabling the reader to form a just idea of the actual state of letters and art among them, as well as of the monuments which they have left to posterity. This object cannot be accomplished fully, if the history of knowledge and art is wholly separated from what may be called their antiquities.

§ 31. The utility of such archeological information cannot be questioned. It furnishes us with the best illustrations of many passages and allusions in the Greek and Roman authors. It helps us to understand the peculiar excellences and beauties of their writings and those also of the works of art. It puts us in a situation to form more correct opinions on these and kindred topics. In short, it serves in respect to our own literary taste, not only to secure to it a solid basis, but to impart refinement and delicacy.

§ 32 u. The following works may be consulted for further details on the subjects presented in this introduction, and likewise on some of the topics of the subsequent archeological sketches.

1. On the origin and progress of civilization and knowledge;—Ant. F. G. Gsell, De l'Origine des Lois, des Arts et des Sciences chez
les anciens Peuples. Par. 1758. 3 vols. 4. 6th ed. corr. Par. 1820. 3 vols. 8. Eng. Transl. Edinb. 1775, 3 vols. 8.—Schiller's Thalia,
finished.—By Same, Grundzüge der Geschichte der Menschheit. Lemgo, 1776. 8.—* Not Critical.—L. Dutnis, Recherches sur
l'origine de découvertes attribuées aux Modernes, &c. Lpz. 1766.—Etude, Lettres sur l'Origine des Sciences. Par. 1777. 8.—
Genre Humain. Bruxelles, 1827. 3 vols. 12.—Rr. L'histoire de l'Esprit humain dans l'Antiquité. Par. 1829. 2 vols. 8.—Cramer,
Geschichte der Erfindung und des Altertumes im Alterthum. 1830. 2 vols. 8.—C. Rollin, History of the Arts and Sciences of the
Ancient, in his Ancient History, New York, 1833. 2 vols. 8.—Beckman, History of Inventions and Discoveries. Lond. 1814.
4 vols. 8.

2. On language and writing;—Herm. Hugo, De prima scribendi origine; cui notas adj. Prefatio. Traj. ad Rab. 1738. 8.—Ch.
de Breviss (le Président Thuriot), La formation initiale de l'écriture, &c. Paris. 1801. 2 vols. 12.—J. H. Hasse, Der Ursprung und
Progress der Schrift. Lond. 1801. 8.—J. C. H. Haupt, Die Erfindung der Buchdruckerei, ihr Zustand und frühesten Gebrauch im
Alterthum. Ulm, 1801. 8.—Ch. Friedr. Vater, Versuch einer Geschichte der Schreibkunst. Gott. 1807. 8.—J. L. Stauchschatz,
Forschungen in Gebiete der Hebr. Archäologie. First Part, on the History of Letters, the Hebrew, Phoenician, Greek, and
Egyptian. Knapsch. 1838.

3. On various topics of Archeology;—T. H. Christ, Abhandlungen über die Literatur und Kunstwerke, vornehmlich des Alter-
1778. 8. As third volume to his Translotion of Potter's Archæol. Gram. —C. L. Schaggh, Encyclopaedie der klassischen Alter-

5. There are some periodic works to which reference is occasionally made in the Part of the Manual treating of the Archaeology of Literature and Art, and also in other Parts.

The Society of Antiquaries at London was incorporated in 1754. One of the works published by them is entitled Pictura Monumenta. Another, which was commenced in 1770, and is still continued, is entitled Archologia, or Miscellaneous Tracts pertaining to Antiquity, comprising 26 volumes, quarto, from 1770 to 1836.

The Royal Society of Literature for the United Kingdom of Great Britain was established about the year 1830. Its periodical publication is entitled Transactions of the Royal Society of Literature, &c., comprising, down to 1839, 5 volumes quarto.

The Academy of Inscriptions and belles Lettres at Paris was commenced in 1663, and suppressed by the National assembly in 1793. Very valuable are the essays published by this body in the work entitled Memoire de l'Académie des Inscriptions, which consists of 10 volumes in the Paris edition in quarto. The Institut de France was established in 1755, and is still continued, consisting of five branches or classes, each of which publishes its labors under the general title of Memoires de l'Institut.

A glance at the progress of archaological studies may be found in the following work Rappport historique sur le progres de l'Histoire et de la Litterature Ancienne depuis 1569, &c. Par. 1810. 4. It belongs to the Memoires de l'Institut de France: having been presented in the Institute in 1868.

The Classical Journal, an English publication of considerable value to the scholar, was commenced in 1810, and issued in numbers, forming usually two volumes a year. For the first 20 volumes there is a separate Index.
ARCHAEOLOGY OF GREEK LITERATURE.

I.—Of the origin and first steps of Grecian culture.

§ 33.* The most ancient traditions, that have been preserved respecting the first population of Greece, exhibit the country as occupied in various parts, by a race called Pelasgi. There is some concurrence of testimony, that they were the primitive inhabitants. (Strabo, i. viii. § 10.) According to other accounts, they were emigrants from Asia, located first in Thrace, afterwards extending themselves through Thessaly even to the Peloponnesus. Almost impenetrable darkness, however, hangs over their origin. But, whether they were originally natives of the land (Ἀνατολικῆς Σωμάτων), or emigrants primarily from countries beyond the Mediterranean, it is certain, that more than 1800 years before Christ they were dispersed over Greece, and a part of Italy. They consisted of a great number of independent tribes.


§ 34.* It is the general representation of the ancient writers, that the inhabitants of Greece, in the earliest periods to which tradition extended, were in a condition of extreme barbarism. Their food is said to have been the fruit of the earth spontaneously produced and gathered by accident or under the impulse of hunger; their sexual intercourse has been regulated by no law but animal passion; and their science and art insufficient even to direct them to the use or discovery of the common element of fire (§ 7). There is no evidence, that they made any advances from such a state, independently of the colonies from Egypt, or Phenicia, or other eastern countries, which ere long were planted among them. There seem to have been two periods of this civilization, somewhat distinct; the first about 1800 years, and the other about 1500 before Christ.

1. From the first of these periods civilization began to advance. If the Pelasgi were the original inhabitants represented as once so barbarous, they were from this period elevated somewhat above their previous state. If the term Pelasgi was a common name to designate all the early occupants of Greece, that had come from beyond the sea, and so included the colonists of this very period, then we must say, that the Pelasgi from about 1800 B. C. were in a state more elevated than the previous inhabitants. Or, whatever may be the truth as to the Pelasgi, some advancement in civilization actually took place among the people of Greece not far from this time.

By some writers on this subject, especially the more recent, the Pelasgi are described as possessing, before the arrival of the later colonies, a system of religion, with priests and mysteries; as having some knowledge of architecture, navigation, and military arts, particularly fortification; and even using some sort of written language, if not an actual alphabet of letters.

For such views of the culture of the Pelasgi, see Schlosser and Leo, as referred to above, § 33;—also Wachsmuth, and Hornmann, as cited P. IV. § 13. 5 and § 33. Compare § 45. 1.

2. The second period alluded to was distinguished by the colony of the Phenician Cadmus, who settled in Boiotia, B. C. 1493, and founded the city originally bearing his own name, afterwards called Thebes. This colony is the most celebrated of all.
as having contributed more than any other to the cultivation of the Greeks. The greatest benefit conferred by it was the art of alphabetic writing, which, according to the common opinion, was introduced by Cadmus (§ 43).

The following passage from Wachler may be pertinent here; it indicates his opinion respecting the Pelasgi, while it confirms the remarks above respecting the influence of the colonies on Greek civilization. "The early history of Greece is obscure, and depends mostly on historical combinations and conjectures. Its inhabitants came from Asia through Thrace. The first emigrants were called Pelasgi, and appear to be connected with the original inhabitants, who had already received something in their culture and language from Asia. They were followed by the Helleses, probably a kindred tribe from the Caucasus. By the contemporaneous settlement of foreigners more civilized, in different places, the foundations of social order and civil government were laid; as by the Egyptian Cecrops (B. C. 1530), in Attica; by Danaus (B. C. 1500), in Arcos; by the Phoenician Cadmus (about B. C. 1500), in Boeotia; and the Phrygian Pelops, in Pelasgummonis."  


§ 35.* Respecting the origin of the Greek language, it must be remarked, that there has been much discussion, with comparatively little light. Various theories, conflicting with each other, and some of them sufficiently absurd, have been advocated. Nothing very definite and satisfactory has yet been adduced. The researches made within a few years past, in what has been called the science of comparative philology, have enabled the later critics to class many of the ancient languages, including the Greek, in families, on the ground of certain common resemblances. But it seems beyond the reach of learning to determine precisely the descent of the Grecian tongue.

There are two facts recorded in the Bible, which must be kept in view, in every just inquiry respecting the origin of the inhabitants of Greece and the descent of their language; viz., the confusion of tongues at Babel (B. C. 2247), and the consequent dispersion of the human family.

Before we notice the bearing of these facts, we will advert to some of the accounts which have been given of the origin of the Greek language.

1. The following are the remarks of Echenenburg, presented in the original of this work in another place, but appropriate here.

Of the origin of the Greek language it may be said, that it was partly domestic and partly foreign. Its origin was domestic, in as much as its basis and primary stock was the vernacular tongue of the earliest inhabitants, who are by many considered to have been the Pelasgi, although, as has been suggested, this may be a name, under which were comprehended all the early occupants of Greece that had come from beyond the sea. But the language must have experienced a very great foreign influence not only from the colonies successively planted in Greece, but from the intercourse, by commerce and otherwise, with the people occupying the coasts of Asia, with the Phoenicians and the Egyptians. In the most ancient monuments of the language, especially the poetical, and in some very old proverbial fragments, there are evident traces of orientalism. Comp. § 32.

2. Some of the various theories are glanced at, in the following extract from a "Synopsis of a course of Lectures on the History of Greek Literature," by Edward Everett; which, it is much to be regretted, he did not complete and publish.

"1. The descent of the nations of the earth has naturally led to inquiries into the descent of their languages. The permanence of the radical forms of language, amidst the changes of what is external, has encouraged those inquiries.

"2. In inquiring after the supposed original language, various theories have respectively ascribed that character to the Hebrew the Teutonic, the Celtic, the Flemish, the Gothic. A writer of the present day maintains, that German was the court language of Rome in the time of Augustus. (Cl. Patellus, de originibus seu de Hebracis lingua et gentis antiquitate et variiorum linguarum affinitate, &c. v. Müller, über die Ursprache.)

"3. The Greek has been derived by some from the Asiatic, and by others from the northern languages; and by a third hypothesis has been made itself the original language. The defenders of this last opinion are Von der Harzt and Ericus. (Cl. Hariesi Intro. in Histor. Ling. Græc. l. 12, 13, and Davis's Celtic Researches, p. 243.)

"4. Descent of the Greek from the Syrian or Gothic maintained by them. (Cl. Dissertation, de originibus ling. Lat. et Græc. inter Mosso Gotos repertruidis. Also Analecta Uplhiana.) From the Egyptians by Marsham (Cl. Casson, Chronicl. p. 149), and Lord Moshodds. From the Hebrew by König, Ozer, and many others. From the Ethiopians by Allwood. (Cl. Literary Antiquities of Greece, by P. Allwood. Lond. 1799. 4 p. 914.) By Nils Edman from the Finish to the Schowtoratienne. By Webb from the Chinese.

For a notice of some of these theories, see also Haries, Introduction, &c. As cited P. V. 7. 5.) Prolegomena, § 4.

§ 36.* The vernacular tongue of the first inhabitants of Greece was somehow formed from that one language which survived the deluge and was the sole language of the earth until the confusion of tongues at Babel. (Cl. Gen. xi. i.) This must be admitted in all correct reasoning on the subject. The confusion of tongues and the consequent dispersion of the human family occurred only about 300 years earlier than the period to which the traditions already mention-
ed respecting the population of Greece must be referred. It is not certain precisely what changes took place in that language at the confusion; but probably no one will suppose them to have been such as to form several absolutely new and essentially different tongues. The effect of confounding and separating the people surely might be accomplished by such changes in pronunciation and structure as would leave the original language remaining substantially the same in all the new ones, as their basis.

1. The languages of western Asia, although differing from each other in various particulars, are found to constitute a family possessing some radical characteristics in common. There can be little doubt, that a resemblance, somewhat analogous to this, although less obvious, and confined probably to the roots in their simplest forms, may be traced among all the early oriental tongues. Whether the "one language and one speech," that underwent the changes of the confusion, was the language of Adam altered and improved by the successive generations of the Antediluvians, all using the same tongue, or was one of several varieties formed out of it before the flood, is of no great importance to decide, even if we had the means of doing it with certainty. Nor does it seem of much consequence, whether, or not, we consider the Hebrew as the best representative of the language of Noah and his descendants previous to the confusion. It is, at least, quite certain that the Hebrew is one of the earliest of the languages known to have existed in western Asia. Many have believed it the original language of Eden, preserved from age to age in those families that maintained in the greatest degree the fear of God and cherished most the arts and duties of social life.

See Shuckford (as cited § 6), Bk. ii.—The Armenians have a notion, that they still speak the language of Noah.—Smith and Dwight, Researches in Armenia. Bost. 1833. 3 vols. 12. (p. 16.)

2. It may be important to remark here, that since the modern researches in comparative philology, and the investigations made by Bopp and others in relation to the Sanscrit language, the critics have discriminated particularly two classes or families among the languages of Asia. One is called the Semitic family, and the other the Sanscrit or the Indo-Germanic.

Striking affinities, it is asserted, unite together, in each of these families, their respective members. It is also admitted that some resemblances, although slighter, may be traced between the two families.—Cf. Ewald's Hebrew Grammar, 1835. (pp. 4-5)—


3. The Semitic or Shemitish family comprehends the Hebrew and Syriac and other languages of southwestern Asia. All these are supposed by most of the German philologists to have been derived from one common original. Some imagine this original to have been richer than any of its offspring, and think that the Arabic has preserved more of the character of the primitive stock than any other member of the family.


4. The Sanscrit family includes the languages of India and Persia. The Latin and Greek are assigned to the same family, on account of certain affinities which are pointed out; and likewise the Teutonic, by which term the whole stock of German languages has been designated. This family is sometimes called also Indo-Germanic, because it includes languages thus traced from India to Germany. The Sanscrit is considered as the oldest of the family; the Persian and Latin are ranked next; and then the Greek.—The Chinese is not included in this family.


§ 37.* The fact of the dispersion mentioned by Moses must also be kept in view in our inquiries respecting the first inhabitants of Greece and the origin of the Greek language. The common opinion ascribes the first settling of Asia Minor, the isles of the Ægean, and the coasts of Greece, to the descendants of 2 E
Japheth. These families or tribes, of course, carried with them their languages as modified by the confusion. How soon some of these families may have reached the southern parts of Greece cannot be known. Some etymologists have supposed the name Ionians (Iωνες), by which the Greeks were very early designated, to be derived from Javan, the son of Japheth (Gen. x. 2). The name Javan was used by the Hebrews to designate the people and country of the Ionians. And it is admitted by some who place no confidence in this etymology, that the Greeks were called Ionians before the time of the (Iων) mentioned in the Greek traditions.

§ 38.* The various and learned researches into the origin of the Greek language seem to furnish nothing more satisfactory than is suggested by these few facts and considerations. From the seats occupied by the human race immediately after the flood in a central part of Asia, the families of Japheth migrated towards the northwest to their assigned portions of the earth, carrying with them a language or languages radically the same with those left in Asia in the families of Shem. Whatever length of time therefore might elapse before the rich vales of Greece were occupied by them, or whatever family may have first entered them, the real basis of the language may be considered the same. In this view of the subject, some variety of the language of Noah, kindred to the early languages of central Asia, and possessing a radical resemblance to them, was the foundation on which was built the beautiful and polished superstructure of the Greek.

It is easy to account for the disappearance of a great part of the original resemblance between the Greek and the oriental dialects. The tribes of Greece, being removed from the centre of civilization, gradually sunk down to a state of almost perfect barbarism, and in this state their own traditions first present them to us. And after they began to awake, under the impulse from the colonies already spoken of, there were frequent emigrations, revolutions, amalgamations, and other changes of society, calculated greatly to modify the language. So that, admitting a much greater degree of resemblance to have once existed, the subsequent traces of it might not be more numerous than are actually found.


§ 39.* The causes of the great perfection, to which the Greek language attained, are in vain sought for. No theory of its first basis and origin affords an answer to the question, how it acquired, in form, harmony, and power that wonderful degree of excellence, which it has universally been acknowledged to possess. This it certainly gained at a very early period, for the language existed in all its essential perfection in the time of Homer; this it gained also in circumstances apparently not very favorable to the refinement of language, in the midst of the migrations, the wars, the conquests and expulsions, the enthusiasm and lawlessness, of the heroic ages.

1. Some, in explaining this, refer to the delightful climate and beautiful scenery of Greece, as these undoubtedly tended to soften the character of the inhabitants and inspire them with delicate sensibilities, and so indirectly to mellow and adorn their language. Another source of improvement to it has been pointed out in the early rise of republican institutions, and the obvious advantages enjoyed by a speaker in the popular assemblies, who could best win attention and sway the judgment by the superior excellence of his diction. Some regard is likewise due to the conjecture, which ascribes much of the polish of the Greek tongue to those bards of the heroic ages, who celebrated with poetry and music the deeds of their ancestors, or of bold and enterprising chieftains, or sung the praises of the gods; as their rhetorical effusions, their hymns and invocations, might naturally promote the flexibility and sweetness of the language. But after all that can be said, the perfection of this language remains an unexplained phenomenon in the history of letters.

2. It is not more so, however, than the wonderful copiousness, flexibility, and apparently artificial structure, of several of the aboriginal languages of America. The truth is no theoretical reasoning can be relied on in relation to a subject, which in its nature is so changeable as human language, a thing so airy and fleeting as "winged words"
and sounds of breath. We may explain facts if we can, but as in all other cases, so here, whether we can explain them or not, we must take them as they are.


§ 40.* It has already been remarked, that the first impulse that served to rouse the Greeks from the torpor of barbarism, was given by colonies from the east planted among them. Various descriptions and allusions in Homer make it evident, that a very considerable improvement had taken place in the condition of Grecian society antecedently to his time. The general source of this culture was the knowledge and civilization of the east. The influence upon the Greeks from the east was felt in other ways besides through the colonies just mentioned; and particularly by means of commerce. Commerce was at this early period chiefly in the hands of the Phoenicians. This adventurous people carried their merchandize to the western extremities of the Mediterranean, and surely could not overlook the numerous islands and cities of Greece. Nor is it improbable that some of those bold enterprises against the people of the east, which are related of the heroic ages, exerted upon the Greeks some favorable reflex influence, especially the siege and capture of Troy.


§ 41. The influence of eastern nations upon the early culture of the Greeks manifests itself in several particulars. It appears in their religion, in one point especially; and that is, the fact, that the gods of Greek mythology were at first viewed merely as symbols, or representatives of sensible objects, such as rivers, mountains, the sun, &c. or of the invisible powers of nature. As such symbols, these gods, under the same or similar names, existed in the eastern nations, especially in Egypt. In the same sense, that is, as designed to represent allegorically the appearances and changes of the material world, they were first used by the Greeks; but afterwards came to be considered as possessing personal attributes, and at length the popular creed embraced them as beings having a real and present existence. Some of the peculiar early institutions of the Greeks, as the mysteries and the oracles, show also this influence of the east. Great as is the obscurity hanging over the nature and design of the Greek mysteries, their foreign origin is not doubted, and the prototypes of many of them are found in the rites and superstitions of Egypt. Phænicians, and Crete. To such a source may be traced the mysteries of Bacchus and Adonis, the rites of the Curetes and Dactyli, and the Eleusian, most celebrated of all. One of the earliest oracles, that of Dodona, seems to have been started by a female slave once employed in the service of an Egyptian temple; and that of Delphi, which gained the utmost renown, is ascribed to the artifice of a company of Cretan priests.


§ 42. The influence of eastern cultivation may be noticed likewise in relation to the arts. Even in the time of Homer, Phænicians were considered by the Greeks as superior in skill and elegance. Whenever the poet speaks of an article of peculiar beauty and excellence, it is usually said to be of Phænician workmanship; as, for instance, the silver bowl which Achilles proposed as a prize in the games at the funeral of Patroclus (II. r. 743); "Sidonian artists wrought it, and Phænicians brought it over the sea." Hence it is obvious where Grecian artists were looking for patterns and models.

It also may be worthy of remark, that we perceive an oriental stamp in the subjects and spirit of the fragments of the earliest Greek poetry. They are chiefly hymns to the gods, or metrical fables respecting the origin of the world, the formation of man, the primeval happiness, the subsequent apostacy, and the miseries which soon overwhemed the race. They exhibit views respecting the nature and attributes of one supreme God much more spiritual than subsequently prevailed, and more consonant with the truths of revelation. They seem to be tinged with traditionary recollections of the patriarchal and antediluvian ages of Asiatic society.

See P. Schlegel, Lect. on Hist. Lit. (Lect. ii.)—Cf. P. V. § 12, 15.—Also, on various coincidences in Grecian fiction with facts in Scripture history, see references. P. II. § 5. 1.

§ 43.* In alluding to the circumstances connected with the early culture of the Greeks, it is proper to notice the bards or minstrels, "Aôdôs, already mentioned (§ 39). They were of a class such as is generally found in every age of semi-barbarous heroism and chivalry. They strolled from one prince’s hall to another’s, or were attached to a favorite chieftain and family, or employed and supported in connection with the temples and worship of the gods. They either sung their own verse, or recited, as was generally the practice of hose called
rhapsodists (Ῥαψοδοῖς), the compositions of others. Greek literature had its origin in these performances. After the time of Homer, his poems were the principal theme of the rhapsodists, who rehearsed his poetry, accompanying it with music, and sometimes adding comments or explanations of their own.

§ 44.* Nor should we overlook here those meetings for purposes of festivity, and trial of bodily strength and activity, to which the Greeks were very early accustomed. They exerted, beyond doubt, some influence on Greek culture, especially when they became such illustrious occasions as were, in particular, the four national games. It is only necessary here just to advert to these, as having their rise in this early period. The Olympian, after many years of occasional suspension and renewal, were at last solemnly established 776 B. C., and were subsequently supported with increasing splendor. The other three, Pythian, Isthmian, and Nemean, were not fully established as regular festivals until a much later time; but still had been long in existence, and occasionally much frequented.

The Amphictyonic Council, which was of very early origin, may also be supposed to have exerted some influence upon the general improvement of the Greeks. It has commonly been considered as from the beginning an institution more strictly of a political character than the festivals just named; and as probably designed to support a kind of law of nations among the different states, and promote the tranquillity and happiness of the whole country. Some writers, however, have maintained, that it was not a political assembly but wholly a religious one.

For further notice of the four national games and of the Amphictyonic Council, see P. III. § 84—87, and § 105.

II.—Of the Greek Alphabet, Method of Writing, and Books.

§ 45. Alphabetic writing, according to the general opinion, was introduced by Cadmus, a Phoenician leader who settled in Boeotia, and founded Thebes, B. C. 1493. There may be grounds for the conjecture, that the Greeks possessed before this some written characters, or at least a sort of picture-writing. Perhaps, however, these more ancient characters, called Pelasgic, were originally Phoenician, since the Pelasgi (cf. § 33, 34) were probably of Phoenician origin. There is an obvious resemblance between the letters of the Phoenician and those of the Greek alphabet. Indeed the Phoenicians may be considered as the primary source of all the European alphabets, ancient and modern. We need not, from this, suppose the Phoenicians to have been the actual inventors of alphabetic writing, which perhaps had its origin in Egypt (cf. § 19), commencing in an abbreviation of hieroglyphics.

1. The common opinion ascribing to Cadmus the introduction of letters is founded upon an assertion of Herodotus (I. v. 28, 58). But it is contradicted by Diodorus Siculus (I. v. 57, 74), who relates that the Greeks possessed letters several generations before Cadmus, and used them for public monuments, and that a deluge destroyed these first elements of civilization. Pausanias (I. i. 43) speaks of an inscription read by him at Megara, on the most ancient monument in Greece. The date of this monument, according to Larcher, was 1678 B. C. The inscription was therefore anterior to Cadmus, and of course Pelasgic.

But the alphabet of the Greeks bears, in the names, order, and forms of its letters, a striking resemblance to those of nations belonging to the Semitic race, i. e. the Phoenicians, Samaritans, and Jews. How is this to be reconciled with the idea, that the Pelasgi had an alphabet before the arrival of Cadmus? Or if there was a previous alphabet in Greece, was it given up on the arrival of Cadmus, and the Phoenician adopted in its place? It is conjectured by some, that the Pelasgi had the Phoenician alphabet from the first, and that Cadmus only introduced a new material for writing. Before him, stones and metals were the chief materials. If he introduced the art of writing on the palm-leaf, which was used for the purpose by the Egyptians before the papyrus, it would very naturally be adopted instead of the more difficult and laborious use of metals. And the letters traced on the palm-leaf might with propriety be termed γράμματα Φοινικία, the epithet referring not to the form, or
nature, or origin of the letters (those of Cadmus being the same with those of the Phœnicians), but to the material on which they were written.


2. Respecting the origin of the Phœnician alphabet, see Hug, Erscheinung der Buchstabschrift (cited § 32).—"This writer," says Schöll, "has shown that the Phœnician letters are hieroglyphic, and the hieroglyphics, Egyptian. Aleph signifies ox, and its primitive form resembles the head of that animal. Bet signifies house, and its first form represents an Egyptian house or hut pointed at the top. Gimel (gimmel) would signify a camel, and this letter was originally the head of the same. The reader will not fail to perceive, that in each of these the principle of Champollion's system of interpreting the Egyptian hieroglyphics (cf. § 16.1) is exactly exemplified.

For a comparison of the Greek and Hebrew alphabets, see Bittmann's Gram. by Robinson, p. 459; Stuart's Heb. Gram. p. 365;—of the Greek and Phœnician, Stansfeld, Soc. and Prof. Hist. Brit. iv. See also Plates in Attic, cited § 32, and those in Enzyklopädie, illustrating alphabets; and table of Alphabets in G. Higgins, The Celtic Druids. Cf. Southern Review, Aug. 1829, p. 1.—Also B. Fry, cited § 47.—In our Plate XXXVIII. fig. E, a few corresponding letters of several alphabets are given; for the explanation, see Description of Plates, page XVII.


On the hieroglyphic origin of alphabet, see Lamb's Hieroglyphical Alphabet of the Hebrews.—J. G. L. Keggenhart, De Præsca Egyptianum literatura, eum tabulis. Vimar. 1833. 4.

§ 46. The alphabet of Cadmus was incomplete, consisting, as is commonly thought, of only sixteen letters, viz. A, B, Γ, Δ, Ε, Κ, Λ, Μ, Ν, Ο, Π, Ρ, Σ, Τ, U. Soon after, Z, Θ, Η, and Ξ were added, and subsequently, Φ, Χ, Ψ, and Ω. The former were termed κρίνη or φαντασία γραμμάτων, Cadmean or Phœnician letters. The additional characters are ascribed to Palamedes, Simonides, and Epicharmus. These letters soon were received among the Ionians, and being somewhat changed by them, formed what was called the Ionian alphabet, which contained twenty-four letters, and of which Callistratus the Samian is considered as the author. The Ionians imparted these improvements to the other Grecian nations, and after the middle of the 94th Olympiad, about B. C. 403, the Athenians made use of this alphabet in the public writings of the state.

1. "The common assertion of writers on the old Greek alphabet has been, that it consisted originally of only sixteen letters. But this assertion is built upon no definite and certain testimony. The oldest writers, Herodotus (v. 58) and Diodorus Siculus (v. 24), who relate the story of Cadmus, say nothing of the number of letters; and the accounts of later times disagree. Aristotle makes eighteen (Plin. Hist. Nat. 7. 56); another account seventeen (Plut. Sympos. 8. quest. 3. Isidor. Orig. I. 3.)"


2 u. Cadmus is also said to have introduced the art of reckoning, and the use of several important signs (ιπ'αρμα) to express number; as βαβ (5 or F) for the number 6, οτρά (7 or ζ) for 50, and σαμπο (§) for 500. Respecting the use of letters to designate numbers, see P. Ill. 173.

§ 47. The exact form of the earliest Greek letters cannot be decided, because there are now no written monuments of so high antiquity. That they underwent many changes in shape is, from the nature of the case, in the highest degree probable, and it is possible that characters, afterwards supposed to be new, were merely intentional changes of this kind. Their resemblance to the Phœnician in form was no doubt greater at first than at a later period. Indeed evidence of various changes is still found upon existing medals and inscriptions, although, in a matter where so much may be arbitrary, the epoch of the changes, or the age in which each different form was used, cannot be accurately determined.

Bittmann, Vergleichungstablen der Schriftarten verschiedener Volker. Götting. 1771. 4.—Asta, before cited.—Edtn. Fry, Palæographia, containing copies of all the known alphabets, &c. Lond. 1799. 8.—Knight's Analyt. Ess. on the Greek Alphabet. Lond. 1791. 4. § 26.—Mansfænæus, Palæographia Graecæ. Par. 1768.—Wilson's Essay on Grammar, Phil. 1817. Ch. 1.

§ 48. The direction of the letters and lines in the writing of the most ancient Greeks was the same as among the eastern nations, from right to left. This might be expected if their alphabet came from Phœnicia. Ere long the direction was in the first line from right to left, in the second from left to right, and so on in alternation, each line being connected to the next by a curve. This method, as it represents the course of the ox in plowing, was termed βοσκε...
In this manner, for example, the laws of Solon were written, and many public monuments, of which some yet remain. Another mode was termed "κυρτός", in which the letters were arranged perpendicularly, as by the modern Chinese, in the form of a pillar; there was another, in which the lines were successively shortened, in the form of a basket, "στρεμβός"; these, however, were only for amusement and scarcely deserve to be mentioned. At length came into general use the method followed by the moderns, of writing wholly from left to right; its introduction among the Greeks is ascribed to Pronapides, who according to some was a preceptor to Homer. (Diod. Sic. iii. 66.)

§ 49. In more ancient times the large form of the letters, or the uncial character ("literae majusculae", or quadratae, capitals), was always used in writing. It constantly appears on the old Greek coins and inscriptions, and is found also in the earliest manuscripts. The smaller form, or the cursive ("literae semiquadratae"), became common first in the middle ages, in the eighth or ninth century, and grew, it is likely, out of abbreviations and alterations of the larger letters, which were always written singly, without grouping or contracting. An earlier use of this character is, however, proved by some remaining specimens; it is found on a roll of papyrus, to which a date as early as 104 B.C. has been conceded. Abbreviations of words were rarely made in ancient writing, although not altogether unusual upon coins and inscriptions. Such as were used were termed "σημεία,ςίγια,ινονοργίματα." They consisted chiefly in this; that sometimes, and principally in writing proper names, only the initials were employed, or the middle of a word was omitted, and either written over it, or the omission indicated by a small dash; or several letters were combined into a single figure.


On the origin and form of the Greek letters, and the modes of writing, see also Harler, In. in Ling. Gr. § 4.—Gogus, Or. Laws, &c. P. ii. B. 2. Ch. 6.—Cl. § 104.

§ 50. The breathings, as they are now called, were, in the most ancient writing of the Greeks, characters occupying a place in the line along with the letters. Among the Ionians the character was "H", and among the Æolians it was "F", or what is called the Digamma. The former was joined to the smooth consonants to render them aspirates, as in ΚΗΡΟΝΟΣ for ΧΡΟΝΟΣ. Subsequently, two smaller signs were formed out of "H" by dividing it, "I" and "J", and these were used to indicate respectively the presence and absence of aspiration. Afterwards they were changed, by transcribers for the sake of convenience, into another form, "L" and "J", and again after the ninth century into a form, "L" and "J", still easier for writing. The ancient Greek grammarians sometimes introduced the breathing into the middle of a word, on the ground of its derivation or composition, as for example, νιώς, παγώνιας. This practice Mazoci observed in the Herculanean inscriptions, and Villaison also in a valuable manuscript of Homer which was found in the library of St. Mark at Venice, belonging to the tenth century.


§ 51. The marks called accents were not commonly used by the Greeks, because the true intonation of the language was sufficiently known to them, and of course such helps were unnecessary. There is, at least, no mention of them in the ancient authors, nor any trace of them in the oldest monuments of Greek writing. But, when in the speech of common life many words received wrong tones, the grammarians began in such cases to use signs to indicate the correct utterance. About the year 200 B.C. the present accentual system was introduced by Aristophanes of Byzantium; yet considerable time elapsed before it came into general use. Upon inscriptions belonging to the first century after Christ, the accents have been found, but rarely. Perhaps these marks were not wholly unknown to the more ancient Greeks, being designed not to point out tones for the reader, but to serve as musical notes for the singer.

§ 52. Originally, likewise, sentences and their constituent members were not distinguished by any interpolation or intervening signs of separation. Not only were the sentences without punctuation, but the words themselves were often as near each other as the several letters of a single word. Sometimes, however, on inscriptions the words are separated by points placed between them. The invention of marks for punctuation is to be ascribed to Aristophanes, the Greek grammarian before mentioned.

1 u. The whole system consisted in the different locations of a point or dot; if placed after the last letter at the top or above it (τελέοι στιγμή), the dot indicated the close of a sentence, or a period; if placed after the last letter of a word at the bottom or under it (στιγμητωμένοι), then the dot was equivalent to a comma; and if placed after the last letter in the middle (στιγμη μέση) it corresponded to a colon or semicolon. The comma or hypodiestole was by the grammarians often placed between words which otherwise might be incorrectly divided, as, for example, ἄστυ, ἄσις, with the sign between, that they might not be read ἄστυ νάσις; and the hyphen, a curved stroke under the line, was sometimes used to indicate that two words constituted one compound word, as in χρώμα νάσις. Breaking off the lines was sometimes made to serve instead of a comma. In this fashion (στιγμητος, στιγμηδος) every complete sentence was made to begin a new line, and often even the several members of the sentence were thus arranged, in a form like that of verse.

2. Intercpunction is not found in the earlier manuscripts now extant, although written some centuries after the time of Aristophanes. Cf. § 104.

In modern printing, the following signs of interpunction are used; viz. comma (—), colon (—):, period (—). interrogation (—?), and lastly, exclamation (!). The diastole, or hypodiestole, is used in some cases; as in ὅ, τι (neuter of ὄστις) and τά, τέ (article) to distinguish them from στα and στές.

For other marks, see Robinson's Translation of Duttman's Gr. Grammar, § 15, 29, 30.

§ 53. The materials, on which it was customary to write in Greece, were different according to the different purposes of the writing. Stone, brass, lead, wood, and the like, were employed when the design was to record memorable events for posterity, or to promulgate public decrees or laws. For common and private purposes, the more usual materials were leaves, inner bark of trees (φλοιον); afterwards, parchment, wooden tablets simple or covered with wax, ivory, linen cloth, and Egyptian paper. The latter, formed from the fibres or bark of the papyrus (αβάσος), was, according to the opinion of some, first used in Greece in the time of Alexander the Great, but most probably earlier. There was also another variety of paper formed of the layers of inner bark (αβακόνιον), and another made from cotton (χιάτων βούδαχιοσ, charla gossypina or bombycina). These two, however, were common only in the later ages. Still later was the invention of paper made from linen (charta lintea) and from rags as at the present day, belonging perhaps to the middle of the 13th century.

1. The laws of Solon were inscribed on tablets of wood, called ἄγονος, which are said to have been of a pyramidal shape, and so fixed as to turn on a pivot or axis. (Gellinus, Noct. Att. ii. 42.) The term κατάδισκας was also applied to such tablets.—The term χαθαρος was general, designating any substance employed for writing. Skins of animals rudely prepared (κατάδισκας, στερός) seem to have been used at an early period.—Parchment was first prepared by Pergamum, whence its name ἐπιπαγμάς. Three kinds of the natural color; the yellow, the bicolor membrana of Persins (Sat. iii. 10), which seems to have been so called because one side of the leaf was white and the other yellow; and the purple, the parchment being tinged with that color, when silver or golden letters were to be used.” Cf. § 55.

2. The pyramidal or triangular tablets above mentioned, said to have been turned upon a pivot or axis, may be illustrated by a specimen of ancient British writing, given in Plate XXXVIII., in fig. 8, taken from Fry's Panographia (cited § 47). It exhibits a method practiced by the aboriginal Britons. The letters were cut on sticks, most commonly squared, sometimes triangular, so that one stick had three or four lines. The triangular sticks were specially used for a peculiar kind of meter, called tribon or triplet, three lines forming a stanza. Several sticks were put together in a frame, and fitted so that they could be turned on their axes; thus each side might be easily read.—Something similar to this method was practiced in the Runic used, which were sticks of willow inscribed with certain characters, and used by the heathen tribes of the north of Europe for magical ceremonies. The Runic alphabet are similar wands or sticks used by the peasants of Sweden and Norway, for noting time or keeping accounts.


§ 54. The usual instrument for writing on the harder materials, and also on the tablets covered with wax, was the style (στίλος, γραφεῖον, γραφής). This was pointed at one end, and broad at the other, for the purpose of erasing letters and smoothing the surface of the wax, if a mistake were made, or the writer for any reason wished an alteration. It was usually made of iron, sometimes of ivory. For drawing the letters with colors or some sort of ink, sometimes a pencil (γραφῆς) was employed, but more commonly a reed (κιάλαμος, δωμᾶς). The reed or cane chiefly used was that from Egypt or Cnidus. It was sharpened and split for the purpose, like our pen, which was not known to the ancients, the beginning of the 7th century being the earliest period of its use.

Persons of fortune and rank often wrote with a calamus of silver; something probably like our silver pens. Both the styles and the reeds were kept in cases.—The earliest evidence of the use of the quill is given by Isidorus, a Latin writer of the 7th century, who employs the word penna to designate a writing pen.—The pencil (πενναρβις, called by the Romans penicillus or peniculus) was properly an instrument for painting. Its invention is ascribed to Apollodorus, an Athenian painter. B. C. 408. Cf. § 222.

Beckmann’s History of Inventions (cited) § 32.—Isidorus, Origines, lib. vi. c. 13.—For different forms of the style and reed, see Plate XXXVII. fig. 3, 4, 9; also in fig. 1.

§ 55. The ink was commonly black (μύλας, μύλαν γραφικόν); and was prepared, according to Pliny and Vitruvius, from soot and gum. Among the ancients, the titles of books and sometimes of particular sections were written in red ink (μελας, minimum, rubrica, hence rubrick). In the middle ages, red ink was much used, particularly for initial letters, signatures, borderings, and ornaments; a superior, very brilliant kind, called ἐναικαστόν (encaustum), was used in the signatures to the public documents of the Greek emperors. The practice of adorning the large initials with gold, silver, and images, and of writing upon purple or violet-colored parchment with letters of gold or silver, seems to have commenced in the later ages, introduced perhaps by the Byzantines. With the ancients, however, it was customary to polish the parchment or paper with pumice-stone, and, for the sake of durability as well as fragrance, to spread over it the oil of cedar.

"From ancient authors, as well as from the figures in manuscripts, we learn that they used a sponge to cleanse the reed, and to rub out such letters as were written by mistake; a knife for mending the reed; pumice for a similar purpose, or to smooth the parchment; compasses, for measuring the distances of the lines; scissors for cutting the paper; a puncher, to point out the beginning and end of each line; a rule, to draw lines and divide the sheets into columns; a glass containing sand, and another glass filled with water, probably to mix with the ink."


§ 56. The ancient form of books was that of Rolls (ἰλακματα), resembling modern charts or maps when rolled up, with writing only on the inner side. The several strips or leaves of the parchment or paper were glued to each other at the ends, either before or after the writing; from this circumstance the first strip or leaf, that uppermost on the roll, was called πρωτόκολλον, and the last ἵστατοκολλον. The whole was then wound upon a rod, or cylinder (ἀστρακάς, ἀμφώλος), which was ordinarily made of wood, or ivory, and had at both ends projecting ornaments, knobs or the like, called ἀκρομφύλια, or ἄκρατα. The title (συλλαβος) was written on the back of the protocol visible after the winding of the roll, or on a small separate strip (πτυχάκιον) attached to the edge of the roll. The book itself, or whole roll, was encompassed with bands, or enclosed in a case.

The term τετράδια seems to have been applied to cases made of parchment; also the phrase ἄθροισιν στολή. Cic. ad Att. iv. 5.

Heeren and Gibbon allude to a singular manuscript, said to have existed in the library at Constantinople (§ 75): "an ancient manuscript of Homer, on a roll of parchment one hundred and twenty feet in length, the intestines, as it was famed, of a prodigious serpent."—Gibbon, Decl. and Fall of Rom. Emp. ch. iii. (N. Y. 1829, vol. v. p. 367.)
FORM OF BOOKS. COPYISTS.

§ 57 u. Although the roll was the most common form, yet the Greeks had books of a quadrangular form, with the writing on both sides of the leaves (ἐπιστηθῆραμος). Such were termed διπλα, a name first applied to tablets or pieces of writing, resembling in shape the letter Δelta. The invention of the quadrangular form is generally ascribed to Attalus king of Pergamum, but came into general use first in the 5th century after Christ. Several leaves or sheets, folded double, were placed in layers one upon another and joined by thread or strings; and these were said to be τρισύζω, τρισύζων, τετράσεως, quaterniones, &c., according to the number. The term τρισύζων, quaterniones, was also sometimes to signify whole books of this form. The kind just described was different from the folded tablets, called διπλα, (cf. dipl νυς, dipl ηβη, § 118), which became specially remarkable in connection with affairs of state.

1. The writer has in possession a manuscript copy of the Syriac New Testament, on parchment, of unknown date, procured by Rev. J. Perkins, from the Nestorians of Persia. The form is quadrangular: the leaves are folded and placed in layers in the manner above described. Generally, four leaves or sheets were folded together double, making eight pages; sometimes there were five, making ten pages; sometimes but three. These are stitched together, and the layers united somewhat after the manner of a modern book.

2. Tablets of wood or metal were often connected together by means of rings or parchment bands, thus forming a book of several leaves.—"In the year 1690, Montfaucon purchased, at Rome, a book of eight leaden leaves (including two which formed the cover), four inches long and three inches wide. Leaden rings were fastened on the back, through which a small leaden rod ran to keep the leaves together."

The terms βιβλια and βιβλιον designated a book or volume of papyrus, and μεμβράνα a book of parchment, when they were used distinctively. Cf. 2 Tim. iv. 13.

§ 58. There were among the Greeks copyists, who made it their business to transcribe books. Those, who had distinguished skill in writing were called παλαιγραφοι. Those, who applied themselves to take down discourses or addresses, and so made use of notes and abbreviations, were named συμειωγραφοι and τακτογραφοι. Such as wrote in golden letters, or ornamented with golden initial letters manuscripts in which places had been left for that purpose, were termed χρυσογραφοι. Among the later Greeks, transcribers received the Roman appellation of notaries (notarii). In the middle ages, the work of transcribing was especially the employment of ecclesiastics and monks in the convents and abbeys, in which there was usually an apartment expressly fitted for the object, called the scriptorium.

Alexandria was the principal resort of the copyists in the later periods of Grecian literature. In the same edifice with the celebrated library in this city (cf. § 76), were extensive offices completely fitted up for the business of transcribing books. Here the Calligraphi were very numerous, even until the irruption of the Arabs. About thirty years before that event, the circumstance is mentioned by an eye-witness. (Theophyl. Simocatta, Hist. vii. 13.)


§ 59. In the most ancient times, in Greece, the use of writing was infrequent. Many affairs of civil life, afterwards transacted in writing, were then conducted orally; as, for example, judicial causes, contracts, and treaties. The earliest written laws were those of Draco. Even inscriptions upon public monuments and tombs were very rare in the first ages.

1 u. There is scarcely a trace in Homer of written orders or despatches; every thing of the kind being transacted by oral intercourse or messages. In a single instance only, does he allude to a written communication (Iliad, vi. 168—178), where Prantes is represented as sending something like a letter with written characters (σήματα γράφως εν τίνακε πετυχό̂) by Bellerophon to Jobates; but there are different explanations of this passage.

2 u. The writing of books seems to have commenced in the time of Pisistratus and Solon, and its first fruits were perhaps merely the recording of traditionary poetry. Quarterly Review, No. lxxvii.—Goguët, Or. Laws, &c. P. ii. bk. ii. § 6.—Smith's Greece, ch. ii. § 3. (note p. 132. vol. Boot. ed. 1823).

3 t. By some it has been considered as not an improbable supposition, that the poetry of Homer was not committed to writing by himself, but that this was first done at a later period, and with the insertion of many passages not belonging to it. For more full notices on the question whether Homer committed his poems to writing, consult P. V. § 50. 4.
§ 60. Instruction in the early periods was also of course chiefly oral. The name of sages, or wise men (σοφός, σοφίτης), was conferred on all who were distinguished for their knowledge and thereby enjoyed a conspicuous rank and influence in the state. These men delivered orally their doctrines and precepts, which in later periods were collected and recorded. In the first ages, when the compass and sum of all known attainments was not very great, many and various kinds were united in one individual, who was at once theologian, physiologist, speculative and practical philosopher, statesman, lawgiver, poet, orator, and musician. The subsequent division and separation of the branches of knowledge contributed to its advancement and perfection, although probably not to any increase of its direct and immediate influence.

III.—Of the most flourishing period of Greek Literature.

§ 61. During the time intervening between Solon (B. C. 594) and Alexander (B. C. 336), Greek literature rose to its greatest splendor. In this period, the circumstances of the Greeks generally, and of the Athenians in particular, were such as very happily conspired to promote literature and the arts. Among the causes which contributed to their progress, may be mentioned, in addition to the circumstances already noticed, the native disposition of the people, favorably influenced by the climate and the physical features of the country, the free and republican form of the government, the general influence of their customs and usages, their commerce with other nations, especially the Egyptians, and their system of education, which was expressly adapted to the public interests of the community, and which cultivated in fortunate harmony both body and mind. With such advantages, the Greeks became highly distinguished in the arts, and were the first to place them on established principles, and reduce them to appropriate, consistent, and useful rules.

1. Their language, which had already acquired so much flexibility, copiousness, and harmony, was carried to its highest perfection in the period of which we now speak. From the works of their best writers, they deduced a system of rhetorical truths and precepts, embodied with great discrimination and skill, and taught both orally and in writing. Eloquence and poetry they raised to the greatest eminence. They composed history with taste, judgment, and fidelity. Philosophy was one of their favorite studies, and was taught in various schools with order and precision. They discussed with much penetration many of the principles of government and public economy. They cultivated likewise with great success the mathematical sciences. And their good taste, the elements of which they possessed as it were by nature, and which was highly improved by their devoted attention to the fine arts, enabled them to impart to the sciences generally a livelier aspect, and to render them more attractive and useful.

2. "The opposite character of different Hellenic tribes exerted a powerful influence upon the culture and literature of the Greeks. This appears the most striking in the case of the Ionians and Dorians, both externally and internally. Ionian republicanism and Dorian aristocracy were long arrayed in hostility against each other, and contended desperately in the Peloponnesian war. The views of life entertained by each were widely different. The sprightly Ionian sought, with a light heart, to clothe life with various forms of beauty, and enjoyed the pleasure of the moment, and readily exchanged what was old for something new. The Dorian, reared among mountains, loved repose and time-hallowed usages; enjoyed contemplation and serious enjoyment, and strove for the vast and the sublime. Among the Ionians sprung up, from real impressions, the plastic form of epic poetry; from tradition, epic history; from reflection upon experience, moral sayings, scornful laments, and elegy; and, from pleasurable emotions, the sensual, mirthful song. To the Dorians, the higher lyric poetry is indebted for its formation and culture; it originated in a fine sensibility, and rose to an earnest enthusiasm and a deep contemplation of the divine and the human. The Ionian philosophy commenced with the material world and its origin; the Dorian, with the spiritual world and with essential existence, and separated the mental phenomena from physics; the former applied itself to the real world, the latter, to the ideal.—Between the two stood the Αἰολικοί, with a lax political constitution, tending to disorder. With them originated the didactic form of poetry; and their tumultuous passions were poured forth in lyrics of a servile character, accompanied by similar music.—The Athenians united, in part, (as far as their public life and their original character would allow,) the peculiarities of the Ionians and the Dorians.—A lively imagination and a lofty earnestness,—carrying both to the highest pitch of perfection." Wackler, Literatur-geschichte, i. p. 103.
§ 62. It is not designed here to give a minute history of the progress of the various branches, or to specify and describe particularly the writers in the different departments. On these subjects something more full will be given in another place (Part V). It is only proposed now to point out the most remarkable circumstances and features of this illustrious period, and mention the principal institutions and customs, which served to awaken intellectual activity, and call forth talents of every kind, and employ them in the most successful manner.

§ 63. The whole system of education among the Greeks was peculiarly calculated for the development and improvement of the powers of the mind and of the body in common. Gymnastics (γυμναστική) constituted an essential part of it, and was taught and practiced in the Gymnasia (γυμνάσια), or schools for bodily exercise. All that part of it, which related more especially to the cultivation of the mind, went under the term music (μουσική); and in this comprehensive sense, the term is used by Plutarch and other ancient writers, when they speak of music as so indispensable in the education of the young, and as exerting so great an influence on the temper and character.

"Plato (Leg. 6. Rep. 2. 17) includes the whole of education (παιδεία) under the two parts above named; (τὰ μαθήματα εἰτὶ διητα) ἡ μὲν ἐπὶ σώματος, γυμναστική; ἡ δ' ἐπὶ ψυχῆς, μουσική. The former was divided by him into πάλη and ἔργασις. The latter embraced all the arts and sciences over which the Muses presided. The term μουσική was sometimes used, especially in later times, in the restricted sense." Grammar (γραμματική, γραμματική) was sometimes distinguished from the other branches included under the term μουσική; and thus the education of a Greek was divided into three parts; grammar, music, and gymnastics. Cf. § 71. It may be important to remark, that the Spartans and Athenians differed very much as to their grand aim in education.

On the education of the Athenians, see Barthelémy, Anarchias, ch. xviii. cited P. V. § 153. 2—On that of Sparta, and other states, Müller, History and Ant. of the Doric Race, bk. iv. ch. v. and vi.—On the schools of the Greeks, see Schwartz, as cited § 75.
—Perizonius ad Beccam. V. Hist. ii. 16.


§ 64. The following remarks on the Gymnasia, are from Barthelémy's Travels of Anarchias.

"A magistrate, named the gymnasarch (γυμνασιάρχης), presides at [has the charge of] the different gymnasia of the state. It is his duty to furnish the oil made use of by the athletes to give suppleness to their limbs. He has under him, in each gymnasium, several officers; such as the gymnastes [who attends to the health and diet of the youth, and is sometimes called ἱατρὸς]; the paidotribes [παιδοτρίβης, whose duty is to teach the arts exercised in the palaestra]; and others; some of whom maintain order among the youth, and others teach them different exercises. At the head of these are ten sophronists [σοφρωνίσται], nominated by the ten tribes, to whom the superintendence of the morals of the youth is more especially committed, and all of whom must be approved by the Areopagus.

As it is of the greatest importance that confidence and scrutiny should prevail in the gymnasia, as well as in all numerous assemblies, thefts committed there are punished with death, when they exceed the value of ten drachms. The gymnasia being deemed the asylum of innocence and modesty, Solon had prohibited the people from entering them at the time when the scholars, celebrating a festival in honor of Mercury, were less under the eye of their preceptors; but this regulation has fallen into disuse.

The exercises practiced there are ordained by the laws, subject to certain regulations, and animated by the commendations of the masters, and still more by the emulation that subsists among the scholars. All Greece considers them as the most essential part of education, as they render men active, robust, and capable of supporting military labors, as well as the leisure hours of peace. Considered relatively to health, physicians prescribe them with success. Of their great utility in the military art, it is impossible to give a higher idea than by citing the example of the Lace demonians. To these exercises were they indebted for those victories which once made them so formidable to other nations; and, in later times, in order to conquer, it was first necessary to equal them in the gymnastic discipline.—But if the advantages resulting from this institution be eminent, its abuses are not less dangerous. Medicine and philosophy both concur in condemning these exercises, when they exhaunt the body, or give more ferocity than courage to the mind."
The gymnasiu of the Lyceum has been successively enlarged and embellished. The walls are enriched with paintings. Apollo is the tutelary deity of the place. His statue is at the entrance; and the gardens, ornamented with beautiful alleys, were restored in the last years of my residence in Greece. Those who walk there, are invited to rest themselves, by seats placed under the trees."

For further notices of the gymnastic exercises, see P. III. § 88.—Cl. Smith. Diet. of Antiquities.

§ 65. The fact that the term music was used in the comprehensive sense above noticed, and was united with poetry, rehearsals, and imitative gestures, will, if properly considered, help us to appreciate more justly the musical contests of the Greeks. These were regarded as among the most valuable means of intellectual improvement. The love of glory was stimulated by them, and became the moving spring of the most intense efforts. They exerted the greater influence from the circumstance of their being usually connected with public and festival occasions, especially with the four solemn games of the Greeks, the Olympic, Pythian, Isthmian, and Nemean. At Athens they were united with the Panathenaean festival, one of the highest interest, and attended by vast multitudes of people, and by the appointment of Pericles they were held in the Odeum, an edifice specially appropriated for the purpose.

1. "All the violence of the early ages was unable to repress that elegance of imagination which seems congenial to Greece. Very anciently a contention for a prize in poetry and music was a favorite entertainment of the Grecian people; and when connected, as it often was, with some ceremony of religion, drew together (Thuc. 3. 104. Xen. Mem. Socr. 3. c. 3) large assemblies of both sexes. A festival of this kind in the little island of Delos, at which Homer assisted, brought a numerous concourse from different parts by sea; and Hesiod (Op. and Di. l. 2. v. 273) informs us of a splendid meeting for the celebration of various games, at Chalcis in Eubaea, where himself obtained the prize for poetry and song. The contest in music and poetry seems early to have been particularly connected with the worship of Apollo. When this was carried from the islands of the Egean to Delphi, a prize for poetry was instituted; whence arose the Pythian games. But it appears from Homer that games, in which athletic exercises and music and dancing were alternately introduced, made a common amusement of the courts of princes; and before his time, the manner of conducting them was so far reduced to a system (Od. 8. v. 258), that public judges of the games are mentioned as a kind of established magistrate."


2. Shortly after the time of Solon, these contests existed, under systematic regulations. They were termed ἀγώνες μουσικοί, and thus distinguished from the corporeal exercises, which were called ἄγωνες γυμνικοί. Poets, rhapsodists, actors, pantomimes, and musicians took part in them. The judges, ἀγωνοῦς, ἀγωνοθέται, ἀστυνύται, βραβευόνται, were men specially distinguished for knowledge and taste. They assigned the theme of the contest, and their judgment on the comparative merits of the performers was decisive.


§ 66. The competitors in these contests were required to possess natural abilities, long and laborious preparation, theoretical and practical knowledge of their art, a well modulated voice, and skill upon the musical instruments which accompanied the exercise, usually the lyre or harp. The order in which they performed was decided by lot, and their conduct during the contest was prescribed by fixed laws. The name of the victor, the one to whom the judges assigned the prize, was proclaimed by a herald. His reward was a garland or wreath and public applause. Sometimes he received a medal, statue, or poem, dedicated to his honor.

1 u. On these occasions, not only did musicians and poets contend, but orators also made public their works; as, for example, Isocrates recited his Panegyricon at the Olympic festival. Such recitals were sometimes called λόγοι ἀγματικοί; among them may be included what were called εἰσελέχες, public discussions of the sophists. Even historians were allowed to engage in those exercises. We have an example in Herodotus, who is said to have recited his history at the Olympic games, in the hearing of Thucydides, then a mere youth.

2. At the festivals held in honor of Bacchus at Athens, especially those termed Διονύσια μεγάλα (cf. P. III. § 77. 3), there were contests, in which the representation of dramatical pieces had a place. The poet who sought the prize must produce four or at least three, forming together one complete fable, each of which might be com-
pared to a single statue belonging to a group. The four dramas must consist of three tragedies and one of comic--the complete suit of four pieces constituted what was called the τετραδιαί; the three tragedies formed the τριάδια. On the days of the exhibition, the theatre was opened at sunrise, and it seems that the people could sit out all the pieces offered, sometimes to the number of nine tragedies and three satyres. Five judges then decided upon the merits of the competitors and bestowed the prize.


3. A tripod seems to have been the peculiar reward bestowed by the people of Athens on that choragus [ξορογεύς, cf. P. III. § 103], who exhibited the best musical or theatrical entertainment; and we find that this custom obtained for these tripods the name of choragic tripods. It was customary for the victor to dedicate the tripod he had won to some divinity, and to place it either on one of the temples already built, or on the top of some edifice erected and consecrated by him for the purpose.

"A tripod thus dedicated was always accompanied with an inscription; so that it became a permanent, authentic, and public monument of the victory, and of the person who obtained it."

Stuart, Dict. of Architecture.—Cf. P. I. § 115.—For choragic monuments, see Plate XLIX, fig. A and C; for explanation of which, cf. Description of Plate.

§ 67. Usually the Grecian writers were accustomed to make known their works in prose and poetry by recitation or rehearsal, rather than by circulating manuscripts. They read or rehearsed themselves, and procured it to be done by others, in order to avail themselves of the opinions of hearers and judges. This was done sometimes publicly, sometimes privately. When it was public, the reader had an elevated seat (Συνόιες), and the hearers sat around on benches. They communicated their judgment of his work, and of particular parts of it, either by silence, which according to the motions and expressions of countenance connected with it, might signify, on the one hand, admiration and praise, and on the other, censure and contempt; or by audible testimonials of approbation, with the words καλωσί, σοφωσί, and the like, and by loud applause (ξορωσί), at the close of the reading. They sometimes gave more decided applause by conducting the author to his residence with marks of honor. Sometimes, however, the author submitted his manuscript to the perusal of others, who then might place their criticisms and remarks upon the margin.

§ 68. It was very common for the Greeks to avail themselves of the service of a class of persons, whom they called divαγιώσται, readers, who made it their business to read aloud or recite to hearers the works of the more distinguished authors. The times selected for the purpose were the hours of the greatest leisure, those assigned to meals, or for bathing and so forth. These readers themselves cultivated letters, and especially strove to acquire a correct, agreeable, and commanding style of elocution. They usually read the works of poets, orators, and historians. Pythagoras is supposed to have introduced this practice. It doubtless took its rise from an early Greek custom, mentioned by Homer; according to which, lyric songs and epic rhapsodies were sung by the poets themselves, or by other singers, who, as well as the poets, played upon musical instruments.

The custom of reading at meals still prevails to some extent in the east.—"The mind was also fed during the repast, by a long story about Echmiadzin, read by a monk from a sort of orchestra above us. A still longer oration followed, pronounced from a manuscript, by the vårtaled at the head of the table."—See account of the convent at Echmiadzin, in Smith and Dibyght, cited § 36.

§ 69. The literary feasts of the Greeks, termed symposia (συμπόσια), are evidence that they sought to avail themselves of every opportunity for the mutual interchange of literary acquisition, even in the hours of recreation and social amusement. Such table-intercourse the philosophers, especially, maintained with their young scholars in the Prytaneum, the Academy, the Lyceum, &c. There were rules for directing the conduct and conversation at these repasts of the schools; as for example, a code or system of the kind was prepared by Xenocrates for the symposia of the Academy, and by Aristotle for those of the Lyceum. Banquets of this sort were also adopted as a mode of celebrating the birthday and memory of teachers and founders of the schools, or other distinguished persons. The excellent dialogues of Plato and Xenophon, entitled "Συμπόσια,"
and \( \Sigma \nu \mu \kappa \omicron \sigma \omicron \omicron \sigma \omicron \varphi \omicron \omicron \omicron \varphi \omicron \omicron \omicron \), the piece ascribed to Plutarch with the title 'Επτά σοφών συμμέτοιχων, and the work of Athenæus styled Διεσπορριστία, furnish the reader with the best idea of this form of social entertainment among the wise men of Greece.


§ 70. Among the Greeks, there were not, as in modern times, separate and distinct learned professions, or faculties as they have been termed. The compass and objects of knowledge were far less defined, and the studies and attainments of the individual more miscellaneous. The study of the national language, the constitution of the state, and the nature of man, constituted the main scope of literary exertion; and whatever methods of discipline, whatever knowledge, or whatever practical skill, could apparently subserve this, was received as an important part of the common education of youth. There was constant occasion to apply the general knowledge acquired to actual life, which interfered with long or eager pursuit of theory and speculation in particular branches.

§ 71. In the system of mental training or education (\( \pi \nu \delta \iota \alpha \varsigma \; \eta \; \iota \zeta \varsigma \; \psi \chi \xi \), one of the first parts was γραμμα. Although this had reference solely to the native tongue, it was as yet a study comprehending much more than is now usually understood by the term. The art of speaking and writing correctly, which was made a primary thing in the Grecian system, was termed Γραμματιστική, and the teacher, Γραμματιστής. But under Γραμματιστή, or grammar, was included not only a knowledge of the language, but also something of poetry, eloquence, and history, and even the elements of philosophy, at least in its applications to these branches; and the teachers, who were called grammarians, Γραμματικοί, imparted this various instruction. Plato especially called the attention of the Greeks to the necessity and utility of such knowledge. The usual division of grammar, in its more appropriate sense, was into two parts; μεσοδικία, which presented the rules and principles, and εἰσαγωγή, which explained the nature and meaning of words and phrases.


§ 72. A very favorite study of the Greeks was φιλοσοφία. The name of philosophy was originally applied to all inquiries about the nature of the Deity, the origin and destiny of men, and the phenomena and powers of the physical world. Afterwards the consideration of physical topics was in a considerable degree excluded. It was a special effort of Socrates to direct the investigations of philosophy to the various subjects of morals and religion, to questions of private and public virtue and right. A glance at the several sects and schools of Greek philosophy will be given (P. V. § 163, ss.), when we speak of the history of literature, and the principal writers. But this is a proper place to notice an important distinction made among the philosophers, between their exoteric and esoteric doctrines, λόγοι εἰσωτερικοί, and εἰσωτερικοί. The exoteric comprehended only the principles and precepts, which they taught publicly to all their hearers and the people (διήθεις); the esoteric included also their secret views and maxims (απορρητά), which were disclosed only to their particular disciples and adepts, and upon which in public, both orally and in their writings, they expressed themselves obscurely in enigmatic and figurative language.

The custom of the Greek philosophers in thus teaching a double doctrine seems to have been borrowed from the practice of the Egyptian priests. It is said that the Magi of Persia and the Druids of Gaul had also their external and internal doctrine.

See Warburton, Div. Legat. of Moses, (as cited § 12. 3) vol. i. p. 334.

§ 73. Various methods of giving instruction were employed by the philosophers. The one most adapted to their object was, without much doubt, the dialogistic, the form of an actual dialogue between the teacher and pupil. The philosopher beginning with the simplest and most obvious truths or admitted principles, advanced step by step with his disciple, hearing and answering his questions and doubts, and thus conducting him imperceptibly to a conviction of what the master would teach. This manner was first used by Zeno of Elea, but was improved by Socrates into a regular and skillful art, and is thence called the Socratic method. The method, however, was employed chiefly with such disciples as were supposed to have already acquired the first elements of phi-
losophy, and to be now prepared to pursue investigations of truth, in common with their teacher. Plato adopts this dialogistic form in his writings. Other methods were used, however, in philosophical instructions, as the eristic (ἐριτική), the syllogistic, and the mathematical.

§ 74. The first and most celebrated public school at Athens was the Academy (Ἀκαδήμια), a building which belonged to the Ceramicus (Κεραμεῖος), without the proper limits of the city, surrounded by a grove with shady walks. Plato was the first teacher here, and was succeeded by various disciples, who, from the place of instruction, received the name of Academics. The Lyceum, (Λύκειον), the school of Aristotle, was an enclosure on the banks of the Ilissus, also without the proper city, and sacred to Apollo; as Aristotle and his successors were accustomed to give instruction in the place for walking (περιπάτειον), they were called the Peripatetics. Another building in the suburbs of Athens, called Cynosarges (Κυνόσαργας), and originally a gymnasion or school for the bodily exercises, was the place where philosophy was taught by Antisthenes and his followers; and this, without regard to their doctrines, may have given them the name of Cynics. Within the limits of the city was the celebrated portico, called Pæcile (Παεκείλη), from its various paintings, and, by way of eminence, the Stoa (Στώα); here Zeno from Cyprus opened his school, and thus attached to his disciples the appellation of Stoics. The garden of Epicurus should also be mentioned here, as it was in this, his own private retreat, that he taught his disciples, who are thence sometimes called philosophers of the garden. After Greek philosophy was transplanted to Alexandria, the Museum (Μουσεῖον), in the part of the city called Bruchion, was famous as the place where instruction was given by numerous teachers (auditorium).

Besides these public schools of philosophy, there were at Athens common schools, established at an earlier period by Solon, in which elementary instruction was given in the different branches of education. The schools of the sophists must be distinguished from both. (Cf. P. V. § 108.)

§ 75 u. The teachers in these and other schools among the Greeks, enjoyed unlimited freedom in the expression of their views and principles, both upon theological and philosophical subjects. The government provided for the external management and discipline of the schools (§ 64), and some regulations on this subject are found in the laws of Solon. The teachers were constantly attentive to the preservation of this discipline. The rigid discipline, especially of the Lacedaemonians, in their early education, was celebrated in ancient times, although it was sometimes more severe than judicious; as, for instance, in the annual scourging (ἐπικυρανότατος) of boys at the altar of Diana Orthia.

See Craig (Craig), de R. p. Laced. 1760.—Pott, Arch. Grec. bk. ii. ch. 20.—Müller, Hist. und Ant. Doric Race, bk. ii. ch. 9.


§ 76 t. Among the means of promoting knowledge enjoyed by the Greeks, we must mention their libraries, some of which are celebrated in history.

1 u. The first considerable collection of books (βιβλιοθήκη) at Athens was made by Pisistratus. This collection is said to have been borne away with other booty by Xerxes on his capture of that city, and to have been restored by Seleucus Nicator, king of Syria. Sylla gained possession of it when he took the city of Athens, B. C. 85, and removed it to Rome.

2 u. Another library of much value is said to have been gathered by Aristotle, aided by the munificence of Alexander, which also, after many accidents, according to the account of Strabo, fell into the hands of Sylla at the same time, and was carried to Rome.

3 u. King Attalus and his son Eumenes collected a large library at their capital Pergamus. This contained 200,000, and according to some statements, 300,000 volumes, most of which were conveyed to Egypt, and being added, by Cleopatra or Antony, to the still more famous library of Alexandria, finally shared in its miserable fate.

4. The library of Alexandria, the most celebrated of ancient times, was commenced by Ptolemy Philadelphus, and numbered among its keepers various distinguished Greeks, as Demetrius Phalerus, Callimachus, Eratosthenes, Apollonius Rhodus, and Aristophanes of Byzantium. It suffered repeated disasters and losses, and was again improved and enlarged; the largest number of volumes mentioned as belonging to it is about 700,000 (Ant. Gell. vi. 17); the library in the Bruchion containing about 400,000, and that in the Serapeum containing about 150,000. (cf. § 126. 2.)

Different accounts are given of its final destruction, some ascribing it to the rustaken
zeal of Christians in the time of Theodosius the Great, and others, to the fury of the Saracens under Omar, A. D. 642.

5. There was also at Constantinople a large library of Latin and Greek authors, commenced probably by Constantius, the son of Constantine, and greatly augmented by Julian. Its contents gradually increased to 120,000 volumes. It was finally, with valuable collections in the arts, committed to the flames amid the dissensions in the time of Zeno and Basiliscus or Basiliceus, about A. D. 477.


§ 77. Although the Greeks were exceedingly jealous of their national honor, and were especially solicitous to secure to their literature the merit and praise of being an original possession carried to perfection by native resources, yet they did not wholly reject the advantage resulting from acquaintance with the arts and sciences of other lands. They frequently traveled in those countries which were most distinguished for their advancement in knowledge, especially in Egypt. To the latter the Greeks were much indebted in matters pertaining to intellectual culture, as well as in reference to their civil and religious institutions. Nor did the Greeks neglect domestic travel; they were accustomed to visit the most distinguished provinces, regions and cities, to gain personal knowledge of what might be curious or useful, and their observations were sometimes committed to writing. By such travels at home and in foreign lands, most of the distinguished men of Greece sought to increase and perfect their attainments. Here might be named, as instances, Homer, Lycurgus, Thales, Pythagoras, Solon, Herodotus, Anaxagoras, Hippocrates, Plato, Aristotle, Polybius, Strabo, Pausanias, and many others.

See Franci Exercit. Acad. de peregrinatione veterum sapientium, eruditione ergo susceps. Lips. 1679. 4.

IV.—Of the decline of Greek Literature.

§ 78. From its brilliant state previous to the time of Alexander, Greek literature gradually declined. Among the causes were the increasing luxury and consequent effeminacy and remissness of the people, and the various internal political commotions, which followed the death of Alexander. In fact, the declension began with the first loss of their independence under the supremacy of Philip. And when at last they became a prey to Roman ambition, at the fall of Corinth, and when, somewhat later, Athens herself was plundered, partially at least, of her stores of learning and art by Sylla, the Greeks, by being wholly deprived of liberty, were bereft of their highest motives to exertion. Their native vigor and originality no longer showed itself, except in a few single efforts, and finally sunk prostrate under foreign oppression and domestic corruption.

§ 79. It is worthy of remark, that the knowledge and use of the Greek language was greatly extended after the conquests of Alexander. Many cities were built by him in the east, which were inhabited chiefly by Greeks. Before the time of Christ the language had become familiar throughout Palestine. The Latin writers bear ample testimony to the general diffusion of Greek. The words of Cicero are, Graecae leguntur in omnibus fere gentibus. The Romans were obliged to adopt this for their official language in the eastern provinces. Even when the seat of the Roman government was removed to Constantinople, and a special effort was made to introduce the Latin, it was but partially successful. The emperor Justinian found it necessary to publish his Institutes, Code and Pandects, in Greek, as well as Latin, because the latter was so imperfectly understood by his subjects and civilians.—In the fourth century the Greek language seems to have been employed to some extent in Nubia and Abyssinia.

See Gillon's Rom. Emp. ch. iii. (vol. v. p. 364, New York, 1822.)—Herne's Introduction to the Study of the Scrip. vol. ii. P. 1 h. i. § 2.—Le trompe, as cited § 92. s. Mem. de l'Inst. Sc. lep. p. 176.—The Byzantine Greek was corrupted by the mixture of
§ 60. From the period whence we date the decline of Greek literature it appears less national in its character. This probably was not owing wholly to the circumstance that the Greeks were no longer their own masters. Something must be allowed for the fact, that the literature of the subsequent periods was not the growth of the native soil of Greece, but the product of places without her proper limits, and remote from the scene of her early struggles and successes. It was chiefly at Rhodes, Pergamus and Alexandria, that letters were cultivated. Athens was no longer the capital and mistress of the literary world; although for a long time after her submission to Rome her schools were the resort of youth for completing their education. Even in this respect, however, she had rivals. Apollonia on the shore of the Ha­draític was celebrated for its cultivation of Greek literature, and honored as the place where Augustus finished his studies. Massilia in Gaul, now Marseilles, a little later gained still greater celebrity for its schools of science. Antioch, Berytus, and Edessa may also be mentioned as places where Greek was studied after the Christian era.


§ 81. At different times during the decline of Greek letters, royal and imperial patronage was not wanting. Very liberal encouragement was afforded by some of the first Ptolemies at Alexandria to all the arts and studies, especially by Philadelphus. At Pergamus, also, great efforts were made by Attalus and Eumenes to foster learning. Among the Roman emperors, likewise, there were patrons of Greek literature. Under the Antonini there was a little fresh blooming both in Greek and Roman letters; and Aurelius Antoninus especially befriended the cultivation of philosophy and bestowed privileges upon Athens. Julian the Apostate cultivated and patronized Greek studies, and allowed considerable stipends to teachers in the schools of pagan philosophy. He is said to have erected at Constantinople the royal portico, where was lodged the library already mentioned (§ 76), and where also was established a sort of college for giving instruction in the arts and sciences. At a later period some emulation was awakened among the Greek scholars in the east by the zeal and inquiries of the Arabian Caliphs, who were liberal patrons of learning, especially at Bagdad.


§ 52.* In speaking of the circumstances connected with the decline of Greek literature, the suppression of the philosophical and rhetorical schools at Athens, by the Emperor Justinian, is usually mentioned and lamented.

These schools had existed from the time of Socrates and Plato. In them the most distinguished philosophers and rhetoricians had taught numerous disciples native and foreign. While sustained, they kept alive a taste and love for Greek literature and philosophy. They were only partially interrupted by the subjection of Athens to Rome, and afterwards were warmly supported by some of the Roman emperors, particularly by Julian, who, as has just been mentioned, allowed a stipend to the teachers of them. Hadrian also is said to have furnished them with the means of procuring books. But there were evidently suppressed by Julian, A. D. 539; not, it is said, because he was hostile to schools or philosophy; but because the teachers opposed his efforts to extirpate paganism. Damascius, Simplicius, and other philosophers were obliged to leave Athens, and fled to the protection of Chosroes king of Persia.

Although Greek literature had been declining for many centuries, and these schools had not hindered its wane, still their suppression probably hastened the entire oblivion into which it soon fell in the west: because after this event there was less literary intercourse between the west and the east.


§ 53.* The essential and fundamental contrariety of the Christian religion to the whole spirit of pagan philosophy and mythology, is a circumstance proper here to be noticed. It was not at all strange that Christians should neglect to study the pagan writings, except as they wished to arm themselves for the defense of their own faith.

1. Opposition to the cultivation of heathen literature early appeared, but there was not perfect agreement among the Fathers on the subject. The council of Carthage, A. D. 386, formally condemned it. Yet many distinguished Fathers recommended the study of Greek learning. Basil wrote a treatise in favor of it (cf. P. V. § 292). Origen carefully taught it, and was applauded for the same by the most eminent of his disciples, Gregory Thaumaturgus. Chrysostom and Gregory of Nazianzen also advocated this study. Indeed the Eastern or Greek Church as a body appears to have
been inclined to favor it, while the Western or Latin Church was strongly opposed to it. There was, nevertheless, a general disrelish for every thing connected with paganism, which would naturally tend to accelerate the growing neglect of the productions of Grecian literature.

The Christians had their seminaries designed for the education of the maturer class of youth, and such especially as were to become religious teachers. But the sacred Scriptures were the basis of instruction.

2. Nothing in the above remarks implies that Christianity has been in its influence unfavorably to the progress of the mind. On the contrary it has unspeakably elevated the human intellect, and advanced, on the whole, more than any other cause, the interests of science and literature. It proposed and has accomplished a mighty mental revolution, opening wider and more extensive channels of thought, imparting keener sensibility to the feelings of the heart, and giving ample scope to all the noble energies of man. The happy results of this will go on accumulating to the end of the world.

§ 84.* The great loss of classical manuscripts after the Christian era, is justly regretted by all. The chief source of this loss was the destruction of the great libraries, which has been previously mentioned (§ 76). The destruction of the Alexandrian library was especially felt, because it was in connection with this library that the greatest establishment for copying and multiplying manuscripts had existed. (Cf. § 58.)

1. There were other causes that contributed to diminish the number of classical manuscripts.—Private hostility to the writings of particular authors occasioned some losses. It was a custom both with the Greeks and the Romans, to sentence the writings of individual authors to the flames, as a kind of punishment, or to hinder the circulation of objectionable sentiments. The practice was adopted in the Christian Church. In the middle ages, this hostility was in some instances directed against classical authors, and different emperors of Constantinople are said to have been induced to burn the existing copies of several of the ancient poets.

Some loss also may be ascribed to private negligence and ignorance, if we may conjecture from the statement, which asserts that three of the lost decades of Livy were once made into rackets for the use of a monastery.

"A page of the second decade of Livy, it is said, was found by a man of letters in the possession of his battledore, whilst he was amusing himself in the country. He fastened to the maker of the battledore, but arrived too late; the man had finished the last page of Livy about a week before." D'Israeli, Curiosities of Literature, vol. 1.—Lond. Quart. Rev. xvi. 323.

2. Another way, in which such losses occurred, was by obliteration. The papyrus becoming very difficult to procure after Egypt fell into the hands of the Saracens, in the 7th century, and parchment being thereby rendered more costly even than before, copyists very naturally began to seek some remedy. They adopted the expedient of obliterating the writing of an old manuscript. The parchment, after the obliteration, was used again, and thus the manuscript, which originally contained perhaps some valuable work of a Greek or Roman author, received in its stead, it might be, the absurd tales of a monk, or the futile quibbles of a scholastic. This practice of deletion was known in the time of Cicero; and a manuscript thus prepared was termed Codex Palimpsestus (παλιμπιςτος). Some MSS. of this kind have been deciphered.


§ 85. To notice particularly the civil history of the Greeks after the Christian era would be foreign from the design of this glance at some of the circumstances attending the decline of Greek letters. We ought, however, to observe, that they underwent a series of political changes, very few of which were calculated to exert any beneficial influence upon learning, while many of them were exceedingly unpropitious. Among the former, the removal of the Roman Court to Constantinople was probably the most favorable. Among the latter, we may mention the early inroads of the barbarians; the encroachments of the Saracens; the capture and plunder of Constantinople by the Latins; the internal dissensions after the recovery of the capital; and finally the attacks of the Turks, which were renewed from time to time until the final overthrow of the Greeks. A. D. 1453. By the various disaster "we suffered, the supremacy of the
Greeks emperors were ere long confined to a narrow corner of Europe, and at last to the suburbs of Constantinople, and here learning found its only refuge.

Respecting the condition of Greek literature at Constantinople, see Barington's Lit. Hist. of Middle Ages. Appendix I. as cited § 81.

1. On the capture of Constantinople by the Turks, many of the Greek literati fled to Italy and other parts of western Europe, and by their oral instructions and their writings contributed greatly to the revival of letters, and especially to the study of the Greek language in the west.


2. Notwithstanding all the disasters above suggested, and a subjection of nearly 400 years to the tyranny of Turkish masters, the Greeks have still an existence. By a painful and protracted struggle, commenced A. D. 1820, they secured their independence. Their present language differs from that of classical times, both in pronunciation and in structure, and contains as yet but a slender literature. The hope, however, has been awakened, that Greece may again rise to eminence in letters and in arts.


V.—Of the Remains and Monuments of Grecian Literature.

§ 86. Besides the many valuable works which have been preserved, either entire or in part, and published since the restoration of learning and the invention of the art of printing, there are extant still other written monuments of Grecian antiquity, some acquaintance with which is important not only to the antiquary, but to every lover of literature. We may arrange these under three classes; Inscriptions, Coins, and Manuscripts.

(a) Inscriptions.

§ 87. The study of inscriptions (ἐπιγραφα, inscriptio, titulus) is of great utility in gaining a knowledge of language, and an acquaintance with criticism, history, chronology, and archeology. Considered as public and contemporary monuments they form a class of historical evidence most worthy of credence. Therefore since the revival of letters much attention has been devoted to discovering, collecting, publishing, and explaining inscriptions, upon which we have many writings.


§ 88. These inscriptions are found upon columns, altars, tombs, vases, statues, temples, and other ancient edifices. Their design is to narrate some memorable event, or to point out the use and meaning of the object bearing them. Ordinarily they were in prose, sometimes in verse. The Greek inscription was expected to unite beauty, perspicuity, and vigor. It was from this circumstance and from its taking sometimes the poetical form, that the name of epigram (ἐπιγραφα) was applied to the species of poetry so called, designating a short poem or stanza which expresses clearly and forcibly an ingenious, pithy sentiment.

§ 89 u. In order to form a correct judgment and decision upon inscriptions, there is need of much critical care and examination, that we may not be deceived by pieces of doubtful authority or by false copies. There must be some familiar acquaintance with what pertains to the subject, both philologically and historically. In general we should possess a knowledge of the written characters of antiquity, of the changes introduced
at different periods, and of what is called the lapidary style or manner of writing. We should be able by means of historical information to compare the contents of the inscriptions with the circumstances of the persons, the times and the occasions mentioned. We must be qualified also to appreciate with exactness and impartiality the proofs and explanations that may be drawn from particular inscriptions.

Respecting the abbreviations used, consult Scip. Muffet, Graecorum Sigla lapidarum collectae atque explicata. Veron. 1748. 2.

Also the works already cited § 87.—On the general subject, J. Frans, Elementa Epigraphica Graecae. Berl. 1840. 4.

§ 90. From the multitude of ancient Greek inscriptions, which have been discovered, copied, and explained, we will here mention only some of the more interesting and important. We notice first such as are of a date prior to Alexander, B. C. 336.

1 u. The Fourmount inscriptions; on marbles discovered by the Abbe Fourmont at Sklabochoiri (Selavo-Choria), the ancient Amycle, in the year 1728. More than forty were found among the ruins of a temple of Apollo; of these one is the celebrated Amyclean Inscription. That which goes under this name, consists of two tablets which may, or may not have been connected, and is in the manner of writing called Βούστροφανός.

The tablets contain merely a list of the names of Grecian priestesses. The precise date cannot be fixed, but most probably the inscription may be referred back to about 1000 B. C. There have been doubts, however, respecting the genuineness of this and the other inscriptions. They are regarded as authentic by Scholl and Raoul-Rochette.


2. The Elian inscription; on a brazen or copper tablet found by Sir W. Gell, in 1813, under ground, in the region of Olympia, in Elis. It is a treaty of alliance between the Elians and the Heraeans, in the Αἰολικ dialect. The date is supposed to be about 615 B. C. It presents the Αἰολικ digamma, the Elians being named ΦΑΙΑΕΙΟΙ.


3. The inscription of Midas; upon a very ancient monument, situated near the village of Doganli, in Phrygia, probably near the ancient Nacolaia, about 30 leagues east of the ancient Cottymaeum. It is a sepulchral monument dug in the rock, and ornamented with a façade of very singular construction, near 70 feet in height. It bears two inscriptions, written from right to left. They are in Pelasgic characters, as far as appears. Travelers have been able to decipher only certain words, among which are ΜΙΑΑΙ and ΦΑΝΑΡΚΕΙ, to King Midas, which would seem to indicate a tomb of one of the kings of this name. The princes bearing this name reigned between 737 and 560 B. C. The Phrygian kings appear to have borne alternately the names of Midas and Gordius. It is worthy of remark, that, at the point where the façade of this monument terminates, there is an ornament of striking appearance, which represents a kind of knot, and at once calls to mind the famous Gordion knot.

See Scholl, Hist. Litt. Gr. liv. iii. ch. vii.—R. Walpole, Travels in various countries of the East. Lond. 1820.

4 u. The Sigean inscription. This was found upon a piece of marble supposed to have once supported a statue. It has its name from the promontory and town of Sigaeum, near ancient Troy, where it was discovered by Sherard, English consul at Smyrna, near a village church. This inscription is written in the manner called Βούστροφοφιδής. It specifies a gift of three vessels (κατήρη, ἄγκοραθρίον, ἄγκυρα) made by Phanodicus to the Prytanes or magistrate of Sigaeum. It is referred to the period between 500 and 600 B. C.


There is a second Sigean inscription, belonging to a later period, B. C. 278, which may be mentioned here. It was discovered by Lord E. W. Montagu, on a ciporus of marble, connected with the walls of the same church before which the first was found. It is a decree of the senate and people of the Sigeanum in honor of Antichos Soter king of Syria and his spouse. See Chandler, Antiq. Asiait. p. 49.

5. The inscription called the Teian malediction (Tetrourum Dirum); by this inscription found upon a stone lying in the environs of Bodrion, the ancient Teos, the Teians devote to the infernal deities the persons whoever may injure them by resisting their magistrates, plundering their territories, or hindering foreigners from bringing them grain. An anathema is also directed against those who may deface the inscription. It is worthy of notice that the letters are termed ψωμία. Its date is placed by Scoll between 450 and 500 B. C.

6. We may place next in rank several obituary inscriptions; as that on the tables of Pentelic marble found by Galland, 1678, in a church in Athens; called sometimes the inscription of Nointel, because they were sent by him to Paris; called also the marble of Baudelot, because once possessed of him; of a date about 458 B.C., and in honor of warriors that had fallen in different places; an inscription in six distichs on a monument belonging to Lord Elgin; in honor of the Athenians slain at Poitidea when their general Callias, B.C. 432, deified the Corinthians under Aristaeus, and purchased a victory by death: that on a large slab of marble in the collection of Elgin; supposed by Visconti to be a catalogue of the Athenian warriors who fell in the battle of Delium, B.C. 424, in which Socrates is said to have saved the life of Xenophon; according to Osann, it refers to different battles.


7. Next may be mentioned a number of financial inscriptions: that discovered by Chandler in the citadel of Athens, with the letters arranged στρογγυλά, on a mutilated stone, the remaining fragment of which was conveyed to England by Lord Elgin; detailing the expenses of the state for a full year, B.C. 424 or 414, as differently assigned by the critics: that on the stone called the marble of Choiseul, sometimes of Barthelmy, now in the Royal Museum; containing an account of the finances of the republic for the year B.C. 410; on the reverse of the same marble are two other inscriptions, also relating to finances: several inscription, pertaining to the condition or treasures of certain Athenian temples, and the other inscriptions upon what is called the Sandwich marble, brought from Athens to London, 1739, by the earl of Sandwich; it is an account of moneys due to the temple of Apollo at Delos, and of the expenses of the Theoria or deputation of the Athenians, and is of the year 376 B.C.


§ 91. Of inscriptions which belong to later periods in the history of the Greeks, a greater number have been discovered. We will now mention some, engraved between the time of Alexander and the Christian era.

1. The inscription on the pedestal of a statue to Jupiter Urvis (Οὐρής). The pedestal was found by the English travelers Wheeler and Spon, in a private mansion in Chalcédony, and was conveyed to London. The inscription consists of four distichs, presenting not only the name of the divinity to whom the statue was erected, but that of the artist also, Θίον, son of Antipater, who was the one employed by Alexander to execute the statue of Hephæstus. The date is of course about 330 B.C.

This monument is the more interesting on account of its relation to a passage in Cicero (Verri iv. 57). In speaking of the spoliations committed by Verres, he says, there were three celebrated statues of Jupiter summoned by the Greeks Urives, all of the same kind; one originally found in Macedonia, and removed by Flaminius to the Roman Capitol; another, still standing at the entrance of the Thracian Bosphorus (in Ponti ore et aug Maurit.) and the third, that seized by Verres at Syracuse. These statues have all perished; but the pedestal above mentioned undoubtedly supported the second of them, which stood at the entrance of the Bosphorus.

This inscription is found in Chandler, Asidq. Asiat. p. 49. —See also the Miscellanea of Spon, p. 332; the voyage of Whaler
The inscriptions on the Herculaneum tablets. In 1732, at or near the site of the ancient Herculaneum, two brazen or copper plates were found below the surface of the earth. They are interesting as among the most authentic monuments of the Doric dialect. One of the tablets gives the dimensions and geometric or geodetic description of a portion of land consecrated to Bacchus, and the contract for it. The second contains the description of another portion of land pertaining to Minerva Polias. The plates are now in the museum of Portici; the second is broken into two pieces, one of which was formerly conveyed to England. The inscriptions are ascribed to a date a little prior to B. C. 300.

The inscription which may be called the Olbian decree. It is interesting as a geographical monument of the Greek colonies on the shores of the Euxine; and also as furnishing some historical and geographical facts. It is a fragment, of nearly two hundred lines in two distinct parts, of a decree of the senate and republic of Olbia, a Greek city on the Hypanis or Bug, in honor of one Protegenes, magistrate and benefactor of the city. It is engraved on a cippus of marble, which is preserved at Stolnoie, in the government of Tchernigov, Russia. Its date is not certain, but has been placed between 278 and 250 B. C.

The inscription was published by P. de Képpen, in the Wiener Jahrbueher für Literatur, vol. xx. 1823.—also in the work Nordgastein des Pontus, Wien. 1823. 8.—It appeared likewise under the title Olbisches Paphethon zu Ebar des Protegenes. Wien. 1823. 8.—Malte-Brun has a translation of it in French, with corrections and observations, in the Annales des Voyages, vol. xx. p. 132.

The inscription called the Chronicon Parium, in the collection of Arundelian or Oxford Marbles, brought to England from the isle of Paros, by Thomas Howard, earl of Arundel, and given by him to the University of Oxford. It is a monument of great value in reference to Grecian Chronology, as "it fixes the dates of the most remarkable events from the time of Cecrops down to the age of Alexander the Great." Its date is supposed to be about 268 B. C.

"The Arundelian marbles sufficiently prove for what a variety of purposes inscriptions on stone were used among the ancients. Some of the inscriptions on them record treaties; others, the victories or good qualities and deeds of distinguished persons; others, miscellaneous events. Most of them, however, are sepulchral. By far the most important and celebrated is the Parian Chronicle." (Liber of Useful Knowledge, Life of Caxton.)

The editors Selden, Prideaux, and Maittair (cited below), have made learned researches upon this subject; so also Palmerius, in his work entitled Exercitata in Sacrae Graecae. Ultra. 1694. 4.—Robertson has endeavored to raise doubts concerning the authenticity of these inscriptions, in a work entitled The Parian Chronicle, with a dissertation concerning its authenticity. Lond. 1788. 8. In opposition to this, see Heidel's Visitation of the authenticity of the Parian Chronicle. Lond. 1768. 8; Parson's Review of Robertson's Dissertation, in the Monthly Review. 1759. p. 693; R. Gough, Vindication, &c. in Archaeologia (as cited) 214. 3.) vol. ix. p. 177; and F. C. Wagner, Die Parische Chronik. Gott. 1796. 8.—The Chronicon was first published by Selden, Maittair, Prideaux, and Comenius. Oxford 1627. 4; by Prideaux, Maittair, Comenius, and Frederick V. of Sweden. Oxon. 1763. 4; by Wagner, as just cited; W. Roberts, Op. 1791. The inscription is found with an English version in Halse's Analysis of Chronology. It is given also in M. Russell, Connection of Sac. and Prof. Hist. Lond. 1827. 21 vol. p. 381, with a specimen of the manner of writing, p. 337.

We may notice here the Milesonian inscription. It was found and copied by W. Sherard, among the ruins of a temple of Apollo Didymaeus, near Miletus. It is a letter of Seleucus Callinicus, king of Syria, and his brother Antiochus Heraclip, king of Asia, addressed to the overseers of the temple, when (243 B. C.) they had made peace with Ptolemy Euergetes I. of Egypt. It is accompanied with a catalogue of persons consecrated by them to the god.

The inscription of Cyrene. It was discovered in the valley of Titaresius, not far from Larissa in Thessaly, by Col. Leake, who published a notice of it in the year 1815. It is a letter of Titus Quintius Flaminius, addressed to the people of Cyrene, bestowing certain favors upon them. It is without date, but is assigned to about 195 B. C.; and is interesting chiefly as a monument, referring it to the Roman conquests in Greece.

This inscription was published by Viccenti in the Journal des Savans, 1816. p. 21.—Also by Leake in the Classical Journal. Cf. vol. xiii. p. 188. xiv. p. 339.

The inscription of the Rosetta Stone. It was discovered during the expedition of Bonaparte in Egypt about the year 1800. As a party of French troops were digging for the foundations of a fort at Rosetta, they disinterred a large block of black basalt
containing the remains of three inscriptions. This stone afterwards fell into the hands of the English, and was deposited in the British Museum, London. A considerable part of the first inscription was wantirg; the beginning of the second and end of the third were mutilated. The third only was in Greek.

It is a sort of decree of the Egyptian priests in honor of Pтолемей V. Epiphanes, its date being the year in which he began his reign, B. C. 183. It recounts the memorable deeds of his minority, and pledges the erection of a statue to him in every temple; and what is especially remarkable on account of the results to which it led, adds, that the inscription was ordered to be engraved in three different characters, viz. the Greek, the Cuneiform, (i.e. the common Egyptian letter), and the Sacred or Hieroglyphic. This triple inscription, therefore, presents a specimen of hieroglyphs with an authentic translation; and is the foundation of the celebrated discoveries of the temple of Ammon (Chen) and the proper names, Ptolomeus and Cleopatra, occurring in the inscription, furnished the clue, and the phonetic hieroglyphs which form these names were first discovered. By means of these hieroglyphs, other names of Grecian kings and queens written in hieroglyphs were deciphered, and thus length the value of all the phonetic pictures or signs was ascertained.

For a more full account of the various efforts and steps connected with this discovery, see Schibli, Hist. Lit. Gr. Liv. iv. ch. xxii.

8. The inscription on the pedestal of the obelisk of Philae. This stone was discovered by W. H. Bankes in 1818; and, with the obelisk, was transported to England by Belzoni. Like the Rosetta Stone, this inscription is in hieroglyphics; which, although not a repetition of the Greek, yet has afforded aid in deciphering the hieroglyphic system of the Egyptians. The Greek is a memorial addressed to Pтолемей VII. Euergetes and to his wife and sister Cleopatra, by the priests of Isis in an island near Philae in the Nile, requesting protection for the temple and servants of the goddess against the civil and military officers.

It was published in the Journ. de Saisonn. 1821, p. 657. 1822, p. 212. Also by Letronne, as cited § 92. 3.

9. The inscription of the Marbles of Cyzicus. The French consul, de Peyssonnel, in the latter part of the last century conveyed to France a number of marbles, which are known by this name. The exact date of their inscriptions is not ascertained; but they are monuments belonging to the period of the Macedonian supremacy, not long before that of the Romans. The most interesting of the inscriptions is a decree of the senate and people of Cyzicus, passed on the request of three colleges of priestesses, authorizing the erection of a statue in honor of a priestess of Cybele.


In connection with the marbles of Cyzicus, it may be proper to refer to a marble found at the site of the ancient Cius, which was near to Cyzicus. It was removed to France by Count de Choiseul-Gouffier, and is now in the Royal Museum. The inscription consists of nine hexameters well preserved and two nearly effaced. The date is uncertain, but belongs to the time of the Pтолемеи in Egypt; and the inscription is chiefly interesting as illustrating the connection between several of the Egyptian deities and those of the Greeks.


10. The Acarnanian inscription. It is on a stone discovered by Pouqueville, at Actium, in 1813, and acquired celebrity from its having found a learned expositor in France. It pertains to the time when the Roman armies appeared in Greece. It is a decree of the senate and people of Acarnania, proclaiming the brothers, Publius Aciilius and Lucius Aciilius, as their friends and benefactors.

The inscription is given in F. C. H. L. Pouqueville, Voyage de la Grece, (Par. 1836. 6 vols. 8. avec carte, &c.) vol. iii. p. 446.—The comments of Boissonade are found in his edition of the letters of Lucius Hestouerus, Paris, 1817. 8.—Cf. also Classical Journal, xvii. p. 56.

11. The inscription called the decree or Psaphisma of Cuma. It belongs to the time of Augustus. It is a decree of the senate and people of Cuma in Æolia, in honor of Lucius Laebo, a Roman citizen, who refused divine honors and the title of ḳṭịṣṭạṣ proposed by them, and to whom therefore they determined to erect statues and assign the first place at public spectacles. It consists of sixty lines, and was the largest inscription of the kind known to have escaped the ravages of time before the discovery of the Olbian decree noticed above (3).


§ 92. 4. We notice in the last place a few of the Greek inscriptions which have been preserved belonging to periods subsequent to the Christian era.

1. That on the tablet called the Marble of Colbert. This tablet is two feet six inches
long and one foot six inches wide; it was found at Athens in the 17th century. The inscription belongs to the reign of Tiberius. It is interesting as it contains a list of the magistrates of Athens, the archon, the basileus or king, the polemarch, the theremother, the heralds, &c., who were in office in the consulship of Drusus, A. D. 15.

A faulty copy of this inscription is found in Spott's Voyage, vol. iii. p. 106; one more correct in Montfaucon, Palæographia Graeca, p. 146.

2. The inscription respecting the Galatian spectacles. It was discovered by Tournefort at Ancyra in Galatia, and belongs also to the reign of Tiberius. It commemorates the games and sports given to the people of Galatia during the space of a year. The first part of the inscription, which probably contains the date and occasion of the shows is illegible.

This inscription may be found also in Montfaucon, Palæographia Graeca, p. 154.

3. The Egyptian inscriptions in honor of Roman emperors. Several have been discovered; as that on the portico of the celebrated temple of Isis at Tentyra, near modern Denderah, in honor of Augustus (as interpreted by Letronne); and the pillar, the modern Constantinople A., found at Ancyra, placed on a base of marble of the modern Constantinople A. It belongs to Dioecletian.

4. The inscriptions on the pillars of Herodes Atticus. These two pillars, of green marble (cipollino verde) called by the ancients marble of Carystus, were found at the beginning of the 16th century, on the Appian Way, about three miles from Rome, near the place called Triopium. They were removed to the gardens of Farnese, and are often called the Farnesian Columns. One of the inscriptions consecrates a certain portion of land to Ceres and Proserpina, and the other states that the land was the property of Anna Regilla, the wife of Herodes. The former, in which the ancient Athenian manner of writing is followed, has occasioned much discussion. The inscriptions belong to the age of Marcus Aurelius Antoninus; Herodes died A. D. 185.

These inscriptions are found in Montfaucon, Palæographia Graeca, lib. ii. p. 135;—Lanzi, Saggio sulla lingua etrusca, pt. i. ch. 6;—Inscrizioni greche della Tripol, con versioni ed osservazioni di E. O. Visconti, Rom. 1794; and in the Romaïon of Herodes Atticus, edited by R. Fiorillo, Leipz. 1801. 8. See also Nouve. Traite de Diplomatique, B. p. 631.—Fitch, Corpus, &c.—Dobson's Antiquities, vol. iv. ( Cf. P. V. § 119; A specimen of the characters, in Spielman, Transl. of Dionys. Hal. vol. ii. p. 503, as cited P. V. § 247. 3.

There are two other inscriptions, relating to Herodes, which are considered as very elegant. They are upon two square tables of white marble (cipollino bianco), the Pentelicum of the ancients, quarries of which are said to have belonged to this distinguished orator. One of them was found in 1626, on the Appian Way, not far from Rome; the other, a few years later, in the same place. They are now in the Royal Museum at Paris. The first inscription, in thirty-nine hexameters, consecrates a sepulchral field to Minerva and Nemesis; the second, in fifty-nine verses, celebrates the virtues of Regilla.

These metrical inscriptions were published by Cl. Samniius (Salamanca), Inscrip, Herod. Attic. Paris. 1810. 4. They are inserted in J. Spou, Miscellanea erud. Antiquitates. Lugd. 1698. 4;—Montaltrici, Descrizioni della Villa Borghese (where the tablets were formerly lodged in a small temple). Rom. 1710;—Mattaire, Miscell. Græc. aliquot. Scriptorum Carmina. Lond. 1725. 4;—and in the Anthologies of Brunck and Jacobs.

5. The Nubian inscriptions. We refer particularly to those designated by the names of Monument of Adulis, Monument of Axum, and Memorial of Sico. They are chiefly interesting as they evince an intercourse between the Greeks and Christians of Constantinople and the countries of Abyssinia and Nubia, in the third or fourth century.

The Monument of Adulis designates two inscriptions, which were first described by the geographer Cosmas (cf. P. V. § 267) as existing at Adulis. One of them was upon a throne or armed chair of white marble. The other was upon a tablet of basanite (basaltum or touchstone), placed near the chair. The latter related to the conquests of Potlomy Euergetes. Cosmas supposed both to refer to the same monarch; the inscriptions, as thus presented by him, have seemed to critics to involve such difficulties as to justify them, since the monument itself is not now found, in charging Cosmas with credulity or imposture. But the discovery, in recent times, of the Monument of Axum is an inscription which was found among the ruins of Axum (cf. P. I. § 175) by Mr. Salt, who accompanied Lord Valentia in his travels in these regions. It commemorates the victories gained by a brother of king Alzaana over a rebellious nation, and furnishes evidence of an intercourse in the fourth century between Constantinople and Abyssinia. The Memorial of Sico was found on a temple in upper Ethiopia. It is in honor of the victories of Sico, a king of Nubia and Ethiopia; a long inscription, and
interesting particularly from its reference to the introduction of Christianity into these regions.

The two inscriptions of A'dulis were published as one, by L. Altilius, Rom. 1631. 4. before the Topography of Cernus had been printed.—They are given in Chishall, as cited § 87.—The best text is by Dittmarsh, see the Museum der Alterthumswiss.


(b) Coins and Medals.

§ 93. An acquaintance with ancient coins affords assistance in the pursuits of classical literature in several ways. We shall here consider chiefly with respect to the inscriptions they bear. In this point of view, the Grecian coins, which now remain, present some of the most ancient specimens of Grecian written characters, and serve for evidences of the different changes these have undergone. But coins and medals may also, by the inscriptions, legends, and impressions on them, cast very considerable light upon language, criticism, history, geography, chronology, and even natural history.

1. “Such a number of events have been recorded by ancient medals,” says Priestley in his Lectures on History, “and so great has been the care of the moderns in collecting and preserving them, that they now give great light to history. It is remarkable that history scarce makes any mention of Balbec, or Palmyra, whose ruins are so famous; and we have little knowledge of them but what is supplied by inscriptions. It is by this means that Mr. Vaillant has disentangled a history which was lost to the world before his time. For out of a short collection of medals he has given us an entire chronicle of the kings of Syria.”

See J. F. Pallant, Seleucidarum Imperium, sive Historia Regum Syriæ, ad Fideum Numismatum accommodata. Hago Com. 1725. fol. Par. 1651.—The same author attempted the elucidation of Persian and Egyptian history by the aid of coins and medals; J. F. Pallant, Arsacidarum Imperium, sive Regum Parthorum Historia, &c. Par. 1728. 8.—By same, Historia Pudemmarum Egypt Regum. Anst. 1701. fol.—He also wrote upon Roman coins; see § 130.

2. A peculiar source of interest to the fancy in studying medals is furnished by the various symbols impressed upon them. Some of these symbols represent the ancient deities; e. g. the laurel is a symbol of Apollo; the ivy and grape, of Bacchus; the poppy, of Proserpine; corn. of Ceres; the olive and also the owl, of Minerva; the dove, of Venus; a torch, of Diana. Other symbols represent countries or cities; e. g. the palmetto, flowers, Rhodes; owl, Athens; tortoise, Peloponnesus; wolf’s head, Argos; bull’s head, Bactio; crescent, Byantium. Others represent abstract qualities or offices; as a cactusus, peace; a cornucopia, abundance; an altar, piety; the litus, or twisted wand, augurship; the apex, or cap with strings, Pontificate.—See the coins represented in Plate XL.

3. “Medals have likewise been a means of transmitting to us a more perfect knowledge of many things which we are desirous of forming an idea of, than any history, by means of verbal description, could possibly give us. We find upon them traces of customs and manners, the figures of ancient buildings, instruments, habits, and a variety of things which show the state of the arts and conveniences of life, in the age wherein the medals were struck; and many things in nature which historians have passed unnoticed, as being familiar in the times in which they wrote, or have omitted as not being aware that they would ever engage the curiosity of after ages.

“It is also very amusing to view upon medals the features of the great men of antiquity; which, if they were struck in an age in which the arts flourished, is as the case with many of the Roman, and particularly of the Grecian medals, we can have no doubt but that they are sufficiently exact. And even if they were struck in an age which did not excel in the arts of painting, statuary, and carving; yet, as faces are chiefly drawn upon coins in profile, any person who has taken notice of shadows, may conceive that a very striking likeness may easily be hit off in that way. However, in general, so extremely exact are the drawings of most single objects upon the old medals of the best ages, that even those famous painters Raphael, Le Bruyn, and Rubens, thought it worth their while to study them, and preserve cabinets of them. And indeed the generality of figures on many of the Grecian medals have a design, an attitude, a force and a delicacy, in the expression even of the muscles and veins of man figures, and they are supported by so high a relief, that they infinitely surpass both the Roman medals and most of the moderns.” (Priestley, as above cited. Lect. vi.)

§ 94. We cannot determine, with certainty, either the precise time when money was first coined in Greece, nor the country where it was first introduced. Ancient writers differ in their accounts. The point of precedence has bee
asserted by different authors in favor of the Lydians, the Ἀγινετας, the Thessians, and the Phœnicians, as being the first, who used coined money.

1 u. Homer makes no mention of coined money; which renders it probable that during the age of this poet, or at least in the time of the Trojan war, such money did not exist, and that exchanges were made by barter, or by the use of pieces of metal, whose weight and value were determined at each exchange, or by the merchant's mark. The earliest notice of such a use of metal is in a passage of Genesis (xxiii. 16) referring to the bargain which Abraham made with king Abimelech, for a portion of land.

2. The Lydians, says Mitford, "were the first people known to the Greeks to have exercised coin trade, and the first who struck coins of gold and silver. Coins are singularly adapted to convey to late ages and distant countries exact information of the progress of art and taste; and the exact coins of the Lydian kings, the oldest known to exist, exhibit remarkable proofs of the elegant taste and excellent workmanship of their early era."

See Winckler, "Archæologia numism. Lib. i. 145."

§ 95. Of the Grecian coins still existing, some authors regard those of Phidion, king of Argos, who lived shortly after the time of Homer, as of the highest antiquity. Strabo (lib. viii.) and the Arundelian Marbles testify that this king coined money in the island of Ἀγινα. But it is doubtful whether the silver coins stamped with his name, of which there is one in the royal collection at Berlin, were struck during his reign, or after his death for the purpose of perpetuating his memory.

1 u. The coins of Amyntas, king of Macedonia, who lived about the time of Cyrus, if genuine, may be considered as among the most ancient which have been preserved. The characters which we find upon their reverse, B.AMINTU. M. (cf. Plate XL fig. 4.), may be explained thus, ΒΑΣΙΛΕΩΣ ΑΜΙΝΤΟΥ ΜΑΚΕΔΟΝΟΥ. A golden Cyrenaic coin of Demetrius, who was sent from Mantinea to settle the affairs of Cyrene, in the time of Ptolemy, would seem to be still more ancient, and not the appearance of being a metal stamped at a late period as a memorial.

2 u. When the characters upon Grecian coins are found written from right to left, it is quite probable that they are of high antiquity, particularly when the devices upon them show a rude state of art. Of this class there are a number of coins of certain cities in Magna Graecia, as Sybaris, Caulonia, Posidonia, and some ancient Sicilian coins from the cities Leontium, Messina, Segesta, and Syracuse. But there are many coins bearing the names of Theseus, Achilles, Hector, Ulysses, &c., which are certainly not of a very ancient stamp.


3. The following table, from the British Encyclopedia, presents a chronological classification of ancient Greek coins.

"1. Those without impression.—2. With one or more hollow indented marks on one side, and an impression in relief on the other.—Of Chalcodon on the Hellespont, Lesbos, Abdera in Thrace, Acanthus in Macedonia, those said to belong to Αἰαία in Achaia or Αἴγινα, having the figure of the tortoise. This class continues from about 900 to 700 B.C.—3. With an indented square divided into segments, having a small figure in one of them, the rest blank, with a figure in relief on the obverse.—Of Syracuse and other places adjacent.—Continue from 700 to 600 B.C.—4. Coins hollow on the reverse, with figures in relief on the obverse.—Of Caulonia, Crotona, Metapontum, &c. Supposed by some to be a local coinage of Magna Graecia: but probably of equal antiquity with the former.—5. Coins in which a square die is used on one side or both sides.—Of Athens, Cyrene, Argos, &c.—Of Alexander I. and Archelaus I. of Macedon. Dashed in the reign of the latter, about 420 B.C.—6. Complete coins, both in obverse and reverse, occur first in Sicily in the time of Gelo, about 491 B.C.—Coins of Alexander the Great and his successors. About the time of this hero the Greek coins began to attain to perfection, and were struck of uncoined beauty. It is remarkable, that on the coins of this monarch his own image seldom occurs. After his death many coins bore his portrait. Trebellius Pollio informs us that some coins, particularly those of Alexander, used to be worn as amulets; and many medals are met with in cabinets of horrid seemingly with that intention.—8. Coins of the successors of Alexander.—Those of the Syrian monarchs almost equal the coins of Alexander himself in beauty. The Egyptian Proconsuls are somewhat inferior.—8. The coins of the Arcadiam of Parthia done by Greek workmen.—10 The Greek imperial coins, being such as have the head of an emperor or empress; such as have not these impressions being classed with the civic coins, though struck under the Roman power. None of the imperial coins occur in gold. Of silver there are those of Antioch, Tyre, Sidon, Parthia, Berytus, Ctesarch. The Greek imperial brass coins are very numerous. A series of almost all the emperors may be had from those of Antioch, with a Latin legend on the obverse and Greek on the reverse."

§ 96. The number of Grecian coins of gold now existing, is not great; probably there is not one Attic gold coin whose genuineness can be proved; but their variety in size and denomination, together with the testimony of authors, is evi
dence that many were struck. They bore the general name of χρυσος ξυλογυς, gold stamped. Of silver coins we have a very large number, of different values. The most ancient of both kinds have the purest metal. Ordinary small coin, as well as memorial devices, were made of copper; and at Lacedemon and Byzantium, of iron.

1 u. The largest coin in common use was the Stater; and the smallest, the Lepton. One of the brazen or copper pieces of middling size, in most common circulation, was the Chalcus, of which the Lepton was but the seventh part. Of golden coins the Chrysus (χρυσος, suppos'd to be one of those most in use. The Medallions, or pieces which were distributed as tokens of gratitude or flattery, at public games or other solemn festival occasions, were of a large size and usually of finer execution.

2. A great number of ancient coins have been discovered. One reason of their preservation was the custom which the ancients had of burying one or more coins with their dead, to pay Charon for their passage over the Styx. (Cf. P. II. § 34.)

"From Phidon of Argos to Constantine I. are 36 generations; and from Magna Graecia to the Euphrates, from Cyrene to the Euxine Sea, Grecian arts prevailed and the inhabitants amounted to about 30,000,000. There died, therefore, in that time and region, not less than ten thousand millions of people, all of whom had coins of one sort or other buried with them. The tombs were sacred and untouched, and afterwards neglected, until modern curiosity or chance began to disclose them. The urn of Flavia Valentina, in Mr. Townley's capital collection, contained seven brass coins of Antoninus Pius and Elagabalus. Such are generally black, from being burnt with the dead. The best and freshest coins were used on these occasions, from respect to the dead; and hence their fine conservation. At Syracuse a skeleton was found in a tomb with a beautiful gold coin in its mouth; and innumerable other instances might be given, for hardly is a funeral urn found without coins. Other incidents also conspire to furnish us with numbers of ancient coins, though the above recited circumstances be the chief cause of perfect conservation. In Sicily, the silver coins with the head of Proserpine were found in such numbers as to weight five or six pounds; in the 16th century, 60,000 Roman coins were found at Modena, thought to be a military chest, hid after the battle of Bedriacum, when Otho was murdered by Vitellius. Near Brest, in the year 1760, between 50 and 20,000 Roman coins were found."

Yet the number of different coins preserved is not so great, as might perhaps be expected from the above remarks. The whole number of ancient coins of different impressions is estimated by Pinkerton at 50,000, and by Eckhel at 70,000; and as many of these differ from each other but very little, a collection of 20,000 might lay claim, it is said, to considerable completeness. The whole number of Greek and Roman coins has been estimated at about 50,000; including about 3,000 of gold; and 6,000 of silver; with 31,000 of brass or copper.—Cf. § 135. 2.

§ 97. The inscriptions, particularly upon the more ancient coins, are ordinarily very brief and simple, containing only the names of the cities or princes that struck them, and often only their initials. Upon the coins of the later Asiatic monarchs, the inscriptions are more full. They are placed sometimes around the border of the piece, sometimes in the center of the reverse; sometimes upon both sides of a figure, a head, vessel, or the like; sometimes at the bottom, within a segment, a section line, or what is called the exergue. Inscriptions filling the whole of the reverse, are very rarely found on Greek coins.

1. What is meant by the exergue, as above mentioned, is readily perceived by referring to an example. Thus, in the medal which our Pl. XLII. presents, in fig. 6, the word Britannia is the legend; the segment at the bottom, which includes the inscription S. C., is the exergue.

2 u. Upon some Grecian coins we find Phœnician characters, or at least, such as bear much resemblance to them. The character Σ is put for the letter Z sometimes, and sometimes for ξ. Instead of ξ, we find also the character Ζ. Upon the most ancient coins the Σ often has the form Μ, and on those of later times the form Σ or C. And C is frequently used for Γ; the combination ΚΔ for Ζ; and the character Ω for O (as in fig. 4. Plate XL); E is put for Η (the latter being employed merely as an aspirate); O for οΥ; Ζ for Ζ; Χ for K. Upon many coins, especially those of later dates, both under the eastern and western emperors, we find a combination of Greek and Latin characters. For instance, we sometimes find S instead of the Greek C; R, instead of Ρ; and Φ, instead of φ.

§ 98. There are Greek inscriptions not only upon the coins of the states of Greece which were struck while they were in possession of their liberty, or under the government of Grecian masters, but also upon the coin of the Greek cities and provinces after their subjugation by the Romans, and likewise upon the later coins of Sicily and Magna Graecia. This renders a knowledge of the Greek language the more indispensable to every amateur in collecting medals and coins.

—The coins of Greek cities under the Roman dominion sometimes have on one side a Greek inscription and on the other Latin.

§ 99 u. Of the works upon Numismatics, such, that is, as will serve for an introduction to the science of coins and medals, or contain copies of the coins and the ne
cessary explanations, we will mention here some of the principal; including such as
treat of Roman as well as Grecian coins.

1. Among the more extensive works are the following:—Et. Spannheri, Dissertationes de prastanti usu Numismatam antiquo-
additions to this were published in 1836. * G. Hermann pronounced Eckhel's the ablest work on the subject.*—J. C. Rustige,

2. The following treat the subject less fully:— J. Evelyn, on Medals, Ancient and Modern. Lond. 1697. fol.—L. Joebert, La.Scien-
ces des medailles antiques et modernes, avec des rem. hist. et crit. (par J. Bismard de la Baiste). Par. 1739. 2 vols. 8.—J. C.
Rom. 1773. 8. (2 Edit. accresciuta di una lettera del P. Pasquali. Venet. 1758. 8.)—Evaritt, Frisch, Notizia elementi
conns. 1733. 8.—Ejusd. Quatuor Tentativia in Re Numinaria Vete. Vienn. 1737. 4.—Finkerton, Essay on Medals. Lond. 1799.
(2. Very valuable.) Cf. Lond. Quart. Rev. i. 112.—Furtado's Companion and Coin Collector's Guide. Lond. 1797. 12.—
P. Schlvestrell, Annalen der gesammten Numismatik. Leizp. and Gotth. 1804. 1806. 2 vols. 4.—By the same, Geschichte des
treats of Ancient coins)—D. Settel, Classes generales seu moneta velis urbium. pop. et regum, ordine geogr. et chronol. descrips.

3. Of works with plates, including Greek coins, the following are among the most important:—Huberti Goltzi, de Re Numinari
Lond. 1719-20 2 vols. 8.—A. F. Corvi Museum Florentinum, as cited § 191. vol. 4th.—In. Genemi Numismata Graeci regna atque
Numismata Reputa Macedonic. Br. 1738. fol.—Pellerin, Recueil des medailles des Rois des pays et des villes, avec les Supple-
ments. Par. 1762-78. 10 vols. 4.——Magnum, Miscelanea Numismatica. Rom. 1774. 4 vols.—Müllgen, Recueil de quelques
Librarian, p. 319.)—C. F. Landon, Numismatiques de Voyage du jeune Anacharsis, ou Medailles des beaux tems de la Grecce. Par
other references, see Sutler’s Allg. Thesur article Schausmünze.

(c) Manuscripts.

§ 100. We must consider the copies of the prose and poetical writings of the
Greeks as among the most valuable monuments of their literature. By means of
these we are made acquainted, not only with their history, but also with
their whole genius and character, and with the most valuable models in every
variety of style. It is to the discovery of these, that we are, in great measure,
indebted for the revival of letters.—Although most of the Greek writings extant
have already been published and circulated by means of the press, yet the differ-
ent manuscripts which are in our possession, and particularly those the most,
are of much value and utility to the critic.

§ 101. In point of antiquity, inscriptions, and coins claim a superiority over
manuscripts. Of the latter, if we except the Herculanean rolls and a few
Egyptian Papyri (§ 107), there does not now remain a single copy, which was
printed directly from the original manuscripts. The most ancient, now existing, are not dated farther back than the
sixth century ; and but few of these can be referred to so early a
date with unquestionable certainty.

1 u. We must attribute the loss of the earlier manuscripts, partly to the destructi-
bility of their material; partly to the political and physical disasters, which befell Greece;
and partly to the ignorance and superstition of the middle ages, and the consequent
 contempt for these monuments of literature. The practice of obliteration also accu-
sioned losses. Manuscripts still exist whose original writing was effaced that they
might receive other compositions; such are those termed codices Palimpsestae (§ 84).
Some losses must also be ascribed to the carelessness of the first publishers; who printed
directly from the manuscripts and thereby spoiled them; or after committing
a work to the press, viewed the manuscript as useless.

2 u. Notwithstanding this destruction, and perhaps through the very ignorance and
neglect of the owners of collections then existing, a large number of Greek manuscripts
were preserved, especially in convents, abbeys, and cathedrals. Some of these cer-
tainly belong to the middle ages, in which there were a few men of information
and lovers of ancient literature, while others for the sake of gain employed themselves
as copyists. Many of these manuscripts were written during the dawn of the revival
of letters, in the thirteenth and fourteenth centuries, and in the first half of the fifteenth
century, for the use of colleges and of the literati. Even for some time after the in-
vention of printing, while the art was yet imperfect and not extensively cultivated, the
practice of copying manuscripts was continued.

See the work of Huet, cited § 53; Taylor, cited § 58; Hutton, cited § 85. 1.
§ 102. To become well acquainted with manuscripts, and to fix their precise dates, is very difficult. Upon this point we cannot lay down rules, which shall be applicable in every case, and perfectly decisive. There are only some general external marks, by which the age of the manuscript is to be determined with any considerable degree of probability. We must form our decision by the characters used in writing, by their size, their spaces, the direction of the letters, the abbreviations and contractions, and by the whole exterior of the manuscript.

§ 103. In a question respecting the author of a work, or the age in which he lived, more reliance can be placed on the internal evidence, which is presented by the subject, the style, and the historical statements and allusions. Sometimes we find the name of the author, and the date of the copy, at the close of the manuscript; but usually only the name of the transcriber. Often we may be satisfied from internal evidence, that a work was not composed by the reputed author, while we are still unable to point out the real author, or the writer of the manuscript.

§ 104. We shall here limit ourselves to a mention of some of these external signs, for the sake of example. The most ancient Greek manuscripts, as well as inscriptions, are written in capital letters (literae uncialles), without any space between the words, and without signs of punctuation. Accents and aspirates were not introduced till the 7th century; the capital letters in the 8th and 9th were a little longer and had more inclination and slope. At this period, they began to make contractions, and a smaller style of writing commenced. After the 12th century, new characters and abbreviations were introduced, and greater variety appeared in the forms of the letters.

1 w. The best manner of becoming acquainted with these characteristics, is by the study of the manuscripts themselves. They may be learned also by means of the patterns, which Montfaucon has given in his Greek Palaeography. These marks, however, it must be remembered, are not an invariable and infallible criterion of the age of a manuscript. Often, in later times, transcribers strictly imitated the ancient copies, and preserved all their peculiarities unchanged.

2. Although the signs of punctuation are said to have been devised by Aristophanes (cf. § 82), they were not used generally in writing, until a much later period. Bernhardy remarks that "interruption is not found in the manuscripts much earlier than the 8th century."—Specimens of the manner of writing above described, in uncial, without punctuation, are given in our Plate XXXVIII. fig. i. and iii.—The two lines of fig. ii. in the same Plate, are designed to show some of the abbreviations or contractions used in writing. The letters in the upper line (the Plate being turned upon its side to the right), are employed as abbreviations for the words under them in the lower line; KC, i. e. ks, for karios; IC, i. e. is, for isos; XC, i. e. eks, for christos; IXCl, i. e. ilm, for ieros而不. Letters used as abbreviations (cf. § 49), commonly, but not always, had a horizontal line drawn over them; as is seen in the specimen in fig. iii., where OIC, in the first line, stands for o isos; but titl, in the second line, is also an abbreviation, standing for pneunmati. Contractions with the mark over them were formerly used in printing.

3. Manuscripts were not usually decorated with paintings or illuminations. A specimen is given in Pl. XLII., which exhibits the goddess Night as beautifully painted in a MS. of the 10th century, belonging to the Royal library at Paris.

See Montfaucon, Palaeographia, as above cited, lib. ii. cap. i.—See also Montfaucon, Antiq. Expl. as cited P. ii. § 12, 2, (6); vol. i. of Suppl. p. 25, ms. 1 where he exhibits the personifications of the twelve Months, as painted in a MS. belonging to the Imperial library at Vienna.—Cf. § 162, 3.

§ 105. A very profitable use may be made of an extensive knowledge and diligent study of ancient manuscripts. They are of service to the critic in determining, correcting, and confirming the readings of printed books; and there is often something to be gleaned even from the copies already examined by others. By comparing manuscripts we may be prepared to fill up blanks, to discover false insertions, and to rectify transpositions. And such an examination may give rise to many critical, philosophical, and literary observations. Writings may be found also, in searching over the libraries of convents, which have never been published, and which may have hitherto escaped the eye of the learned. But in order to profit by the advantages presented by this study, one must have much previous knowledge of language, criticism, bibliography, and literary history.

§ 106. It is to the assiduous application of many votaries of classical literature.
after the revival of letters, in the discovery, examination, and comparison of ancient manuscripts, that we are indebted for the best editions of the Greek and Roman authors. Although their attention was confined chiefly to the criticism of the text and the settlement of readings, it was laying the foundation for all useful criticism upon the matter and contents, which must depend for its basis and certainty on such previous researches. The editions thus prepared, in connection with the prefaces and commentaries accompanying them, will serve, much better than any rules which can be given, as guides in similar efforts, and as suggesting the best methods of treating this whole subject.

§ 107. The following may be mentioned as among the oldest Greek manuscripts that are known; the Codex Alexandrinus; the Codex Vaticanus; the Codex Cotonianus; the Codex Colbertinus; and two manuscripts of Dioscorides, preserved in the imperial library at Vienna. All these manuscripts are in the uncial letter, without accents or marks of aspiration.—To these must be added the Herculaneum Rolls, and the Egyptian Papyri.

1. The Codex Alexandrinus consists of four folio volumes, containing the Septuagint version of the Old Testament, with the Apocryphal books, the New Testament, and some additional pieces. It is preserved in the British Museum, at London. "It was sent as a present to King Charles I. from Cyril Lucas, a native of Crete, and patriarch of Constantinople, by Sir Thomas Rowe, ambassador from England to the Grand Seignior in the year 1628. Cyrilus brought it with him from Alexandria where it was probably written." It is referred by some to the fourth century, but by most is considered as belonging to the sixth. It is written without accents or breathings, or spaces between the words, and with few abbreviations.

An exact fac-simile of the part containing the New Testament was published by Dr. Walde, librarian of the Museum, in 1756. In 1812 a fac-simile of the part containing the Psalms was published by Rev. H. H. Biber; who was subsequently authorized to publish the rest of the Old Testament at the expense of the British Parliament.

The Codex Vaticanus contains the Old Testament in the Septuagint version, and a part of the New. It is lodged in the Vatican library at Rome. It is written on parchment or vellum, in three columns on each page, with the letters all of the same size except at the beginning of a book, without any division of words, with but few abbreviations. Some critics have maintained that it was written as early as the fourth century; but others refer it to the sixth or seventh.

The Codex Cotitianus was brought from Philippi by two Greek bishops, who presented it to Henry VIII. It was placed in the Cotitian library, and a great part of it was consumed by fire in 1731. The fragments are deposited in the British Museum, and are in a very decayed state. It is considered as the most ancient manuscript of any part of the Old Testament now extant, being generally ascribed to the fourth century, or the very beginning of the fifth. It was decorated with numerous paintings or illuminations.

The Codex Colbertinus contains a part of the Septuagint. It once belonged to the collection called the Colbert MSS., but is now lodged in the Royal library at Paris. It is thought to be a part of the same manuscript with that now in the library of the Academy at Leyden, termed Codex Saravvianus. They are referred to the fifth or sixth century.

On the whole subject of the Manuscripts of the sacred Scriptures in Greek, see J. G. Eichhorn, as cited P. V. § 278.—T. H. Horne, Introduct. to the Crit. Study of the Holy Scriptures. Phil. 1823. 4 vols. 8. (vol. ii. pt. i. ch. ii. § 2.)—Also W. Carpenter, Guide to the Reading of the Bible (ch. ii.) as given by Dr. W. Jentzsch and J. W. Jentsch, in the Supplement to the Comprehensive Commentary.

—On the age of the Alexandria MS. cf. Skouter, De Erme Cod. Alex. Halle, 1763. 4.—On that of the Vatican MS. cf. Heng, De Antiq. Cod. Vat. Friul, 1819. 4.—Pl. XXXVIII. of our Illustrations presents, in fig. i., a fac-simile of part of the 1st verse of the 1st Psalm, as written in the Codex Alexandrinus.—In fig. iii. we have a fac-simile of Matt. xxii. 43, as written in a Codex Saravvianus, made since discovered in the library of Trinity College, Dublin.

2. The manuscript of Dioscorides, in the library at Vienna, is a very curious monument. It was purchased at Constantinople for Maximilian II. by Busbequius, who went, about 1550, an ambassador to Turkey. It is said to have been written by Julianus Anicia, the daughter of Flavins Anicius Olybrius, who occupied the Imperial throne of the west A. D. 473. It is ornamented with miniatures representing plants, birds and serpents, and the portraits of celebrated physicians of antiquity. The other manuscript, once in the library of the Augustines at Naples, is now in that of Vienna, and is considered as of about the same antiquity as the former.

The Vienna manuscript is described by Lambecius, Commentarium de augustiniana bibliothece Caesarea-Vindobonensi, libri viii. Vindob. 1665-1679. 8 vols. fol.—See Schulten's Hist. Litt. Graecae, lib. v. ch. xxvi.

3. The Herculaneum Rolls, i.e. the papyri found in excavating Herculaneum, are more remarkable for their antiquity than for their real value, so far as at present known, although they amounted to 1600 or 1700 in number. Most of them were too much injured to be unrolled and deciphered, many of them crumbling to dust under the hand
of the operator. Very great interest and the most sanguine expectations were awakened in the literary world on their first discovery. But the first-fruits of the indefatigable toil in unrolling and deciphering were very far from meeting these high hopes; the treatise of Philodemus on music being of little value. Piaggi and Merli, Mazocchi, Stickler, and Sir Humphry Davy, successively applied their labors and experiments with but poor success.


4. Several papryri, with Greek writing on them, have been found in Egypt, which are said to be of more ancient date than any other known manuscripts in Greek. They exhibit the earliest use of the cursive Greek letter.

Three of these are dated before Christ. The earliest was brought to Europe by M. Casati in 1822, and belongs to the Royal library of France. It is sixteen and a half feet long and eight inches deep, and contains 505 lines. Its date corresponds with the year B.C. 113. It is merely a contract or deed of the sale of a portion of land near Ptolemais. The next in point of antiquity contains a similar contract, with a date corresponding to B.C. 104. It was found in a tomb, and has exercised, in its deciphering, the care of Aug. Böckh, Phil. Buttmann, and Imm. Bekker.—That, which is ranked next in age, treats of the payment of certain funeral charges, and is recorded in the Greek writing besides the Greek characters, and appears in the Rosetta Inscription, called enchorial (ένχορια). Its date is judged to be b2 B.C. —Two other papryri are described as written in the second century after Christ, and all the rest that are known as written in the fifth, or later.


5. A number of papryri have also been found containing only Egyptian characters, either enchorial or hieroglyphic, which are considered to be much more ancient than those just mentioned.

“The most remarkable of them all, and very certainly the most ancient manuscript known at this day, contains an act of the fifth year of the reign of Thoutmosis III., the fifth king of the eighteenth dynasty. …—Now Thoutmosis governed Egypt about the time when Joseph was carried there as a slave: and consequently two centuries at least before the time when Moses wrote. …—Is it so very astonishing, that the autograph of the Legislator of the Hebrews, which was an object of veneration to all the people, and was so long and carefully preserved in the ark, could have existed until the reign of Josiah, i.e. about nine centuries after Moses; when the hypogeums of Thebes present us with papiiri containing certain transactions which were between private individuals merely, and which extend back 3500 years, and even more.”

—See Grepp, as cited § 16. 1.

One of these papiiri, discovered by Champollion, is said to have been sixty feet in length. Some specimens of the papyrus, in Egyptian character, are given, by fac-simile, in the Atlas illustrating the Travels of Denon in Egypt. The same work notices a manuscript on cloth, the envelope or wrapper of a mummy, consisting of nineteen pages, separated and bordered by many vignettes.

Parchment in these manuscripts are done in red ink. The parchments are in different colors.

6. Mr. Taylor (in his work cited § 58) remarks, “The most ancient manuscripts extant are some copies of the Pentateuch on rolls of leather,” but in this remark he could not have had reference to the Egyptian remains above mentioned. No extant Hebrew manuscripts are of so ancient a date; although some, which are doubtless of a high antiquity, have been preserved in the Jewish synagogues. Dr. Buchanan procured from the black Jews in Mahlab an old copy of the Law, which he discovered in the record-chest of one of their synagogues, in 1686. It consists of thirty-four leather skins, sewed together, measuring nearly 50 feet, by about 2 broad; the skins are some of them brown, and others red; some of them much impaired by time, and strengthened by patches of parchment on the back. It now belongs to the University of Cambridge, England.

See Buchanan's Researches.—Harne, as cited above, Pt. i. ch. ii. § 1.—Am. Quart. Register, vol. ix. p. 58.

7. The Nestorians at the village of Kooys, in Persia, have a neat, well preserved copy of the New Testament, in Syriac, upon parchment, in small characters; written, according to the date inserted by the writer, about A.D. 520. It is greatly reverenced both by the people and the priests. Smit and Deight, cited § 56. 1. vol. ii. p. 257.—Cf. § 57.

§ 108. It may be proper here to mention the libraries, which contain the finest collections of Greek manuscripts.—In Italy. The king's library and the library of the Augustine convent, at Naples. The Royal library at Turin. The Vatican library and some private libraries at Rome. Cathedral library at Bologna. Library of St. Mark and several private collections at Venice. That of the Most extensive collections of this kind. The Ambrosian library at Milan. In Spain. The library of the Escorial.—In France. The Royal or National library at Paris, which contains the MSS, once belonging to several other libraries.—In England. The libraries at Cambridge. The Bodleian library at Oxford. The British Museum at London.—In Germany. The Imperial library at Vienna. That of the king of Bavaria at Munich. The library of the council or senate at Leipzig. The libraries of the dukes of Weimar and Wolfenbuttel. The Royal library of Berlin. That of the king of Saxony at Dresden.—In Denmark. The Royal library at Copenhagen.—In
Holland. The University library at Leyden.—In Russia. Library of the Synod at Moscow.

1. Details on the subject of Greek MSS. may be found by consulting the following works:—Bern. Montfaucon, Recensio Bibliothecarum, in quibus manuscripti codices halentur; in his Palaeographia Graeca (1:104).—Ejusd. Bibliotheca Bibliothecarum manuscriptorum Nova. Par. 1739. 2 vols. fol. “The most complete general work; deserving a new improved edition.” S.—F. Eckard, Uebersicht der Gertor, wo die bekanntesten griech. Schriftsteller gelebt haben; und Grundlage zur Geschichte der Bibliotheken, wodurch jene in Handschriften sind erhalten worden. Giessen, 1778. 8.—For some remarks on the Libraries of Greece, whence MSS. have been obtained, see Travels by E. D. Clarke. N. York, 1815, vol. iv. Append. No. 6, where is also a catalogue of the MSS. in the Library of Parnon.—Cl. Class. Journ. vol. vii., in which, and the following volumes, is a notice of the manuscripts in the various libraries in England.

2. The Royal library at Paris contains 70,000 MSS. of various kinds; the Vatican at Rome, 30,000; the Ambrosian at Milan, 18,000. In the case of most of the libraries mentioned above, there are catalogues of the MSS. preserved in them. The most valuable of these catalogues are such as give not only the simple name and title, but also critical and historical notices of the manuscripts, their authors, age, rarity, price, &c. See e. g. Catalogus Bibliothecae Brunsvicensis. Lips. 1750-56. 7 vols. 4.—Bandini's Catalogue of MSS. in the Library of the Grand Duke at Florence, 1764-93. 11 vols. fol.—Notices des Manuscrits de la Bibliothèque du Roi. Par. 1787-1818. 10 vols. 4.—“The Catalogues of the MSS. in the British Museum, hitherto (1833) printed, fill five folios and four quartos.” Six folios (viz. Catalogue of the MSS. in the Cottonian Library in the Brit. Museum, Lond. 1802. fol.; Catalogue of the Harleian MSS. in the Brit. Mus. Lond. 1808—12. 4 vols. fol.; Catalogue of the Lansdowne MSS. in the Brit. Mus. Lond. 1819. fol.) are included in the Collection of Documents by the “Record Commission” of Great Britain; of the MSS. registered in these folios, only a very small part are classical.
ARCHAEOLOGY OF ROMAN LITERATURE.

I.—Of the Sources of Roman Culture.

§ 109. We have no authentic history of the first inhabitants of Italy. The later Romans themselves knew but little in regard to this subject, as there did not remain any monuments of the early ages; those which had been preserved at Rome having been destroyed at the capture and burning of that city by the Gauls, B. C. 390. This uncertainty has given rise to many fables. The Romans commonly traced their own descent from the Trojans, a colony of whom under Aeneas amalgamated with the aborigines or most ancient inhabitants of Italy.

1. Different accounts are given of the origin of the name Italy, Italia. Some derive it from Italus, said to be a chief who came from Arcadia, or Oenotria, and established a colony and kingdom; considered by many, however, to be a fabulous personage. Others derive it from the term τραχής, a calf, applied to the country from the herds of young cattle found in it by the Greeks. The name seems to have been first applied to the southern extremity of the peninsula, to the province called Calabria ulterior, and afterwards extended so as to include the whole land as far as the Alps.

2. The question whence Italy received its population has been much agitated. Two theories or systems have been strenuously defended, called the oriental and the northern. The former system maintains that the early inhabitants of Italy came from the east; from Greece, Asia Minor, Phoenicia, or Egypt, according to the different advocates of the theory. The other system admits an eastern origin of all the inhabitants of Europe, but maintains that Italy received its population directly from the northern or Celtic tribes. The oriental theory is most generally adopted. "At the period when light is first thrown by authentic documents on the condition of Italy, we find it occupied by various tribes, which had reached different degrees of civilization, spoke different dialects, and disputed with each other the property of the lands whence they drew their subsistence." These various tribes may be included under the following classes, ranged in the order of their supposed antiquity; viz. the Illyrii, including the Liburni, Siculi, and Veneti; the Iberi, including the people called Sicani; the Celts, to which belonged those named Umbri by the Romans; the Pelasgi; and the Etruscans, Etrusci, or Tyrreni.

a See J. Dunlop, History of Roman Literature, (vol. i. p. 21; cf. Phil. 1837).—Schill, p. 5, as above cited. —These authors give references to the principal works in defence of each theory.—Dunlop, Hist. i. II. —Schill, as above, p. 13.— Cf. § 33.

3. The Etruscans were the most celebrated of all these nations, having attained to a height of prosperity and glory before the existence of Rome. The history, institutions, and antiquities of this people have been the theme of much interesting discussion.


4. The early history of Rome is involved perhaps inextricably in fabulous traditions. There has been an earnest literary controversy respecting the authenticity of the commonly received accounts.

For the common account of the origin of Rome, see Livy, lib. 1.—Düm. Hist. Ant. Rom. lib. 1.—Plut. Romulus.—For arguments against the credibility of it, see Pecull, De Beaufort, and others, as cited P. V. § 310.

§ 110. From this it is easy to perceive, that the origin and introduction of the Latin characters is a subject of much uncertainty. Some authors attribute the invention or introduction of these letters to the Greeks, some to the Pelasgians, some to the Phoenicians, and others to the Etruscans. It is most commonly ascribed to Evander, who, antecedently to the Trojan war, conducted into Latium a Pelasgic colony from Arcadia. The affinity and resemblance of the most ancient Greek characters to the Latin is unquestionable. It was probably
by means of the colonists settling in that country from various foreign parts, that civilization and the art of writing were introduced into Italy and a common alphabet at length formed. The Pelasgi coming from Arcadia, and, under the name of Tyrreni, from Asia Minor, seem to have been the first colonists. Soon after them, there arrived other Greek colonists, who established themselves in the lower part of Italy, and brought with them their religion, language, and alphabet. If we may credit Quintilian (lib i.), there existed at first but a smaller number of letters, and they differed in their form and specification from those afterwards used.


§ 111. The Greeks, who established themselves in the southern part of Italy, always maintained their relations and an extensive commerce with the other Greeks, and even preserved their language. From them the country which they inhabited was called Magna Graecia. It was separated from Sicily, where Greek colonies were also settled, only by a small strait. From this circumstance arises the resemblance found between them and the inhabitants of this island in their language, sciences, manners, and government. These countries having enjoyed the advantages of a long peace, suffered nothing from the Romans until a late period, and their intercourse with the Greeks always existing, the arts and sciences among them rose to a very flourishing state. It is sufficient in this place merely to allude to the school of Pythagoras, which took the name of Italian, and to that founded by Xenophanes, somewhat later, and called the Eleatic. In Magna Graecia and Sicily resided many great men, renowned even at the present day, by the brilliancy of their talents and by their writings; as, for instance, Archimedes, Diodorus; the poets Theocritus, Moschus, and Bion; the orators Lyssias, Gorgias, and others.


§ 112. But the circumstances of the Romans must principally occupy our attention here. That first and long period, which comprises all the time included between the foundation of Rome and the close of the first Punic war, a period of about 500 years, was very sterile with respect to intellectual culture; at least it was far from being so fertile as might have been expected in a republic, which advanced so rapidly to a flourishing condition, and was surrounded by neighbors civilized and instructed in literature and the arts. But the spirit of aggrandizement, which controlled and guided all the intellectual and political exertions of the Romans, was in no small degree itself the cause. This involved them in continual war, and compelled them to neglect literature and science, which are the offspring of peace and leisure. Their whole constitution, and consequently their very education, tended only to this end. Hence the opposition which the elder Cato made to the reception of the Greek philosophers at Rome. Hence also the prejudice which caused the Romans to regard all arts and sciences, with the exception of agriculture and war, as dishonorable and fit only for slaves.

§ 113. Even in this period, however, there appear a few traces of a dawning cultivation. We may specify as particulars, the care which, in the time of Tarquin the Proud, the civilian Papirius employed in preparing a collection of the laws; the embassy sent to Athens, about 454 B. C., to examine the institutions of Greece, which resulted in the establishment of the laws of the twelve Tables; the preservation of the national history in the pontifical books called Annales, or Commentarii, parts of which were written in verse, and were sung upon public days; and finally the introduction, about B. C. 363, of the Etrurian plays, called ludi scenici, in which originated the Roman drama. These plays at first consisted of nothing but dancing and pantomime accompanying the music of the flute.

After the Romans had extended their conquests over Italy, they began to bestow more attention upon the arts and sciences. There were in Italy at this time two nations particularly, by whom the arts had been especially cultivated; the inhabitants of Etruria and of Magna Graecia. ( Cf. § 109. 3, and § 111.) Both these nations were subjected to the Romans more than 250 years before Christ; the former about B. C. 283; the latter, B. C. 266. The Romans were thereby brought into greater intercourse with them. The influence of this intercourse upon the culture of the Romans was favorable, but was not very great until the close of the first Punic war, B. C. 241.

§ 114. The origin of the Latin language cannot be traced to any one primitive tongue, because Italy in the early periods was occupied by so many people, and
it is so uncertain which of them were the most ancient. Among the earliest occupant 42 were no doubt the Celte, or the Pelasgi, who came from Thracia and Arcadia, and seem to have been of the same race as the aborigines. Grecian colonists subsequently planted themselves in the middle and lower part of Italy; where also, as well as in Sicily, Phenicians and Carthaginians afterwards settled; as likewise did the Gauls in the northern part of the country. The first foundation of the Roman tongue was probably the dialect which has been termed Ausonian or Osce (Lingua Osca). Romulus was perhaps educated among the Greeks, and seems on this account to have introduced into his city the Grecian language, while the native tongue, not having fixed rules and analogies of its own, must have been liable to arbitrary changes, and would borrow many peculiarities from other dialects. We find in the derivation of many Latin words, and in the general structure of the language, frequent traces of the Greek, especially the Æolic dialect. The resemblance between the Greek and Latin alphabets has already been mentioned (§ 110).

1. Properly speaking, the Latin and the Roman languages are not the same. The former was spoken in Latium, between the Tiber and the Liris, until the abolition of the regal government in Rome; and was introduced at Rome after that period. The laws of the twelve Tables were in this dialect.

2. The population of Italy being composed of various people, there were of course various languages and idioms in the country, as the Umbrian, Etruscan, Sicelian, Latin, and others. The Latin was the primitive language of the people of Latium, and gradually took the place of all the rest. The ancient inhabitants of Latium constituted a part of the Aborigines, but this term indicates scarcely more than that their original name was unknown. They are sometimes also called Ausonians. According to Dionysius Halicarnassæus, they were Arcadians. But it is more probable they were Ilyrians, or Celts, or rather a mixture of these two races with the Pelasgic colonists. In fact, we may see in the Latin language two fundamental idioms, the Celtic, and the Greek of the Æolic and Doric dialects, which nearly resembled the ancient Pelasgic. Every thing in the Latin which is not Greek is from the Celte, and especially the Ombri. Dionysius therefore had reason for his remark, that the ancient idiom of Rome was neither entirely Greek nor entirely barbarian. As Latium contained anciently several independent tribes, there were several dialects, among them those of the Osci, the Volsci, the Latini, and the Samnites. All these dialects gradually disappeared, and were sunk in the Roman language, as the Romans became masters of Italy. The use of it was regarded as an acknowledgment of their supremacy, and when the allies made an attempt to throw off the Roman yoke, they resumed their primitive languages on the money they stipulated. The Julian law, passed shortly after, B. C. about 90, bestowing upon these states the rights of Roman citizenship, struck a mortal blow at all these idioms, as it forever banished them from public transactions. The Etruscan alone survived for any considerable time, being favored, on account of the respect affected by the Roman government towards the rites of the Tuscanas.

3 u. During the period preceding the close of the first Punic war, the Roman language was in no settled state. It was necessarily exposed to be a mixture of various idioms, from the diversity of foreigners who composed the early population of Rome. Traces of the old forms of the language are found in fragments of the earliest poets, and also in the comedies of Plautus. It was not until the close of the period of which we have spoken, that any attention was paid to the regular settling of the principles and forms of the language, and not until a still later time that any approved authority labored upon the cultivation of style. During all this time, therefore, the language continued in a changing state.

4. There are still extant some monuments of the language during the period preceding the first Punic war. To these it will be proper briefly to advert.

The earliest specimen is supposed to be as ancient as the time of Romulus, the Hymn chant of the Frates Arcei. It is given by Dunlop, with an English version, as follows:

Enes Lasses juvante
Neve nse perverse Nurmar sinis incurrar From Murrnan shield the flocks, the flowers from
Satur futere Mars: limen sali sta herber: For thee, O Mars! a feast shall be prepared;
Semenes afternem advocabit cunctos,
Enes Narmor juvante
Triumphum triumphae.

The next specimens belong to the time of Numa, and consist in the remains of the *Carmina Saliare*, and of the *Laws of Numa*. Of the former, which was the hymn sung by the Salic priests appointed under Numa to guard the Sacred Shields, there remain only a few words, cited by Varro (De Ling. Lat. lib. vi. 1, 3). Of the latter, some fragments are preserved by Festus. The following is an example: *rei cuipse hemenem locbesam dolo sciea morteus dati particidath estnd se imputatres se dolo malo occiset pro capitae occisi et nates situs undo conuenit araretm subsectus*: which is interpreted, in the later language, as follows: *Si quis hominem liberum dolo scies morti dedit, parvicea esto: Si eum imputrandus, sine dolo malo, occiderit, pro capite occisi et natis ejus in concionem araretm subjicit*. Festus has preserved also a law ascribed to Servius Tullius, fifth king of Rome.

After the fragments of the Regal Laws, we have no monument of the language until we come to the Laws of the Twelve Tables, B. C. 450. It may be doubted whether the genuine original reading has been preserved invariably in the fragments which are now extant.

For specimens, see Scholl, Hist. Litt. Rom. vol. i. p. 45.— Cf. P. V. § 561.

Additional monuments of the language in the period now spoken of are the *Duillian, Scipian,* and *Eugubian* Inscriptions, which will be mentioned on a subsequent page. (Cf. § 133.)

5. It may be worthy of observation that, in the time of Cicero, there seem to have been marked differences in the Roman language according as it was spoken in the city, or in the country, or in the conquered provinces; the language of the city being designated as the *sermo urbanus*; that of the country, the *sermo rustic anus*; and that of the provinces, the *sermo peregrinus*.—*Cic. De Orat. iii. 10—14*

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II.—Of the Roman Alphabet, Method of Writing, and Books.

§ 115. Ancient Grammarians do not altogether agree concerning the nature and number of the original Latin or Roman letters. Marius Victorinus mentions the following: A, B, C, D, E, I, K, L, M, N, O, P, Q, R, S, T; 16 in number. Of these, Q is not found in the Greek alphabet, but corresponds to the Greek χόπτα (§ 46); C was sometimes equivalent to V, used both as a consonant and as a vowel, was subsequently added; originally I or O was used instead of V as a vowel; and instead of B as a consonant the Εολικ Diagamma F was employed. It was in this way that F obtained its place as a letter. H, G, X, Y, Z, were also added at a later period.


§ 116. The ancient orthography differed from that of later times, from the fact that the pronunciation was much changed. To see this clearly, it will only be necessary to compare with the modern orthography, the original of a passage in a decree of the senate respecting the Bacchanales (§ 133), which is one of the most ancient monuments of Roman writing, about B. C. 186. The passage in the original form is as follows: NEVE. POSTHAC. INTER. SED. CONIVRASE. NEVE. CONVIVISE. NEVE. CONPONSDSE. VELET. NEVE. QVISVAM. FIDEM. INTER. SED. DEDISE. VELET. SACRA. IN. QVOLTS. NE. QVISVAM. FECISE. VELET. NEVE. IN. POPLOCID. NEVE. IN. PRIVATOD. NEVE. EXTRAD. YRSEM. SACRA. QVISVAM. FECISE. VELET. In the later orthography, as follows: Neve posthac inter se conjuarse, neve convivisse, neve conspandisse, neve compromississe vellet, neve quisquam fiden inter se dedisse vellet, sacra in occulto ne quisquam fecisse vellet, neve in publico, neve in privato, neve extra urbem sacra quisquam fecisse vellet.

Respecting this decree, see § 133. 4.—On the various changes in orthography, see Dunlop, Hist. Rom. Lit. i. p. 48.—Port Royal Lat. Gram. bk ix.—Ficinus De Puerillia Ling. Lat. c. 5. and De Adolescentia Ling. Lat. c. 7.—Terraon, Hist. de la Jurisprudence Rom. pt. i.

§ 117. Not only in ancient times, but even in the later and most flourishing period of their literature, the Romans wrote only in capital letters. The small Roman letters did not come into general use until the beginning of the middle ages. If small letters (literae minuta) were employed earlier, it was only a smaller size of the capitals.

1. A writer in the *Archaeologia* of the London Antiquarian Society (for 1836) has made an attempt to show that *minusculae writing* (i. e. writing in the small letters) was practiced by the ancients; although this is contrary to the opinion, which had previously
been generally received.—The view of this writer seems to be confirmed by the specimens of writing found on some of the ruins of Pompeii; and more fully by the inscriptions on the waxen tablets discovered in Transylvania in 1807 and first published in 1841.

1 See W. J. Ottole's account of the MS. of Cicero's Aratus, as mentioned § 142. 2—3. C. W. Wordsworth, Specimens and Facsimiles of ancient writing found on the walls and streets of Pompeii. Lond. 1838. 5—7. See account of the Dacian Tablets. § 153. 7.

2 u. When the writers wished to take down a spoken discourse, or to note something in the margin, they formed abbreviations (notae) by using the initial letters, or some of the principal letters, of the words, or by using particular signs for the syllables of most frequent occurrence, or arbitrary characters standing for whole words. The most remarkable of these signs or characters are the notae Tironianae, the invention of which is ascribed to Annanus Seneca, and to Cicero's freedman Tiro; from the latter of whom they derived their name. Gruter and Carpenter have collected and attempted to explain the authority character; it has been done more completely by Kopp in treating of the Tachygraphy of the ancients. Some have imagined that our small numerical figures derived their origin from these characters, instead of being, as is commonly believed, an invention of the Arabs; but there is no ground for the supposition.

3. There are manuscripts in existence of great antiquity, written in short hand. Some of these are in Greek. According to Kopp, the Greek notes or abbreviated signs are more easy and simple than the Tironian, and in appearance more similar to modern short hand.


§ 118. The books of the Romans, both the more ancient and those of later times, resembled, in form and material, the books of the Greeks. (See § 56. 57.) The rolls among the Romans were called volumina; the leaves composing them, paginae (from the word pangere, to put together); the sticks upon which they were rolled, cylindri, also bacilli, surculi; the knobs or ornaments at the ends of the sticks, umbilici or cornua; and the edges of the rolls, frontes. In writing the first draft of any thing, whether in accounts or letters, the Romans commonly made use of tablets covered with wax (tabula cerata, cerew). They also had books, made and folded in the same manner as ours, of square leaves of veium or papyrus, which they called codices. Their instruments for writing were the style (stylus, graphium), and the reed (calamus, arundo). They used ink of several dyes or colors. And copyists introduced the same ornaments in writing manuscripts as among the Greeks. Comp. §§ 55, 58, 104.

1. A mode of adorning manuscripts frequently practiced was to place on the first page a portrait of the author (Mart. xiv. 156).

The paper used by the Romans was formed from the Egyptian papyrus, a species of rush, which was procured on the banks of the Nile; where it grows to the height of ten feet and more. The term biblos (Biblos) was also applied to the same plant. Hence we have our words paper and Bible. The papyrus was used for purposes of writing at a very early period (cf. § 107. 5). Manufactories of the paper existed at Memphis, it is stated, more than 600 years before Christ. At the time of the conquest of Egypt by the Romans, it was made chiefly at Alexandria.

Pliny gives a description of the manner of making the paper. One layer of the fibrous membranes (philypre) was placed crosswise upon another layer; they were then moistened with the water of the Nile, pressed, and dried in the sun. Bruce affirms that the water of the Nile is not glutinous, and that the strips of papyrus adhere together solely by the saccarine matter contained in the plant, and that the water must have been used only to dissolve and dissolve this matter equally. After being dried, it was pounded with a mallet and polished with a tooth, shell, or other smooth substance. It was then cut into sheets or leaves (papulae, schedae), which were of various qualities and kinds. A number of sheets were joined together to form a roll or volume; the number was never greater than twenty; the term seclus was employed to designate collectively any number thus joined. The sheets were glued together for a volume or manuscript by slaves, termed glutinatores (l. q. librariarum complicatores, Biblornpyx).—The papyrus manuscripts lately found in Egypt (cf. § 107. 4. 5) appear to have been prepared in the manner here described.


Caylus, also, in the same Mem. xxvi. 267.—Schroeter, as below cited.—J. Bruce, Travels in Egypt, Abyssinia, &c. Edi. i. 1790. 5 vols. 4. vol. v. p. 1, with a plate showing the papyrus in full growth. See our Plate XXXVIII. fig. C.

2. The ink commonly used was black (trumentum librarium). But a vermilion termed minium was employed in marking titles and heads; a purple (coccus, purpurea), was used for the same purpose: and also a red called rubrica, whence originated the modern word rubric. The basis of the common ink was, according to Pliny, the black taken from burnt ivory, and soot from furnaces and baths.

The black liquor of the cuttle-fish (sepa) is also said to have been used as ink, principally on the authority of a metaphorical expression of the poet Persius (Sat. iii. 14). But of whatever ingredients it was made, it is certain from chemical analysis, from the solidity and black-
ness in the most ancient manuscripts, and from an inkstand found at Herculanenum, in which ‘the ink appears like a thick oil, that the ink was much more opaque as well as encaustic than that used at present.’—The *arcanum tumctorum* or *pictorium* was a sort of varnish used by painters; the *arcanum subvarium*, a dye used by shoemakers and leather-stainers.

On the whole subject of ancient books, and the materials and instruments of writing among the ancients, see Ch. G. Schroeter, De *Ornamentis literarum et varia rei literariae veterum supellexetia dissertatitae. Lips. 1756. 4.—See also Becker, Gallus, p. 163; Tittler, as cited § 58; and references given § 53.—On ink, see Caneparius, De *Aratrum seminum generis. Lond. 1663.

Notices of the British Museum:—In Plate XXXVII. fig. a, we have a fine specimen of the ancient mss. of the Roll of the Jews, preserved in the British Museum; and to consist of forty brown African skins attached together; written in one hundred and fifty three columns, twenty-two in len. deep, and five inches wide; each column having sixty-three lines. The reader passed from column to column, unrolling the volume from one stick and rolling it upon the other, the ornamented ends of the sticks serving for handles.

The figures d, e, f, of the same Plate, are from remains found at Pompeii; e, a boy holding acloud roll or volume; d, a girl with a style and a set of tables called *pugilares*; and f, another girl reading a roll partly opened.

3. It seems proper here briefly to notice and explain some other Latin terms and phrases used in reference to the subject now under notice.

*Adversaria,* note-books, memorandums; *referre in adversaria,* to make a memorandum.

*Album,* a tablet on which the prator's edicts were written.

*Aramenarium,* used by later writers for ink-stones (ranae); in Plate XXXVII. among the figure grouped in a circle. fig. b, is an inkstand with a reed (calamus) lying upon it, as drawn in painting found at Herculanenum.

*Antographus,* autograph, a manuscript written by the author's own hand; I. *idographus.*

*Bibliopolis,* a bookseller (βιβλιοπόλος, βιβλιοκατάλος). Among the chief palaces occupied by booksellers at Rome were, the street called *Argiletum* (*Mart. Ep. i. 4; the eicas Sandalarius* could be comprised within a small space. See in our Plate XXXVII. fig. 6, which represents an open *capa,* as exhibited in a painting found at Pompeii.

*Capus,* the slave carrying the *capa,* for boys of rank, to school.

*Charta,* paper; this word received various epithets, modifying its signification; as *Ch. denatura,* polished paper, smooth as the tooth of a boar or some animal; *Ch. Augusta regia,* Ch. Consilia, Ch. Consilia superior or finer; Ch. Emanuel, wrapping paper for merchants; Ch. macerella, very large paper; Ch. *Pergamena,* i. q. membrana, parchment made of sheepskin.

*Chartaria* (officina), shop or place where paper was made.

*Chirographus,* written with one's own hand.

*Chirographam,* one's own signature or name written by himself; often a note of hand given by a debtor to his creditor. A document with the names of two contracting parties thus written was called *syngrapho.*

*Codicillus,* a little book; see *libellus.*

*Commentaria,* annotations written about one's self; also journals or registers, i. q. *Diaria,* Ephemerides.

*Commentariensis,* a recorder, or register.

*Diptikha,* syllable-book, used for parochial; *Diptikha*+ *Cursus,* register-book of Jupiter.

*Diploma* (i. q. *librellas duplicia*; consisting of two leaves, written on one side), a writing containing some peculiar right or privilege, granted by a magistrature or emperor.

*Diptychon,* two tablets which could be folded together; see *Tabula.* In the time of the emperors and other magistrates, on the day of entering upon office, used to distribute such tablets, bearing their names and prerogatives. Cf. *Manufacon, Ant. Expl. vol. iii. Suppl. p. 220.

*Epistolae,* a letter to one absent. The Romans divided their letters, if long, into pages, folded them in the form of a little book, tied them round with a thread (*lino obligare*), covered the knot with wax or a kind of chalk (*creta*), and sealed it (*obsignare*); hence epistolae resignare, to resign letters. This letter was always put first, then that of the person addressed; the word *stutun* or letter *S* was annexed. The letter always closed with some form of a good wish or prayer, called *subscriptio*; this was usually added, sometimes at the hour of the day. Letters were usually sent by a slave, called *tabellarius,* there being no established post until the time of the emperors, when its use was chiefly confined to the imperial service. Thus was even more definitely fixed. The slave or freedman employed to write letters was termed *amanuensis* (a manu).

*Folium,* a leaf of a book; leaves of trees or plants having been employed originally to write upon; *libellus de vertice* is used in the same sense, but generally applied to a person's last will—*Libelli accusatorii,* written accusations, usually attested by a plaintiff; *I. famae,* quaestiones or *testes;* *L. gladiatorii,* bills or advertisements distributed by those who gave gladiatorial shows.

*Libellus memoriais,* a pocket-book; *L. ratio- natis,* an account book; *L. appellatorius,* an appeal to the official witness.

*Librarii,* transcribers; applied also to those who bound books; and sometimes to those who had the care of libraries (*bibliothecarii*).

*Libraria* (taberna understood), book-shop.

*Librarium,* a chest for holding books.

*Literae,* usually epistles, but often any kind of writing; hence put for *learning.*

*Opistographus,* written on both sides of paper. So is *opistographia* a reverse writing of the papyrus; i. q. *plaga* described above (1); *romamentum, catis, corium, tania,* are applied by Pliny to the same.

*Palimpsestus* (codeX), a manuscript on which the writing was obliterated in order that it might be used again. This was effected by removing the surface of the parchment, or by some chemical process. Cf. § 54.

*Pergamena, see Ch. Caneparius,* small writing tables, of oblong form, made of citron, boxwood, or ivory, and covered with wax. The Romans usually carried such tablets with them; a slave (*notarius*) would and often employed to note down what they wished.

*Tabella,* a small tablet, with the name of a candidate, or some formula, inscribed; used in voting. Cf. *P. III. § 259*
**INFLUENCE OF THE GREEKS.**

_Tabula_, any flat substance used for writing upon, whether stone or metal, or wood covered with wax. That covered with wax was sometimes made of ivory or citron-wood, but more commonly of beech or fir. The form was oblong. When two tablets were united (_duiptycha, διπτυχος_), the outside of each consisted merely of the wood; the inside was covered with wax, excepting a raised margin all around. When three tablets were united (_triptycha, τριπτυχος_), the interior tablet was covered with wax on both sides. They were fastened together by wires or strings passing through the margins, and forming a sort of hinges; and were opened and shut like a modern book. Two or more tablets thus united formed a _libellus_; sometimes termed _pugillares_.—Two _triptycha_, or books consisting of three tablets as here described, were found some years ago in the mines of ancient Dacia, and are preserved in the museum at Pest. One is of beech wood, the other of fir, about the size which we term small octavo. The wax is almost of a black color, spread rather thin, especially on the beechen tablets, on which the _styles_ of the writer in some places cut through the wax into the wood. See § 133. 7.—Sometimes four or five tablets (_pentaptycha_), or even more (_pseudaptycha_), were joined together. Such tablets continued to be used in the middle ages; a specimen, belonging to A. D. 1301, is preserved in the Florentine Museum.—The form of such tablets is seen in Plate XXXVII. fig. 2.—Forms of the _style_ used, in the same Plate, fig. 3, 4.

_Theca calamaria_, the case for the _calamus_ or _stylus_. The style was sometimes, under provocation, used as a weapon; hence, as has been supposed, the _stiletto_ of the modern Italians.

_Vellum_ (Vitulluma), the skins of calves prepared as material for manuscripts.

**III.—Of the most flourishing period of Roman Literature.**

§ 119. The conquest of Magna Græcia, as has been mentioned, made the Romans more acquainted with the letters and arts of the Greek colonies in the south of Italy. After the first Punic war, and especially after the subjection of Sicily, B. C. 212, where also, particularly at Syracuse, Greek letters flourished, the influence of these subject states upon their mistress was great in respect to intellectual culture. Poets, orators, and grammarians from the conquered countries removed to Rome and inspired many of her citizens with a love of literature.

§ 120 ν. From this period, Roman literature made rapid and remarkable progress. They began more to admire poetry, especially dramatic, and to study with more care the principles of their language. They also became acquainted with the Grecian philosophy. What contributed very much to this last, was the visit of three Greek philosophers, Carneades, Diogenes, and Critolaus, who came to Rome on an embassy, B. C. 153. These men, (cf. P. V. § 468.) notwithstanding the efforts made by Cato to shorten their stay and to prevent their teaching their doctrines, excited great interest in the Greek philosophy. The Romans now also began to set more value upon the art of oratory; to apply themselves to historical researches; and to look upon the study of jurisprudence as a favorable means for improving their welfare. After the taking of Carthage, and especially after the subjection of Greece, Rome enjoyed more of peace, together with the numerous advantages she had gained by her conquests; then followed the reign of the sciences and fine arts, and that brilliant period, which is called the golden age of her literature.

_See Abbé le Moine_, and _J. H. Eckerhardt_, as cited P. V. § 294.

§ 121. The most brilliant age of Roman literature commenced with the capture of Corinth and Carthage, B. C. 146, and continued to the death of Augustus, the first emperor, A. D. 14, comprising a period of 150 years. The progress of the Romans in the sciences and arts was now so great, that it has excited the admiration of posterity, and secured them a rank among the distinguished nations of antiquity, second only to the Greeks. Among the causes of this remarkable advancement, must be mentioned the comparative tranquillity of the period, the greatness of the empire, the custom of imitating the best Grecian models, and those changes in the Roman constitution and policy with regard to the arts and sciences, by which these not only obtained tolerance, but enjoyed protection, respect, and the most flattering encouragement.

§ 122. It was thus, that the productions of genius came to the greatest perfection, that the language was enriched, and poetry took a novel and more brilliant form, particularly in the reign of Augustus. The art of oratory presented a vast field for the intellect, and held a superior rank. History acquired more of dignity and interest. Philosophy in all its sects adopted the Grecian method of instruction, and received the most encouraging attention. The _Mathematics_, which hitherto had been limited to arithmetic and the elements of geometry, obtained far greater
extant and perfection. To medicine and jurisprudence were imparted more solidity and exactness in their application. This progress became still more rapid and universal, as these acquirements extended through different classes of citizens, and Romans of the highest rank, and even the rulers themselves, engaged in literary pursuits, or at least considered it their glory to favor and encourage them.

§ 123. The progress of improvement was specially manifest in the system of education. It was no longer limited to the bodily powers and the art of war. Every faculty of the mind was developed, as among the Greeks, who were in this as in other things the masters and models of the Romans. The first instruction of the Romans was received from Greeks, and Grecian letters and arts constituted the principal study. Hence their evident imitation of the Greeks, whom however they did not servilely copy, but infused into their imitations their own spirit and genius. In the same manner as the Greeks, the Romans also had their contests or trials of skill in oratory, poetry, and music, their public recitals, their professed readers, and their literary feasts; and the sciences were not limited to particular classes or professions, any more than among the Greeks. The knowledge which they considered suitable to every condition, and worthy of a man of noble birth, and of good capacity, education and manners, they called by way of eminence, artes liberalis, studia humanitatis.

See Collati Diss. de studiis Romanorum literarum. Hal. 1698. 4.—Also contained in Collati Antiq. Rom. edited by Walsh, Hal. 1774. 8.

§ 124. In these studies we must include the instruction given by the Grammarians and Rhetoricians, who were also styled professors, literati, and literatores. These latter instructed not only in the elements of the Latin and Greek language, but also in the principles of poetry and oratory, the principal works of which they analyzed and explained. Of declamation, or public oratorical rehearsals, there was a frequent practice. Not only children and youth, but men of parts and education, assisted in these exercises. Besides this encouragement the instructors received recompenses and favors, and sometimes even shared in the highest dignities of state. The first Grammarian, who taught in Rome with success, was the Grecian Crates from Mallos (cf. P. V. § 418). After him L. Plutius became one of the most celebrated in that profession; and he was the first who taught the art of oratory in the Latin language.

§ 125. Many public schools (schola. ludi, pergulae magistralae) were established, in consequence of the great number of these grammarians, which at length increased, so that many were obliged to leave Rome, and spread themselves in upper Italy. One of the most celebrated of the schools was that instituted at a later period by the emperor Adrian. It was held in a large edifice, called the Athenaeum, partly devoted also to public recitals and declamations, and was continued under the name of Schola Romana, until the time of the first Christian emperors. There was also an establishment of the kind in the Capitolium. In addition to these, some temples, as that of Apollo, for example, formed halls of assembly, for the purpose of rehearsal. And in the Gymnasia, there were various intellectual as well as bodily exercises. The methods of instruction, particularly in the study of philosophy, where similar to those of the Greeks. (Cf. §§ 71—73.)

1. In the temple of Apollo, built by Augustus on the Palatine hill, authors, particularly poets, used to recite their composition before select judges. They were there said to be matched or contrasted, committi, or to contrast their works, opera committere. Hence the word commissiones was used to signify showy declamations.


2. The following extract, from Kennet's Antiquities, will give further particulars respecting the education of the Romans.

"For masters, in the first place, they had the Literatores or Τραγουδαρεῖς, who taught the children to read and write; to these they were committed about the age of six or seven years. Being come from under their care, they were sent to the grammar schools, to learn the art of speaking well, and the understanding of authors; or more frequently in the houses of great men, some eminent grammarian was entertained for that employment.—It is pleasant to consider, what prudence was used in these early years to instil into the children's minds a love
and inclination to the Forum, whence they were to expect the greatest share of their honors and preferments. For Cicero tells Atticus, in his second book De Legibus, that when they were boys they used to learn the famous laws of the Twelve Tables by heart, in the same manner as they did an excellent poem. And Plutarch relates, in his life of the younger Cato, that the very children had a play in which they acted pleading of causes before the judges; accusing one another of carrying the condemned to execution.—The training of orators, with the instructors in the several sorts of manly exercises for the improving of their natural strength and force, do not properly deserve that name, if set in view with the rhetoricians and philosophers; who, after that reason had displayed her faculties, and established her command, was furnished with the advantages of oratory and the arts to carry on towards the forming of a Roman citizen. Few persons made any great figure on the scene of action in their own time, or in history afterwards, who, besides the constant frequenting of public securites, did not keep with them in the house some eminent professor of oratory or wisdom.

At the age of seventeen years, when the young gentlemen put on the manly gown, they were brought forward to enter into the art of pleading. All persons that applied themselves to the bar, proposed commonly some one orator of Greece for their constant pattern; either Lysias, Hyperides, Demosthenes, or Aeschines, as their genius was inclined. Him they continually studied, and, to render themselves absolute masters of his excellencies, were always making him speak their own tongue. This Cicero, Quintilian, and Pliny Junior, enjoin as an indispensable duty, in order to the acquiring any talent in eloquence. And the first of these great men, besides his many versions of the orators for his private use, obliged the public with the translation of several parts of Plato and Xenophon in prose, and of Homer and Aratus in verse.

As to declaiming, this was not only the main thing at which they labored under the masters of rhetoric, but what they practiced long after they undertook real causes, and had gained a considerable name in the forum. Suetonius, in his book of famous rhetoricians, tells us that Cicero declaimed in Greek till he was elected praetor, and in Latin till near his death; that Pompey the Great, just at the breaking out of the civil war, resumed his old exercise of declaiming, to be able to deal with his enemies; that the young man Cæsar declaimed in Cæsar’s cause, in his public harangues; that Mark Antony and Augustus did not lay aside this custom, even when they were engaged in the siege of Mutina; and that Nero was not only constant at his declamations while in a private station, but for the first year after his advancement to the empire.—It is worth remarking, that the subject of these old declamations was not a point, which might be brought into the courts of judicature.

When I speak of recitation, I intend not to insist on the public performances of the poets in that kind, for which purpose they commonly borrowed the house of some of their noblest patrons, and carried on the whole matter before a vast concourse of people, and with abundance of ceremony. For, considering the ordinary circumstances of men of that profession, this may be thought not so much the effect of an industrious temper, as the necessary way of raising a name among the wits, and getting a tolerable livelihood. I would mean, therefore, the rehearsal of all manner of compositions in prose or verse, performed by men of some rank and quality, before they obliged the world with their publication. This was ordinarily done in the manner of recitation; and then the orator was to deliver them to the public audience. The design they chiefly aimed at was the correction and improvement of the piece; for the author, having a greater awe and concern upon him on these occasions than at other times, must needs take more notice of every word and sentence, while he spoke them before the company, than he did in the composing, or in the common supervisal. Besides, he had the advantage of all his friends’ judgments, whether intimated to him afterwards in private conference, or tacitly declared at the recital by their looks and nods, with many other tokens of dis-like and approbation. (Cf. 67.)

The example of the younger Pliny, in this practice, is very observable, and the account which was given of his declamations in his letters (says he, for he informs himself of his own actions), seem proper for correction. And first I take a strict view of what I have written, and consider thoroughly of the whole piece; in the next place, I read it over to two or three friends, and soon after send it to others for the benefit of their observations. If I am in any doubt concerning their criticisms, I take in the assistance of one or two besides myself, to judge and debate the matter. In case of all, I read the whole, at a great number; and this is the time that I turn myself with the severest exactness.19
§ 126. Collections of books were considerably numerous at Rome. The first private library is said to have been that which P. Emilius founded B. C. 167, immediately after the Macedonian war; which, however, could not have been very large. More extensive was the library which Sylla brought with him from the capture of Athens, which included the rich collection of Apellicon. But this did not equal the magnificence of the famous library of Lucullus, obtained in the Mithridatic war. Besides these there were several other distinguished private libraries, many citizens having them at their country villas. The first public library was founded by Asinius Pollio, in the hall of the temple of Liberty, on Mount Aventine. One of the most celebrated was that founded by Augustus in the temple of Apollo on Mount Palatine. Another particularly celebrated was the Ulpine library founded by Trajan, and afterwards located in the Baths of Diocletian. There were also other public libraries, as for example, in the Capitol, in the temple of Peace, and in a building adjoining the theatre of Marcellus.

1. Varro is said to have collected a very valuable library, which was open to the use of literary men. Cicero and Atticus also possessed considerable libraries. Tyramnio, a native of Pontus, who was taken prisoner by Lucullus and brought to Rome as a slave, and who having received his freedom, engaged in teaching rhetoric and grammar, is said to have acquired by his earnings a library of 30,000 volumes.

2. We cannot infer with certainty the number either of different authors, or of different works, contained in a library, from the number of volumes mentioned; as often only one author, or one work even, was comprised in many volumes. The same work was no doubt found in various libraries, and duplicates might exist in the same library. How many of the volumes enumerated in the different libraries of Rome were filled, for example, with the poems of Virgil?—A recent writer has estimated that, at the end of the second century, when there were probably about three millions of Christians in the Roman empire, there were about 60,000 copies of the Gospels in use among them. Allowing that each gospel constituted but a single volume, this would make 20,000 volumes, in existence, for only four different authors.

3 u. Generally libraries (bibliothecae) occupied one of the principal apartments in the edifices and palaces of the Romans, usually in the eastern side of the building. They were ornamented with paintings and with statues and busts of distinguished writers. The books were ranged along the walls in cases (armaria, cappa), which were numbered and had subdivisions (foruli, loculamenta, nidi). Grammarians, and Greek slaves or freedmen, were appointed for the librarians (bibliothecarii).


§ 127. To these various means of improvement we must add travels, by which not only professors of letters, but also persons of distinguished rank, extended their information and perfected their taste. At this time, education and knowledge were no longer restricted so much as formerly by national prejudice. The Romans began more and more to appreciate the merits of foreigners, and to reap advantages from their intercourse with them. For this reason they resorted to Athens, the seat of Grecian refinement. They went also to Lacedemon, Rhodes, Eleusis, Alexandria, Mytilene, and other places. Cicero, Sallust, Vitruvius, Virgil, Propertius, and others thus went abroad for improvement.


IV.—Of the decline of Roman Literature.

§ 128 t. Roman literature, from the latter part of the first century after Christ, began to decline very sensibly from its height of glory and perfection. Its decline became, from the concurrence of many causes, more rapid than had been its former progress and improvement. We must place among these causes the loss of liberty and the triumph of despotism; the little encouragement given to literature by most of the emperors succeeding Augustus; the great increase of luxury, and the consequent universal degeneracy of manners. The changes in the moral and political condition of Rome paralyzed the nobler motives, which
had stimulated the citizens. Pure taste and delicate sensibility were gradually lost. Gaudy ornament was admired rather than real beauty. Affectation was substituted for nature, and the subtleties of sophistry for true philosophy. Finally the invasions of the barbarians, the frequent internal commotions, the conflict of Christianity with pagan superstition (§ 83), the transfer of the imperial throne to Constantinople, and the division of the empire, consummated that fall of Roman literature, for which so many united causes had prepared the way.

See Mommsen, Geschichte des Verfalls der Sitten und der Staatsverfassung der Romer. Lpz. 1782. 8.

1. The decline of Roman literature may be dated from the end of the reign of Augustus, A. D. 14; and its history is considered as terminated with the overthrow of the western empire, A. D. 476. The whole time intervening is commonly divided into two periods, the beginning of the reign of the Antonines, A. D. 138, being the epoch of separation. It is by some divided into three, the first from Augustus to Antoninus, A. D. 14—138, the second from Antoninus to Constantine, A. D. 138—313, the third from Constantine to the fall of the empire, A. D. 313—476.

On the periods in the history of Roman literature, see P. V. § 206, 301.

2. Some of the emperors after Augustus patronized letters; and during a portion of the time the declension of literature was not owing to the want of imperial encouragement. Under Hadrian the empire flourished in peace and prosperity, and men of letters were honored. The reign of the Antonines was also favorable to literature and the arts. After the death of Marcus Aurelius Antoninus, A. D. 180, the imperial influence was much less propitious to learning. From this event to the reign of Constantine, conspiracies and seditions, bloodshed and devastation, mark the history. Constantine is said by his biographer Eusebius to have been a warm patron of letters, but his reign perhaps accelerated rather than retarded the declension of Roman literature. The establishment of Christianity by him necessarily tended to encourage a new system of education, and a new form and spirit of literature. Julian the apostate, who received the imperial throne A. D. 361, less than 30 years after the death of Constantine, made violent but ineffectual efforts to restore the intellectual influence wholly to the pagans, absolutely prohibiting Christians to teach in the public schools of grammar and rhetoric; vainly hoping in this way to hinder the propagation of the Christian religion.


—Comp. § 81.—On Hadrian’s regard to literature, see Sainte Croix, in the Mem. Acad. Inser. vol. xii. p. 405.

3. Among the circumstances contributing to the decline of letters, especially to the deprivation of taste among the Romans, some have mentioned the custom of authors in publicly rehearsing or reciting their own productions. The desire of success naturally led the writer to sacrifice too much to the judgments or caprice of the auditors in order to secure their plaudits of approbation.


4. The Roman language suffered from the vitiating influence of intercourse with provincial strangers who flocked to Rome. Many of these were admitted to the rights of citizenship and even received into offices of honor. It was impossible, that the peculiarities of their respective dialects should not modify in some degree the spoken language, and the consequences might ere long appear even in the style of writing. The purity of the language was much impaired before the time of Constantine. The removal of the government from Rome to Constantinople occasioned still greater changes in it; particularly by the introduction of Greek and Oriental words with Latin terminations. The invasions and conquests of the barbarians completed the deprivation of the Roman tongue, and laid the foundation for the new languages which took its place.


5. There were schools of learning in different parts of the empire during the decline of letters. In these professors were supported at public expense, and taught the principles of philosophy, rhetoric, and law or right. Such schools existed at Byzantium, Alexandria, Berytus, and Milan, and at several places in Gaul, where letters were cultivated with much zeal, as at Augustodunum (Autun), Burdegala (Bourdeaux), and Massilia (Marseilles). These schools, however, are said to have contributed to the corruption of taste, as the teachers were less solicitous to advance their pupils in real knowledge than to acquire glory from pompous display. At Berytus was the most famous school for the study of Roman jurisprudence.

V.—Of the Remains and Monuments of Roman Literature.

§ 129. The existing monuments of Roman literature are more numerous than those of Grecian, and scarcely inferior in point of utility and importance. We shall briefly notice them under the three classes of Inscriptions, Coins, and Manuscripts. Great advantage may be derived from Roman inscriptions and coins, in the illustration of history, antiquities, geography, and chronology, and the manuscripts present much that is subservient to philology and criticism, and taste. The same general remarks, which were made upon the written monuments of the Greeks, may be applied to those of the Romans. (Cf. § 86, ss.)

(A) Inscriptions.

§ 130. The Grecian custom of commemorating remarkable events, by short inscriptions upon marble or brass, and of ornamenting their temples, tombs, statues, and altars with them, also existed among the Romans. There now remains a large number of these ancient inscriptions, which have been collected and explained by several learned men.


§ 131. Some of the Roman inscriptions are among the most ancient monuments of the Roman language and manner of writing. In order to decide upon their genuine character and estimate aright their contents, much previous knowledge is requisite. It is especially necessary to understand the abbreviations (notae, in later Latin sigla, abruptiones), which are frequently used. These consist sometimes of of a principal letters of a word, the others being omitted; sometimes of monograms, by the contraction of different letters into one character; sometimes by putting a single vowel enlarged for two similar ones; and sometimes by the omission of some letters in the middle of a word.

I. It may be proper to introduce and explain some of the more common abbreviations that occur in Roman inscriptions.

(A) A. ævilius, anus, Aulus.—A. L. F. amore labes fecit.—A. P. æduilla postea.—A. S. S. a sacris scribius.—A. N. V. P. M. amor visus minus.—Æ. S. æsarcia sacrum.—In the Duces tables (cf. § 133, 7), Att. is put for Albaniuim.

(B) B. D. bonis desibus.—B. B. bone bene, e. c. opinis.—B. D. S. S. bene de se marmort.—B. G. FOS. bia gratis patis. 

(C) C. Cainus, civilis, colors, coniunx.—C. C. Suscourmum communi sunti.—C. F. Caii filius, carissima femina.—C. R. curavit reific, civilis Romano.—C. V. F. D. communi vindex publice votum dederunt.—CVNC, conjux.—In the Dassnic tables, C. see occurs for Comitales.

(D) D. decurric, domno.—D. D. datsu deficti, deficiunt.—D. L. Jecic liberis.—D. V. M. dux manus cotum.—D. F. P. C. de nis fecit faciendum curavit.—IP, deponit. 

(E) E. sest, ergo, expresum.—E. C. erigendum curavit.—E. F. egregius, femina.—E. M. V. egregia memoria vir.—E. S. et vero.—EX. PR. ex precepto.—EX. TT. SS. HH. ex testamentis supercurriculum heredem.

(F) F. fecit, filia, filius, flamen.—F. F. faciendum curavit.—F. F. ferior, filii, filiis.—F. F. fecurum, filii, fratre.—F. H. Fieri heredes fecurum.—F. I. ferior jussit.—FIB. D. fuentes danul.—F. V. S. fecit voto suscepit. 


(M) M. majestas, mater, monumentum.—M. A. G. S. semor arum grato solvit.—MM. memoriam.—MIL. INO. COH. militavit in colothe.

(N) N. natio, natus, nepos, númerus.—N. P. C. nomine primum curavit.

(O) O. D. S. M. optimo de se merito.—O. H. H. S. ess hic sun tab.—O. B. AN. obit annis.

(P) P. patris, patria, pontifex, possuit, preer.—P. C. patres con-
scripti, patronum coloniae, & corperis, quendam curavit.—P. E. publice erexerat.—P. I. S. publica impensa sepsuit.—E. P. publice possuit, pater patriae, praefectus prætorio.—P. S. F. Q. P. pro se propria patriæ.—FR. SEN. pro sententia.—F. V. praefectus urbi.

(2) Q. quaeator, qui, Quintus.—Q. A. quaestor additis.—Q. D. S. qui deuero supra scripta.—Q. F. quod factum.

(3) H. recte, retro.—R. G. C. rei gerendae causa.


(5) T. Titus, tribunos, hunc.—T. C. testamentu causæ.—T. F. testamento fecit, Titus flius, titulum fecit.—T. P. titulam posuit.—TR. FL. DESS. tribuni plebis designati.

(6) V. Verus, visita.—V. A. F. vivus aram fecit.—V. C. vir consularis, vivus curavit.—V. D. D. votum deduxit.—V. F. F. vivus sirii fecit.—V. M. S. vot roto merito suscepti.—V. E. E. viro egregius.

(7) X. X. E. dictum erogator.—XV. VIR. SAC. F. A. quae de vivis faciendis.

2. The following works treat upon the general subject of the Roman abbreviations, notes, or signs.


§ 132. Besides the numerous advantages already mentioned, as derived from Roman inscriptions, this study is of service in devising and preparing inscriptions designed to be placed upon modern monuments. It renders one acquainted with what is called the lapidary style, distinguished by its brevity and simplicity. For compositions of this sort the Latin is usually preferred to any modern language, on account both of its comprehensive brevity and also of its suitableness to the form and character of the monuments, which are generally constructed after ancient models. It is scarcely necessary to observe, that in such cases the capital letters are used.

The following is mentioned as a treatise very useful in this study.—P. A. Zaccaria, Istituzione Antiquaria-Lapidaria, o sia Introduzione allo studio delle antiche latina Inscrizioni. Rom. 1770. 4.—Ver. 1793. 8.—Cl. J. G. Hairecucius, Fundamenta sii cultoris. Lgno. 1761. 8. P. ii. c. v.

§ 133. A vast number of Roman inscriptions have been gathered from the mass of ancient ruins. They differ very much from each other in point of utility and importance. Those of a public character are obviously far more valuable than such as are mere private records and epitaphs. With regard to their philological worth we should particularly consider their antiquity. The following are among the most important.

1 u. The inscription upon the pedestal of the Columna rostrata, a column so called because ornamented with beaks of ships. It was erected in honor of the Consul Duilius after the naval victory which he obtained over the Carthaginians, B. C. 261. During the time of the second Punic war this column was struck down by lightning, and its ruins remained for a long time concealed, until in 1560 they were discovered, together with the pedestal upon which is found the inscription. This inscription has been published and explained by several learned men. It is much mutilated; Lüpisch has attempted in part to fill up the blank places; and Cicconi entirely. It has been considered as the most ancient monument of the Latin or Roman characters hitherto discovered; yet it may not be the original inscription, but one placed upon the monument on its being restored at some subsequent time. A new column is supposed to have been erected by the emperor Claudius.


2. u. The inscriptions on the tombstones of the Scipios. The epitaph of the Father, C. L. Scipio Barbatus, Consul B. C. 298, is probably nearly as old as the column of Duilius. It was discovered in 1780 in the vault of the Scipian family, between the Via Appia and Via Latina. It is on a handsome Sarcophagus (cf. P. III. § 341. 4). The epitaph of the son, Lucius Scipio, was discovered much earlier, on a slab which was found lying near the Porta Capena, having been detached from the family vault. Though later as to the date of its composition, the epitaph on the son bears marks of higher antiquity than that on the father.

The inscription in honor of the son is given by Scholl, as follows; RONCONIO. PLOIBUM. COESENTONT. R. . . . DUONOBO. OPTUMO. FUSSSE. VIORO. LUCIONI. SCIPOINE. FILIAS. BARBATI. CON. SOL. CENSOR. AIDILIS. HEC. FUEST. A. . . . HEC. CEPT. COSICA. ALERIACA. URBE. DEDDE. TEMPESTATESURUS. ADE. MERETO. This, being changed into the Latin of later times, may be read as follows; Hunc numm plurimi constantium Romam bonorum optimum fuisse virum, Lucium Scipionem. Filios Barbat, consul, censor, adiutis his fuit apud vos. Hie erit Coriscum Alperiaque urbem dedebat Tempestatibus aedem merito.—The inscription in honor of the father is given by Winkelmann; CORNELIVS. LVCIVS. SCIPIO. BARBATVS. GAIOID. PATRE. PROGNATVS. FORTIS VIR. FIESQUE. QOVIVS. FORMA. VIRTUE. PARISYM. FVIT. CONSOL. CENSOR. AIDILIS. QVEI. FVIT. APVD. VOS. TAVRASIA. CISAVNA. JANIVIO. CEPTIV. SVBITV. OMNE. LOVCANA. OPSIDEVQB...
ABDUCIT; which may be read thus; Cornelius Lucius Scipio Barbatus, Gnaeus prognatus, fortis vir, sapiensque; cuius forma virtutis parissima facti: consul, censor, edilis, qui fuit epud vos: Tar- ravium, Cisana in Samnio est; subjicit omnem Lucanium, obdissique abducit.


3. The Eugubian Tables (Tabula Eugubina). — These are seven tablets of brass, dug up in 1441, at Eugubium (Gubbio) a city in ancient Umbria near the foot of the Appennines. The inscriptions on five of the tablets are said to be in the Etruscan character and language. The other two are in Roman letters, but in an obscure jargon, between Latin and Etruscan. They were supposed to be of very high antiquity; but it is now agreed that they do not reach further back than the fourth century before the Christian era; and Dunlop states that the two tables in the Latin character were written towards the close of the sixth century of Rome.

See Dunlop, Hist. Rom. Lit. i. p. 47. — Edinb. Rev. No. 80, p. 383. — Bühler, Gesch. Rom. Lit. (cited § 114. 5) p. 64. — The inscriptions are given in Gruter, as above cited; also in Lanzi, Saggio di Ling. Etrus. ; and Orelli, as cited § 130.

4 u. The inscription termed the Decree respecting the Bacchanalia, Senatus con sultum de Bacchonalibus. This decree was enacted B. C. 185. Livy (xxxiv. 8—18) gives us the occasion and contents of it. By certain passages in that author concerning this edict, the authenticity of this monument is confirmed. It is engraved upon a table of bronze, which was discovered in 1640, in the church of Abbruzzo, in digging the foundations of a manor house. It contains the prohibition of the nocturnal celebration of the Bacchanalian rites, throughout the Roman dominion. The tablet, upon which are some fractures and gaps, is about a foot square, and is now in the imperial collection at Vienna.

See Scenatusconsulti de Bacchonalibus explicatio, autore Mattheo Egyipto (Ercizio). Neap. 1729. fol. This dissertation is reprinted in the 7th vol. of Drachenhorst's edition of Livy. The edict itself is found in Gessner's and Ernesti's edition of Livy. See also Schill, Hist. Lit. Rom. vol. i. p. 52.

5 u. The Monumentum Ancyranum. This consists of several inscriptions on marble, upon the propyleum of a temple of Augustus at Ancyra (modern Angora) in Galatia. They record the achievements of that Emperor. The monument was discovered by Busbequius in 1553. It has been much disfigured by time, or barbarian violence.


6 u. The Fasti Capitolini. These are portions of the tablets anciently placed in the Capitol, on which were inscribed in succession the names of the consuls and other magistrates, and by means of which Roman chronology is much elucidated. They are tablets of marble discovered in the Forum, at Rome, 1547, and contain a list of the Consuls from the year 270 to the year 765 after the building of Rome. They were in a broken state. The fragments were united by the care of Cardinal Alexander Farnese, and placed in the palace of the Capitol, where they still remain. Some additional portions were discovered at Rome in 1816.


Verrius Flaccus has been supposed to be the author of the Fasti Capitolini, and they were published by Omufris Pauruvius, 1553, under the name of that grammarian. This mistake was occasioned by a passage in Suetonius, in which he mentions that Flaccus attached to a structure erected at Prænesta twelve tablets of marble containing a Roman Calendar, Fasti calendare. Four of these latter tables, or rather fragments of them, were discovered in 1770, and form what is called the Calendarium Prænestinum. They contain the months of January, March, April, and December, and cast much light on the Fasti of Ovid.


7. The Libellus Avariorum, or Dacian Tablets. Under this designation we refer to two triptychs (cf. § 118. 3. under Tabula) with inscriptions, first made known to the public in 1841. Of these, one formed of fir, was discovered in 1790, in a gold mine in Abrud- bocur, village of Transylvania, a part of ancient Dacia; the other, of beech, was found in 1807, in another mine three or four miles distant from Abrudbocur. The inscription on the fir tablets refers to some business connected with a collegium; being a document belonging to the office (stato) of one Rescules, a tabellio or tabellarium, i. e. register of public documents, such as wills and deeds. The date is made out to be A. D. 167 or 169. The inscription is double, being exactly repeated. These tablets show that a cursive or running hand was used in writing as early as the second century.

See the work under the following title: Libellus Avariorum sive Tabula Cerasata et antiquissimum et unicum Romanum in Foinal Archaeologia Romanae, opusculum Transylvannum, super reperto; quae aequi prius occulto, spectant, editis J. F. Mass man. Lator. i. 1841. 4. — CT. For. Quart. Rev. vol. xxii. p. 1, Amer. ed.—Smith, Dict. of Antiq. art. Tabula.
§ 134. Without entering into any minute history of Roman coinage, we only remark that the first coins at Rome were probably struck under the reign of Servius Tullius; that the more ancient coins were for the most part of brass, \( \text{nummi xenei} \); and that silver coin was not introduced until B. C. 269, and gold not until B. C. 207. Besides the coins used as the current money, there were also a great many medals and historical pieces or medallions (\( \text{missilia, numismata maximi moduli} \)), distinguished from the others by the absence of the letters S., which are commonly found upon the Roman coin, especially the brazen. On the gold and silver coins these letters are less frequently seen, and seem not to indicate the authority granted by the senate for the striking of the coin so much as for the erecting of the statues, triumphal arches and the like, which are represented on the reverses.

1. The remarks offered under a previous section (§ 93), respecting the utility and entertainment connected with the study of coins, are applicable here. The Roman coins particularly are interesting on account of the striking personifications and symbols found on their reverses. Many descriptions and allusions in the classical poets are beautifully illustrated from the figures and devices on the Roman coins.

On the connection between poetry and medals, see Addisom's Dialogues upon the usefulness of ancient Medals, especially in rela
dion to the Latin and Greek Poets; in his Works, vol. iii. p. 273, of ed. N. York, 1837. 3 vols. 8. — See also Spence, as cited § 151.

2. On the Roman money coined in the time of the republic, very commonly was seen an image of Victory, in a triumphal car, driving sometimes two horses, and sometimes four. Hence the pieces were called \( \text{bifatior quadragiati} \). The coins were also indented round the edges like a saw, and therefore termed \( \text{serrati} \). Tacitus speaks of the money thus marked as the ancient and well known coin. It would seem that the later coin was adulterated.

\( \text{Cf. Tac. De Mor. Germ. 5— Plin. Hist. Nat. xxvii. 3.} \)

3 u. The pieces, which have been termed \( \text{nummi contorniati} \), may be included perhaps among the medallions. They are distinguished by a rim which is wrought with much art. They may have been prize medals of illustrious athletes; or may perhaps have been used as a sort of tickets for admission to public shows.

4. Medals seem to have been sometimes employed in ancient times, as in modern, for purposes of satire upon private individuals and upon rulers. The medals called \( \text{Spintrian} \) were probably of the satirical class, and are supposed by some to have been designed to ridicule the debaucheries of Tiberius in the island of Caprea.

\( \text{Guicciardini Satyric Medals, Archologia (as cited § 32. 5), vol. ix. p. 61.} \)

§ 135. There are two principal divisions of the Roman coins; the Consular, struck in the time of the republic, called also coins of the Roman families; and the Imperial, the series of which extends from Julius Caesar to Heraclius. Of the Consular coins, the most rare are the golden; of the Imperial, the most rare are the brazen coins of Otho.

1. "The Consular coins include the following. 1. Brass coins.—These consist chiefly of large pieces of rude workmanship without any interesting imagery. In all these, the prow of a ship is constantly the figure on the reverse, with very few exceptions. Sometimes, indeed, they have a shell, two heads of barley, a frog, an anchor, or a dog, on the reverse. 2. Silver.—Of this the \( \text{denarius} \) was the first and principal coin. It was stamped originally with \( \text{X} \), denoting that the value was ten asses. On the reverse was Castor and Pollux, or a chariot of Victory. Afterwards the busts of various deities make their appearance; and in the seventh century of Rome the portraits of illustrious persons deceased are met with. 3. Gold.—Most of these are of great value. The number of these exceeds not 100. The \( \text{ aureus } \) is the general gold coin; but two or three gold semisses of families likewise occur.

The first head of a \( \text{living} \) person that was struck on Roman coins is said to have been that of Caesar the Dictator. But the features of deceased consuls had previously been struck both on the silver and on the gold coins.

"The Imperial coins include, 1. Brass.—This is of three sizes; large, middle, and small. The first forms a most beautiful series, but very expensive. It is the most important of all the Roman coins, and exceeds even the gold in value.—The middle brass is next in value to the former; and in it are many rare and curious coins, particularly interesting to Britons, as elucidating the history of the island.—The small brass series abounds also with curious coins. They are scarce till the time of Valerian and Galile

2. Silver.—This series is very complete, and the cheapest of any; especially as the small brass becomes a fine supplement to it; the latter being had in plenty when the silver becomes scarce, and the silver being plentiful when the brass is scarce. 3. Gold.—The Roman imperial gold coins form a series of great beauty and perfection; but on account of their great price are beyond the purchase
of private persons. 4. The colonial coins.—They occur only in brass. On many of the coins we meet with fine representations of temples, triumphal arches, gods, goddesses, and illustrious persons. But coins with those representations are by no means common; the colonial coins till the time of Trajan bearing only a plough, or some other simple badge of a colony. Camelandum is the only colony in Britain of which we have any coins. 5. The minimi.—This includes the smallest coins of all denominations, most of which do not exceed the size of a silver penny. They are the most curious of all. The reason of the scarcity of the small coins is probably their diminutive size; by reason of which they are mostly lost."

2. A great number of coins have been found, at different times, during the excavations at Pompeii. In one of the streets a skeleton was found, supposed to have been a priest of Isis; "in his hand was a bag of coarse linen, not entirely destroyed, containing three hundred and sixty silver coins, forty-two of copper, and six of gold; and near him several figures belonging to the worship of Isis; small silver forks, cups, paterae in gold and silver, a cameo representing a satyr striking a tambourine, rings set with stones, and vases of copper and bronze."—"In search of these coins, the artist had to pass with rings, bracelets, necklaces and other ornaments, together with many coins, were found."—"A pot of gold coins, principally of the reigns of Trajan and Antoninus Pius, was found by a peasant, in 1757, at Nellore in Hindostan."

3. It has been thought that false and base coin was fabricated by illegal coiners. Molds, which were employed for casting Roman coins have been found at Lyons in France and Eding- ton in England.

J. Poole, on Molds for Roman coins, &c. Archæologia (as cited § 32. 5), vol. xiv. p. 59.

§ 136. The writing upon the Roman coin is usually the legend, as it is called, on the head of the coin or on both sides; but there is sometimes an inscription more at length placed upon the reverse. The contents of the legend commonly point out the person whose image is impressed upon the principal side and indicate his rank; sometimes also a short notice of his exploits, forming the inscription, is upon the reverse. The date of the coin is often stamped upon it, either in whole words, or by certain letters or figures; and likewise the names of the cities where it was struck; sometimes even that of the artist, together with the value, particularly upon the Consular coins.

1 u. In order to read and to understand all these kinds of writing, it is necessary to be acquainted with the peculiar abbreviations which are employed.

For a brief introduction to the subject, see E. C. Rass, Lexicon Absumptionum, quae in numismatibus Romanorum occurrant Norimb. 1777. &—Cf. § 181. 2.

2 u. The coins of the Romans being among the most ancient monuments of their manner of writing, it is proper here again (cf. § 116) to refer to their orthography. It is not from mistake, but from ancient usage, that the orthography on the old coins differs from the modern. We find, for example, V in place of b in the word dannyvs; o instead of v in volkanys, and divos; ee for e in feelix; ii for i in viirtvs; s and m suppressed at the end of words, as in albivy, capptv; xs for x, in maxsvmvvs; f instead of ph, as in trivymvs.

§ 157. Much attention and caution must be exercised with regard to Roman as well as Grecian coins, in order to distinguish genuine from false, which are very numerous and of different kinds. Many of those that are offered as ancient, are struck in modern times with the ancient costume; others have been stamped in express imitation of really ancient coins, among which we may particularly notice those called Padaune, so celebrated on account of their good impression; others are cast similar to the old coins, by means of molds, and may be distinguished by traces of the casting; others are formed by putting together two ancient coins in order to obtain rare and unique pieces, which may be detected by a careful examination of the edges; others are really antique, but falsified by some change in their inscription or impression.

See G. Bataillon, Manière de discerner les médailles antiques de celles qui sont contrefaites. Par. 1739. 4. Translated into German and enlarged by Lipsius. Dresd. 1791. 4.—Sentini, sopra i moderni falsifici, di mediagl. aut. &c. Fir. 1826. 4.

§ 138. Besides the works already mentioned (§ 99) as illustrating the subject of ancient coins, we will cite the following, which relate principally to Roman coins.

§ 139. The most valuable collections of ancient coins are the following: at Paris, in the Royal library, and the library of St. Genevieve; at Rome, in the Vatican, and the collection once belonging to Christina queen of Sweden, now at the duke of Bracciano; in the British Museum at London; the Imperial collection at Vienna; the Royal collection at Berlin; the Duke's collection at Gotha; the Royal collection at Stuttgart; and at Copenhagen. There are valuable catalogues of most of these public collections of coins.

See Köster, Anweisung zur Reisekugel, Ed. Kindringer, Magdeh. 1788, 8.; Echard (as cited § 99), Proleg. cap. xxxiii.—Dictionnaire des Artistes, par Meusel.—Suicer, Allg. Theor. &c. article Antich. V.

1. Few genuine antiques have ever been brought to this country. Of really ancient coins the Boston Antiquary probably possesses the largest number, having about 1400 Greek and Roman; of which less than 200 are silver, and the rest are copper or braken. (MS. Lett. of Dr. Bass, Lib. to Bost. Ath. 1836.)

2. Before leaving this subject, it is proper to remark that some examples of the manner in which ornaments are employed on coins and medals may be seen by inspection of our Plate XLII. In fig. 6, Britain is represented by a woman reclining against a shield, and holding a spear in one hand, with her head resting on the other, as if in a contemplative mood. In fig. 9, the river Tiber is symbolized by the image of an old man with a branch of some plant, or perhaps some household implement in his hand, while the head of a woman, with a phial in her right hand, is the prow of a vessel. In fig. 7, a coin of Trajan, the Danube is represented in a manner in some degree similar. In fig. 8, a coin of Antoninus Pius, the symbol of Italy appears, a woman sitting on a globe and holding a sceptre and a horn of plenty, indicating her universal dominion and her riches. On many pieces, Rome is exhibited as a goddess, the image being a head with a helmet; as in fig. 1, a coin of the Aurelian faction, on which the helmet is curiously wrought, so as to present in its form the head, neck, and wings of an eagle; in fig. 2, which is the piece of money called trina, the head on the obverse is likewise probably designed to represent the goddess Rome; as is also perhaps the head covered with a lion's skin instead of a helmet, in fig. 3, which is the obverse of a quadrans. The heads of deities were frequently placed on Roman coins; as in fig. 3, a coin of the sextans, and that of the denarius, the obverse of a duplex denarius. Rome is symbolized sometimes by the eagle, as at Athens on Greek coins by the owl; as in fig. 10, which gives the obverse of another sextans; the reverse of this (not given in the plate) presents a wolf nursing Romulus and Remus, but the reverse of these brass pieces more commonly contains merely the prow of a ship, as in fig. 2; the points or dots on these pieces indicate their value; four, the triens; three, the quadrans; and two, the sextans. We see the goddess of plenty or abundance represented, in fig. 5, a coin of the emperor Decius. The colonial coins of Antioch in Pisidia often bear, as in fig. 4, the device of a bull with a hump-back representing Mount Taurus. Some of Cæsar's in Palestine show an eagle holding in his claws a thunderbolt, as in fig. 7; the letters under the eagle mean the Colonia Juliaca, or Cæsar's Colony. Pompey became a Roman colony after the conquests of Vespasian. Many of the coins of Vespasian bear upon the reverse a very striking symbol; as in fig. y, with the words JUDEA CAPTA, and initials of SENATUS CONSULTO forming the legend, and the fate of conquered Palestine represented by a wolf nursing Romulus and Remus, and wheat and a collection of arms, shield, spear, met, &c., thrown upon the ground. There is here a remarkable coincidence with a prophetic declaration of Isaiah iii. 26; and she, desolate, shall sit on the ground.

The Plate presents a view of one side of some of the principal silver coins of the Romans. In fig. a, we have the obverse of the double denarius, equivalent to the didrachma of the Greeks; on the reverse was a quadriga. In fig. b, is the denarius, having its value of ten asses of brass stamped upon it.—This is the coin designated by the word pen-num, as used in reference to Roman money in the common English version of the New Testament; it commonly had on it, in the period to which the New Testament history relates, the image of the Roman emperor, and its superscription, i.e. his name or its initials inscribed on it as in fig. c, a gold coin of Vespasian. (See Matt. xxvi. 3; Mark xii. 16.) By some it has been supposed that the thirty silver pieces (δόρρησα) for which Judas coveted to betray his master and Lord were so many denarii; while other think that the silver piece here intended was the siccus (siscus), a Jewish coin equi- valent to the Attic tetradrachma. (Cf. Matt. xxvi. 15, Acts xix. 19.—Olah's Trans. of John's Acts and Epistles, p. 163.)—Eichendorf, or his hand, or a large coin, with its value of five asses stamped on it. The sestertius is given, in fig. d, having on the reverse Castor and Pollux on horseback; usually marked by the letters HS on its obverse. In fig. e, is a silver coin presenting the eagle as the symbol of Rome, with the name of the city in the exergue. In fig. f, we have a very small gold coin, with its value of twenty sesterties engraved; it was sometimes named denarius from its weight.

In Plate XLIII. are the reverses of three coins. The central exhibits a head considerate by Montfaucon to represent Neptune, with a laurel or crown indicating some victory; the trident also appears. On one of the others is a dolphin connected with a trident. On the third, a castor and pollux drawn by the trident. No known fact is connected with this symbol, and the victory over a maritime nation; and something similar is probably commemorated on the other two. In Plate XIV, may further be noticed the use of symbols; most of the delineations being derived from coins. The goddess of Hope, fig. 8, holds up a flower-bud; this is from a coin of Tyre. In fig. 9, from an imperial silver coin, is Fortune, with a rudder and olive branch thrust forward, indicating her fair promises of peace and security, with the horn of plenty also; but behind is the wheel, showing its instability. In fig. 10, from another imperial coin, is the goddess Victory standing on a globe, to indicate that the Roman empire extended over the world...
In fig. 11, from a coin of Nero, appears *Concordia*, on a royal seat (*solium*), with a horn of plenty, and holding out a *patera*. In fig. 12, from a coin of Caracalla, *Pax or Peace* leans upon a column, an emblem of rest; holding in one hand the horn of plenty, extending in the other a wand of Mercury, a symbol of negotiation, over a tripod or *mensa*, denoting perhaps the sacredness of treaties and pledges, or the social enjoyments resulting from peace.

(c) *Manuscripts.*

§ 140. What has been said (§ 100—106) concerning the intrinsic value, the antiquity, the preservation, and the study of Greek manuscripts, is in general applicable to the Roman, and we need not here repeat it. The works of very many Latin writers, as well of the most flourishing period of Roman literature, as of later times, have been preserved and handed down to us by means of written copies. These manuscripts, however, belong not to the classical ages. Latin manuscripts, like most of the Greek, are not of earlier date than the sixth century after Christ. We must generally consider those the most ancient, whose writing bears most resemblance to the characters found upon coins and inscriptions. But this criterion is not a certain one, as in after ages the ancient manuscripts were sometimes copied with a perfect imitation of their manner of writing.


§ 141. We must refer to a later origin the small Roman characters, punctuation, and the contracted form of the diphthongs *ae* and *ae*, which were originally written in full *ae* and *ae*. The letter *i*, from the seventh century, was often marked with a point *j*; on the contrary, the *i* was written without a point until the end of the tenth century; afterwards it took an accent over it, *i*; in the fourteenth century the accent was changed into a point. From the small Roman letters arose, by some alterations, the Gothic and Lombard characters, and those of the Franks and Anglo-Saxons; as these people derived the art of writing chiefly from Italy. The larger portion of the ancient Latin manuscripts now in existence belongs to this age. During the 9th and 10th centuries, more attention was paid to the beauty and elegance of the characters. In the 11th century enlarged letters were introduced, and more abbreviations, the multiplication of which, in after times, and the overburdening of the letters with useless appendages, disfigured the writing and rendered it more difficult to read.

 Cf. § 117. Fac-similes and specimens, to illustrate the different modes of writing found in Latin manuscripts, are given in *Maß- lom de Re Diplomatica.*—See also *Wachter Lexicon Diplomaticum cum specimenibus Alphabetorum et Scripturarum.* Gott. 1745. 3 vols. ft.—*Nouveau Traité de Diplom. tom. ii. and iii.—Pantheon,* as cited P. V. § 574.

§ 142. Since the revival of letters, which was hastened and facilitated by the discovery and study of the classical manuscripts, they have been carefully collected, compared, copied and published. Petrarch searched more than two hundred libraries, and greatly aided an early cultivation of Roman literature, first in Italy, and afterwards in other countries. We are under similar obligations to Gasparini, Poggia, Beatus Rhenanus, Aloysius Mocænicus, Grynaeus, Sichard, and others. Without doubt there still exist some treasures of this sort, particularly manuscripts of the middle ages, which, if not valuable on account of their style, may be of much importance to history, criticism, and literature generally.

1 u. The libraries, which have been mentioned as the principal depositories of Greek manuscripts (§ 105), contain also a still more considerable collection of Latin manuscripts. The printed catalogues of some of them give notices of the manuscripts.

To the references given in § 108, we add the following:—Wachter, *Handbuch der Geschichte der Literatur,* (as cited P. V. § 7, 9), vol. iii. p. 82 ss.; giving an historical sketch of these libraries.—Bernhardy, *Enzyklopädie der Philologie.* Halle, 1832.—Petit *Babel,* Recherches sur les Bibl. Anciennes et Modernes. Paris, 1818. 8—Eichhorn, *Die Geschichte der Literatur.* Gott. 1805. 3 vols. 8; giving (vol. iii. p. 431, ss.) "a good account of the German libraries."—Much information in regard to manuscripts may be found J. G. Schölchen's *Anleitung für Bibliothekare and Archivare.* Ueber. 1831. 2 vols. 8.—W. Roscoe, Account of the Manuscript Library at Holkam in Norfolk; in the *Transactions of the Royal Soc. of Literature,* vol. ii. Lond. 1834. Respecting the labors of Petrarch and others, see *Heeren's Einl.* zur Gesch. des Klass. Literatur, cited § 53.—On the zeal for the discovery and study of manuscripts after the revival of letters, see *Roscoe's Life of Lorenzo de Medici,* and of Leo X.—For an account of the general circumstances pertaining to the formation, loss, and recovery of the "classical MSS. of Rome," see *Dunlop's* Hist. Rom. Literature, Appendix.

2. A considerable collection of manuscripts adorned with miniatures and paintings, once belonging to Mr. Douce, is now in the Bodleian library at Oxford. A number are preserved also in the British Museum among which is a curious MS. of Cicero's translation of *Aretas* (cf. *P. V*
§ 71, adorned with miniature pictures of the constellations and busts of the planets Jupiter, Mars, and others.

W. F. Otley, in the Archaeologia (cited § 32. 5), vol. xxvi. p. 48, gives an interesting account of this MS. of Cicero's translation and refers it to the second or third century.—For an account of the illustrated MS. in the British Museum, see G. F. Whanger, as cited § 190. 4, vol. i. p. 184.

§ 143. The following are among the most ancient manuscripts in the Latin language: the Gospel of Mark, in the library of St. Mark at Venice, of very ancient date; the Virgil of Florence, or the Codex Medicus; the Virgil of the Vatican, which seems to belong to the fifth century; the Terence of the Vatican, written in square letters, and ornamented with a large number of ancient masks; and the Florentine manuscript of the Pandects.

8 It has been asserted that the Latin Manuscript of St. Mark was written by that evangelist himself. But this is now proved to be a mere fable; for the Venetian MS. formerly made part of the Latin manuscript preserved at Friuli, most of which was printed by Bluochin in his Evangeliorum Quadruplex. The Venetian MS. contained the first forty pages, or five quaternions of St. Mark's gospel; the last two quaternions or twenty pages are preserved at Prague, where they were printed by M. Bohuslasy, under the title of Fragments Praecox Evangelii S. Marci vulgo autographi, 1778. 4.—See Horne's Introduction, &c. vol. iv. t. ii. ch. ii. § 3.—Gentlemen's Magazine, vol. xliii. 4.—Published by Fregusin exactly after the manuscript. Rome, 1741. 4.—6 Published by Bartoli, 1741. fol. in engravings. For a notice of both these MSS. of Virgil, see Schill, Hist. Litt. Rom. i. 362.—4 Printed at Urbino 1736. fol.; at Rome, 1767, fol.—8 Ce precieux manuscrit a passe de la bibliotheque du Vatican dans celle de Paris. (Schill, Hist. Litt. Rom. vol. i. p. 154.—Of this, Brezannas has given a description in his Historia Pandectarum. Traj. ad Rhen. 1722. 4. It is now in the library of the Grand Duke at Florence, and formerly was held in great reverence. Curious and profuse eyes were prohibited from looking upon it. It was opened only in the presence of a body of priests and a deputation of civil magistrates, with prescribed ceremonies and amidst burning tapers. Cf. Schill, Litt. Rom. iii. 284. 

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ARCHEOLOGY OF ART.

Preliminary Remarks.

§ 144. By the word art, taken subjectively, is understood a practical skill in producing something in agreement with certain purposes and rules. Taken objectively, it signifies the abstract union of those rules and practical principles, which are essentially useful to guide in the production of any designed object or work. When Nature and Art are placed in contradistinction, the former designates the original powers in the material and spiritual world and their immediate operations; the latter designates the efficiency of reason by means of choice and intention: nature therefore is understood to operate by necessary laws; art, by voluntary or arbitrary laws. A distinction is also made between Art and Science, the one being the theory of that of which the other is the practice; science implies the accurate knowledge of principles; art is their successful application.

Instead of saying that nature operates by necessary laws and art by arbitrary, it would better express the truth to say, nature operates by laws which God the creator established; and art by rules which man deduces from the laws thus established.

§ 145. The arts are generally divided into the mechanical and the liberal or fine. The former have reference chiefly to the bodily, the latter to the intellectual powers of man. The mechanical are those, which are employed in producing and improving whatever is important to the necessities or comforts and conveniences of life. The fine arts are such as have chiefly pleasure for their object, although utility is connected therewith as a secondary point; they aim at the representation or imitation of moral beauty or excellence, and are addressed to the imagination and the feelings. It is on account of this representation of beauty and this immediate reference to the emotions of the mind, that they are termed the fine or the beautiful arts. They are Poetry, Oratory, Music, Dancing, Drama, Painting, Engraving, Lithoglyphy, Sculpture, and Architecture, which last may include Gardening, usually treated as a separate art.

On the connection between Architecture and Gardening, see vol. ii. p. 275, of Characte der Varnehmen Dichter (cited P. V. § 47) — Cf. ch. xxiv. of Home’s Elements of Criticism (cited § 152. 2) — On the gardening of the ancients; W. Falconer, Thoughts on the style of gardening among the Ancients; in Mem. of the Lit. and Phil. Soc. of Manchester, 3d vol. Lond. 1785. 8. — Historical View of the Taste for Gardening, &c. among the Ancients. Lond. 1785. 8.

§ 146. These are all addressed to feeling and imagination, but do not all exert their influence in the same way and by the same means. Such of them as effect their object by means of visible images or resemblances are called often the plastic arts; from this class are excluded poetry, oratory, music, and for the most part dancing and drama. The modes of forming these images or representations of visible objects are various; the image may be formed entire, or in demi-relief or bas-relief, or in depression, or on a plane surface. The art of designing may be considered as a common foundation for the whole class, since they are employed wholly in representing those forms or actions of material bodies, which are distinguished for regularity, or peculiar fitness, or moral beauty or force, and which are therefore worthy of the artist’s skill. On this account they are termed by some the arts of design.

§ 147. The forms, which are represented, are not merely such as actually exist in nature, but also such as are wholly ideal, or of a mixed character, partly imaginary and partly real. Art likewise often employs this imitation of material forms to express purely intellectual and spiritual conceptions. This object is effected in part by exhibiting emotions of the soul through bodily gestures.
attitudes, and actions. It is effected also by *symbolical* or *allegorical* images and combinations, which have in no small degree ennobled the plastic arts and elevated them above their original limits. Perspicuity, appropriateness, liveliness, judicious discrimination, and accuracy are the essential traits in such allegorical pieces.

For more full remarks respecting allegory in the arts of design, and references to authors, see the article Allegorie, in J. G. Sulzer, Allgemeine Theorie der schönen Künste. Lpz. 1792-4. 4 vols. 8.

§ 148. A sensibility and taste for art is necessary not only to the artist in order to practice successfully, but also to the observer or critic in order to judge properly. There must be a capacity or susceptibility easily to perceive the beautiful, and to experience peculiar pleasure therein. Some elementary and correct natural feeling is therefore presupposed; but by a frequent exercise of this feeling, a careful observation of works of art, and the study and application of rules, the capacity is easily enlarged and improved. Sensibility to the beautiful, delicacy of feeling, and correctness of judgment, are the most prominent characteristics of that taste for art, which the artist must unite and carefully cultivate in common with his genius and skill in execution.

§ 149. The name of *connoisseur* belongs only to him, who is qualified to examine and criticise works of art according to their whole actual merits, and to estimate and explain on true principles their comparative value. For this a superficial knowledge is not sufficient; it requires an intimate acquaintance with the nature and essence of the arts, with all their principles, both *mechanical* and *esthetic*, with their history, and with their chief productions. Good taste, familiarity with the best performances, and studious reflection, therefore, are indispensable to a connoisseur in art. The mere *amateur* needs only an unperverted lively susceptibility to the impression made by works of art, and a prevailing attachment for them; which traits, however, if properly cultivated, may form him into a connoisseur. *Docti rationem aris intelligunt, indociti voluplatem.* (Quintilian.)

§ 150. The history of art is obviously useful to the artist and to the critic. By it we learn the first origin of art among the people of early antiquity; its subsequent advancement among the Greeks, Etrurians, and Romans; its decline with the wane of those nations; its complete prostration in the middle ages; its restoration and in some respects far greater advancement in modern times. The very perfection of modern art makes the study of the fine arts and their history advantageous and even necessary to every one, who engages in literature and the studies required by common utility. Abundant occasion will be found by every man, for the application of this knowledge, so that he may turn to good account all the instruction and pleasure derived by him from it.

§ 151. The monuments of the plastic arts remaining to us from ancient times, are called in general *antiques*; although by that term, especially when the kindred idea of classical excellence is associated with it, we understand chiefly the performances of the most flourishing periods of ancient art. These pieces are admired particularly for the beauty of their forms; for the just and happy representation of the human figure, especially the head; and for the dignity and emotion which is thrown into their expression, and is at the same time united with a most attractive grace. In general it may be said, that the artists of antiquity guided themselves by an ideal based and formed upon real nature, rather than by any actual models ever presented in life. Hence the careful study of antiques is of great service to the artist and to the general critic and scholar, especially if it be connected with suitable attention to language, history, mythology, and antiques in general.


§ 152. Most of the now remaining works of the plastic arts of antiquity are such as either were actually designed to commemorate particular remarkable persons, objects, actions, and occasions, or may serve that purpose as to us. Of course to obtain a full understanding of them, to look at these monuments in a right point of view, to discover their meaning, and perceive their whole beauty, we need the necessary knowledge just mentioned above.
1. In this view, also, an acquaintance with the history of art, in its different periods and changes, and with the modes of conception and execution of the old artists, will appear very important. And every thing of this sort will be more useful and instructive, if attention be paid at the same time to the aesthetic character of the works, that is, to their comparative excellence considered as happy imitations, and as operating on the taste and feelings.

2. The term aesthetic is not familiar in our language. It is formed from the Greek word ἀσθητικός, from which also the corresponding German term, aesthetisch, is derived. The latter is defined by Euler (Allg. Theor. der schönen Künste), 'as follows; "that peculiarity or property of a thing by which it is an object of feeling [ästhetisches], and therefore suited to be introduced in a work of the fine arts." The German noun ästhetik (aesthetics) is defined, in the same work, as follows; "the philosophy of the fine arts, or the science which deduces the general theory and the rules of the fine arts from the nature of taste." The words are certainly very convenient in English, and have an obvious meaning which is expressed by no other terms.


§ 153. To give something of this knowledge, although only in general and elementary principles, is the object of what follows, under the title of Archaeology of Art. It will be limited to the plastic arts, and will exclude Engraving and Gardening, as the former was unknown to the ancients, and the latter was not ranked by them, either in practice or theory, among the fine arts. Sculpture, Lithography, Painting, and Architecture, will be noticed. Their history, especially among the Greeks and Romans, will be presented; the most celebrated artists in each period named and characterised; and the chief monuments pointed out, with such remarks on their character as may aid a right understanding of their worth. The notices must necessarily be brief.

I.—Sculpture.

§ 154. The term Sculpture is used in a sense more comprehensive than its etymological meaning. We include under it the formation of images of visible objects, not only out of hard substances by means of the chisel and graver, but also out of soft substances, and out of melted metals. In precise discrimination the first of these arts is properly sculpture, γάλατι, sculptura; the second is more exactly the art of molding, παθικαίρα, figina; and the third the art of casting, τονετικαί, statuaria. The German word Bildnerkunst includes the whole, and is used by Luther in translating that Hebrew phrase in Chron. iii. 10, which is rendered in the English version image-work.

The figures are either formed entire so as to be seen on all sides (περιφανης, ins Runde), or only prominent from a plane surface (προστυπα, ἀνάλυςα). Those of the former kind are termed Statues; the others are called in general Bas-reliefs, although they are distinguished in minute description, by terms indicating the degree of their prominence from the plane. Figures formed by depression, or by hollowing below the level, were termed by the Greeks διάγλυφα.


§ 155 ν. In the introduction to this Archaeology (§ 8—11) we spoke in general of the origin of the arts. Here it is sufficient to remark, that the art of forming images belongs to the earliest antiquity, and probably was the earliest of the arts which we call plastic, if we except architecture, which at first was merely mechanical. Although the principles of the art of drawing are of the greatest service in image work, and in reality lie at its foundation, yet the art of drawing was probably of later origin: for it requires a higher effort of abstraction and reflection to give a representation by sketching mere outlines on a fixed plane, than by forming an entire image. Accident, and perhaps the caprice of nature, which not unfrequently presents the appearance of artificial figures in trees, stones, and the like, might lead men to this art. The first attempts, it is probable, were to form likenesses of the human body.
§ 156. The particular circumstances of the origin of this art are not made known to us by any historical account. Neither the inventor, the people among whom it arose, nor the first mode of its exercise, can with certainty be determined. We may, however, reasonably conjecture, from the usual progress of the human mind, and the history of other arts, that in this also was a gradual advancement from the more easy and simple performances to the more difficult.

1 u. Of the early existence of some branches of the art we have evidence in the writings of Moses. See Exod. xxxvi. 36, 38, Deut. xxix. 16, 17, Gen. xxxi. 19, 30.
2 u. The first works must have been quite rude, as the artists were deficient both in the theory of designing and in mechanical skill, and were also destitute of the necessary instruments. Accordingly we find that the most ancient figures of men and gods were scarcely any thing more than pillars or blocks, with the upper extremity formed into the sort of knob, or rounded, to represent the head. Such was the very ancient image of the goddess Cybele brought to Rome from Pessinus in Phrygia (cf. P. II. § 21). Gradually the other principal parts of the body were more distinctly formed, at first however only indicated by lines; afterwards made more full and complete, yet not marked by significant action and attitude, but stiff, angular, and forced. This improvement was ascribed among the Greeks to Daedalus (cf. § 174. 2), who was on that account said to have formed living statues, and whose name was applied by the early Greeks to distinguished productions of art.

3. "In the primitive ages, objects rude and unfashioned, as we learn from history, were adored as representing the divinities of Greece. Even to the time of Pausanias, stones and trunks of trees, rough and unformed by art, were preserved in the temples; and though replaced by forms almost divine, still regarded with peculiar veneration, as the ancient images of the deities. As skill improved, these signs began to assume a more determinate similitude; and from a square column, the first stage, by slow gradations something approaching to a resemblance of the human figure was fashioned. These efforts at sculpture long continued extremely imperfect. The extremities seem not to have been even attempted; the arms were not separated from the body, nor the limbs from each other; but, like the folds of drapery, stiffly indicated by deep lines drawn on the surface. Such appears to have been the general state of the art immediately prior to the period when it can first be traced, as cultivated with some degree of success in any particular place. This occurs about twelve centuries before Christ."

4. The following view has been adopted by some—that the statues consisting of a bust resting upon a pillar or block had their origin, not in the imperfection of the art of Sculpture, but in the first use or design of images in worship, viz. to symbolize the mere presence of the god, which purpose was answered by a simple pillar or unhewn block,—that when there was the design of symbolizing not merely the presence but the attributes of the gods, it became necessary to combine the significant parts of more than one being; hence the monstrous figures that were formed, some of which were retained in the latest times; such, e. g. as Pan with the goat's feet;—and that it was a later idea, to represent the gods themselves by the most majestic and beautiful human forms.—Cf. L. Schmitt, art. Statuary, in Smith, Dict. of Ant.

§ 157. Before noticing further the progress of the art of sculpture it will be useful to mention some things respecting the materials employed, and the different methods practiced among the ancients. The substances used were evidently very various. The softer materials were earths, clays, wax, and the like; the harder were wood, ivory, marble, and bronze.

§ 158 u. Originally, as has been suggested, soft and plant substances seem to have been chosen, and images made by molding or embossing. This perhaps might originate in the common art of pottery, which itself may have been suggested by covering culinary vessels with earth or lime, and observing the hardness imparted by the fire. Clay, gypsum, and wax were the principal soft materials employed, not only in the earliest, but in the most flourishing periods, by the Greeks, Tuscans, and Romans; for forming entire statues, as well as busts, bas-reliefs, and models. Models thus prepared (πεπλακότα, πντότα) were used by the artists for patterns to guide them in working upon harder materials.

"Notwithstanding the great facility of making figures of clay, they are not often mentioned in the earliest inscriptions; in Italy they are only the earliest in Italy the figures of clay were very common from the earliest times. Clay figures never fell into disuse entirely; and in later times not only do we find statues of clay, but the pediments in small or rural temples frequently contained the most beautiful reliefs in clay, which were copies of the marble reliefs of larger temples."

§ 159 u. Of the hard substances, wood was commonly preferred, at first, on account of its being easily wrought, especially for the sculpture of large figures, utensils, and ornaments of various kinds. In the choice of wood for the purpose, regard was paid to its solidity, durability, and color. Ebony, cypress, and cedar had the preference, yet cypress-wood, acanthus, maple, box, poplar, and oak, and even more common sorts of wood, were sometimes employed. Not unfrequently in the choice of wood there was a reference to the supposed character of the divinity to be represented, as was the case also in the use of other materials. In the island of Naxus, for example, there was a statue of Bacchus formed out of the vine. Pluto was commonly imaged in ebony or black marble. (Cf. P. II. §§ 33, 60.)
§ 160. u. The most celebrated ancient sculptors often made use of ivory, on account of its whiteness and smooth surface, not merely for small figures, but also for large ones, and even for colossal statues, which were sometimes formed of ivory and gold united. Of this sort were the two most famous statues of antiquity,—the Jupiter Olympius and the Minerva,—which were wrought by Phidias. Bas-reliefs and various utensils were also formed of ivory, either alone, or with other substances connected with it for ornament. The artists appear to have used no instrument for turning, but merely a chisel with a free hand. In the large statues formed of this substance, the inner part consisted of dry solid wood, to which the ivory was attached and fastened in regular portions, and probably after the requisite chiseling had in part been performed. Very few monuments of this kind are preserved, because ivory so readily calcines in the earth and decays.


§ 161. u. Marble was the noblest and most valued material for sculpture. There were several species, differing in color, solidity, and lustre. Among the most celebrated kinds were the Pentelician, the Parian, the Lydian, the Alabandian. Forphry, basalt, and granite, were also often used in works of art, especially among the Egyptians. The marble was not always polished. The larger statues were often composed of several pieces, something different marble. There were works, too, of which only certain parts were marble, as for example the celebrated Minerva of Phidias, of which, particularly, the pupils of the eyes were marble (λιθων), according to a passage in Plato. The cement, by which the different pieces of marble were united, the Greeks called λιθωθλία. Sometimes the marble statues, after completion, were washed over with a thin transparent varnish, partly in order to give them a softer appearance and a milder lustre.

1. For the passage in Plato here referred to, see his Πηρί τῶν μαρμάρων, in the edit. of Bekker, (cited P. V. ) 183. 4.) Partis Sec. Vol. Tertium. p. 428. It is not improbable that the term λιθωθλία here designates precious stones or gems.— Cf. De Capius, on colored statues, &c. Mon. Acad. Inscr. xxix. 166. cf. xxiv. 39.

2. Respecting the modern names of ancient varieties of marble, and other circumstances pertaining to them, see Fehre's Briefe aus Wilschland (Letters from Italy). Png. 1775. 8.—Louis de Lagnay, Mineralogie des Anciennes. Bruxelles. 1803. 2 vols. 12.— Blaeny Carpophylle (Biagio Garfalo), Opusculum de antiquis marmoreis. Trst. ad Rh. 1743. 4.—An interesting account of the quarries of the Parian marble is given by E. D. Clarke, Travels, &c. vol. vii. p. 133. Lond. ed. 1.; vol. iii. p. 383. N. York ed. 415.— For notices of the quarries of Pentelic marble, see Holbous's Almanach, and Böttiger's Tour, cited P. V. § 7. 5. (6).

§ 162. u. The bronze (χαλκός, or) employed in the statues of the ancients consisted of a mixture of several metals, in definite proportions, although not always the same. The principal ingredient was copper, of which usually, for statuary, one hundred pounds were united with an eighth part of lead or tin. In forming the mixture there was very often a regard to the color arising from it, and to its suitableness for the image to be made. The best kinds of brass or bronze were that of Delos and that of Ægina. The most valued was the orichalcum (δέκταλκος), not the modern brass, but a natural product of that name, unknown to us.—The precise manner in which the metals were wrought into images is not well understood; works of this kind were formed not only by casting, in which case the chisel was afterwards applied to give perfection, but likewise by driving or pressing under the hammer. Many brazed statues, although the accounts are often exaggerated, were of extraordinary size and truly colossal; as, for example, the celebrated statue of the god of the sun, placed at the entrance of the harbour of Rhodes, 105 feet in height. Sometimes statues of brass were gilded in whole or in part, and usually they were varnished to protect them from the atmosphere and moisture. Even of the precious metals, silver and gold, the ancients sometimes formed entire statues; they were however hollow, like those in brass.


§ 163. Statues were classified and named variously, according to size, costume, and the human size. The largest were termed colossal (κοσμοσκον), surpassing always the human dimension; next to these were the statues of gods and heroes, of a size between six and eight feet; then, those corresponding to actual life (ἀγάλματα ἑγουμένα, ἑνάθρηκτα, statue iconica); and finally, those smaller than life, of which such as were very small were by the name of sigilla.—In reference to costume, the Romans called such as had a Grecian dress, pallaic; those in the Roman, togate; those with the military garb, paludata, chlamydata, loricate, and such as were veiled, velata. In attitude there was still greater variety, as the figures might be either standing, sitting, reclining, or lying at rest, or in
action, &c. There was also a distinction between simple statues, and composites or groups, consisting of several figures. Groups, where the parts were entwined or interwoven with each other, were called symplegma (συμπλέγματα.


§ 164. Busts, likewise, almost as frequently as entire figures, were formed by the ancient artists. They were called by the Greeks πρόσωπως; by the Romans, imaginis, sometimes thoraces. They were located, in honor of gods, heroes, philosophers, and other distinguished men, in public places, such as theatres, prytanea, gymnasias, galleries, libraries, and the like.

1 u. The bust was chiefly used to represent deceased persons. At Rome the Patricians used to place in their halls the busts of their ancestors. Like statues, busts were of various sizes. They differed also in respect to the portion of the frame included, taking in sometimes the whole breast, sometimes just the shoulders, and sometimes merely the head. On their supports or pedestals the character or exploits of the person represented were often inscribed. When busts were formed in relief on shields, they were termed imaginis clypeata.


2 u. There was a peculiar kind of statue or bust, to which was given the name of Hermes (Ἑρμῆς). It consisted of a mere head, or head and breast, or at most head and chest, and a quadrangular pillar, or one terminating in a point, which served as a support. It derived its name either from the god Hermes, Mercury, whose image generally appeared on this kind of erection, yet not always; or perhaps, as probably, from the word ἕρμα designating the quadrangular pillar sustaining the image; Suidas explains the phrase ἐρμαῖος λίθος by the word τετράγωνος. These representations were placed by the highways and streets, in gardens, and among the Greeks in front of temples and dwelling-houses. Human likenesses were formed sometimes in this manner; generally, however, the images represented some deity presiding over gardens and fields. The Romans employed them to point out the boundaries of lands, and on that account called them termini. Sometimes the attributes of the god were indicated on the work; sometimes there were inscriptions, of which, however, such as may have been preserved are not all genuine. They very seldom had any representation of costume. The head and pedestal were not always of the same material.

'Two heads were occasionally united on one pillar; as for instance, in the Ἑρμοθήκη, Mercury and Minerva united; the Ἑρμορακάλλης, Mercury and Hercules; and Ἑρμοπαχ, Mercury and Pan.'

3. The compound name is also applied where the pedestal commonly bearing the head of Hermes has merely the head of some other personage, as in the figure of Ἑρμοπακάλλης, given in Plate XLVII. fig. 8. In fig. 7, of the same Plate, is a Hermes.—In the Sup. Pl. 11, is seen also a fine Hermes.—The Romans usually represented their Priapus with a body terminating in a pillar or block; as seen in Plate XLV.; or in the Sup. Plate 23 where the pedestal is in the figure of a bird's claw.

§ 165. The ancient artists made a vast number of bas-reliefs (ἰχνεύμα, πρόσωπα, ἀνάγλυφα). These works may be said to hold an intermediate place between sculpture and painting, in as much as they present a plane for their ground, and have their figures formed, more or less prominent, by the chisel or by embossing. The most common material was marble or brass. The Etrurians made use also of clay hardened by fire.

§ 166 u. The subjects represented by such pieces were drawn from mythology, history, allegory, and other sources, according to the imagination of the artist. The purposes for which they were devised were exceedingly numerous; they often were separate tablets constituting independent works; and very often they were formed upon shields, helmets, tripods, altars, drinking cups, and other vessels and utensils, toms, urns, and funeral lamps, arches, and generally upon large structures, particularly the front of buildings. In explaining the meaning of these devices there is need of much caution and much knowledge of literature and art; it is the more difficult, because in many instances the works are in a mutilated or altered state.

§ 167. Among the varieties of image-work practiced by the ancients must be mentioned that which is called Mosaic (μωσεῖον, opus musivum, tessellatum, vermiculatum), which was very common, and carried to great perfection. It has its name from its elegance and grace (μοσχα). It consists of figures curiously formed by pieces, in different colors, of clay, glass, marble, or precious stones and pearls, with which they were used to ornament their floors and walls. Separate tablets or ornamental pieces were also formed in the same way.
of others. The pieces of which this kind of work is composed are so small, that sometimes one hundred and fifty are found in the space of a square inch. The art was most in vogue in the time of the emperor Claudius, and one of the most distinguished artists in it was Sosus.

2. One of the earliest notices of this art among the Greeks is in the account of the magnificent ship constructed under the direction of Archimedes for king Hiero. The whole fable of the Illiad was represented by mosaics (in aqüäenous) inlaid in the apartments of the vessel.


§ 168. Some of the works of the ancient sculptors have inscriptions upon them, presenting the name of the artist, or explaining the work itself. Such inscriptions are placed sometimes on the pedestal, and sometimes on the drapery or other parts of the statue.

1 u. On the statue of Hercules Farnese, for instance, are the words, ΠΑΤΡΟΝ ΑΘΗΝΑΙΟC ΕΙΟΙΕΙ; on the Gladiator Borghese, ΑΠΑΙΑΚ ΑΘΩΙΩΥ ΕΡΕΙΝΟC ΕΙΟΙΕΙ; on a Roman statue of the goddess Hope, Q. AQLILYS DIONYSVS ET NONIA FAVSTINA SEPTE RESTITVÇNT.

2 u. But these inscriptions are not always genuine, being frequently of recent origin, as is thought to be the case with the first of the above mentioned. In judging of these there is need therefore of much antiquarian skill and research, and a careful application of historical and mythological learning. A fine specimen of this critical scrutiny is found in Lessing's Laocoon, a work of great value to those who study the arts.


§ 169. Although we have no historical account of the origin of the art of sculpture, as has been suggested (§ 156), yet it is certain that the Egyptians were in possession of it at a very early period. On this account its invention is ascribed to them by some ancient writers. The Egyptians were not deficient in the mechanical part of sculpture. Yet their general mode of thinking, their prevalent taste, the peculiar character of their civilization, and especially the nature of their religion, were unfavorable to the advancement of this art, and hindered its attaining among them any true and beautiful perfection. We find in their design, as well as in their whole execution, a barrenness and uniformity that appears very unnatural. Owing to the prevalence of animal worship in Egypt, figures of animals were the most frequent and most successful performances of their artists, among whom Memnon is perhaps most celebrated.

J. S. Memes (L.L.D.), History of Sculpture, Painting, and Architecture. Boston, 1834. 12.—Giamb. Brochli, Ricerche sopra la scultura presso gli Egiziani. Venez. 1792. 8.—Büttner's Anleitungen, etc. über Archäologie. Dresden, 1868. 8. —V. Danon, Voyage dans la basse et la haute Egypt. Par. 1802. 2 vols. fol., with plates. —Description de l'Egypte. Par. 1809–1818. 9 vol. fol., with plates: of this work there is also a more recent edition. (Cl. § 291. 1.)—In Beck's Grundriß der Archäologie, (Lpz. 1516) is an account of the artists among ancient nations, and of the remaining monuments, and mention of the works pertaining to the subject—Respecting Memnon, consult Anthony's Lepsius.

1 u. In the history of Egyptian art, a distinction must be made between the old and the latter style. The former appears in the earliest monuments down to the conquest of Egypt by Cambyses, B. C. 525. The latter belongs to a subsequent period, in which the Persians and Greeks held supremacy in the land. There is a difference between the works of art in Egypt, according to which they may be designated respectively as the Old Egyptian, the Persian-Egyptian, the Grecian Egyptian, and the Roman-Egyptian, or Roman imitations of the Egyptian manner. The uniformity and stiffness are much greater in the old style; yet the later performances are deficient in beauty of design and execution, in cases where there is no drapery, as well as in others. There are also works, discovered in Italy, in Egyptian taste and manner, which are not really of Egyptian origin, but were made by later Greeks, in Rome, especially under the reign of Hadrian.

2. The period preceding the time of Cambyses is considered by Memes as the only period of real Egyptian sculpture. Of its character there are left two sources of judging, viz. vestiges of ancient grandeur yet existing on their native site, and numerous specimens in European cabinets. These remains may be classed under three divisions. 1. Colossal figures. 2. Figures about the natural size, single or in groups.

3. Hieroglyphical and Historical relievos. The colossal remains are very numerous. Some are figures of men; others of animals, chiefly the sphinx. The dimensions extend from twelve to seventy cubits in height. The largest now known are the two in the vicinity of Thebes, which are "vulgarly called Shamy and Damy," one of which, from inscriptions still legible, would appear to be the famous sounding statue of Memnon. In the ruins of the Memnonium there remains a prostrate and broken colossus of vast size, with hieroglyphic inscriptions, from which it has been supposed...
to be the statue of Osmandyas or Sesostris. Of figures about the natural size there are also many remains. Many are found in the excavations of Philoe, Elephantis, Silsilius, and at El Malook in the tombs of the Theban Kings. These excavations are often suites of magnificent chambers hewn from the hard and white calcareous rock. A singular peculiarity marks these statues; a pilaster runs up behind each the whole height, not only when the statue was connected with the surface of a wall, but also when it is wholly detached. Reliefs are found in great abundance, occupying often the entire walls of the temples. In these there is much skill in the mechanical workmanship, but they are very deficient in merit as performances of art; proportion and perspective seem to have been utterly unknown.


§ 170. In the formation of these works, four kinds of materials are employed; one soft, a species of sandstone; and three very hard, viz., a calcareous rock, out of which the tombs, with their sculptures, are hewn; basalt or trap, of various shades from black to dark gray, the constituent generally of the smaller statues; and granite, more commonly of the species named rubescens. Colossal figures are uniformly of granite, in which also is a large portion of the reliefs. Statues of wood have been discovered by modern travelers. Metal appears to have been sparingly used; at least only very small figures have been found, of a composition similar to the bronze of modern times. In the tombs small images of porcelain and terra cotta are frequent.

§ 171. Among the other ancient nations of southern and eastern countries, sculpture did not receive so much attention, and our knowledge of their use of the art is derived from historical testimony rather than from any existing monuments. The art was evidently esteemed by the Hebrews, but chiefly as an auxiliary and ornament to architecture; of this we have evidence in the temple of Solomon, in the construction of which, however, Phoenician artists were chiefly employed. The commerce and wealth of the Phcenicians were favorable to the arts; there exists no genuine and proper statue as a specimen of their sculpture; the same is true respecting the Persians and Parthians, who were advanced to a considerable degree of civilization, and whose views of propriety required that the figures should be clothed in some sort of drapery; such monuments as we have, however, in the sculptured architectural ornamens which have been preserved, give us no occasion to mourn our loss.


In our Pl. XXXIII are two specimens of Persian sculpture: fig. 3. a Medo-Persian, from sculptures at Persepolis; bearing a sort of hammer or battle-axe, probably a token of some military rank, perhaps, however, of some civil office; the two hands of another are seen bearing the same token; fig. 4 is another officer with a sword and other accouterments, from the same sculptures.

§ 172. The Etrurians or Etruscans are more worthy of notice in the history of this art. In a very early period they occupied the upper part of Italy, and attended much to sculpture. With them the art seems to have been of native origin, not introduced or acquired from Egypt, although their intercourse with Egypt and with Greece no doubt contributed to the improvement of their arts. Five periods may be pointed out in the history of Etruscan art: the first characterized by a rude and uncultivated state; the second by works in the Grecian and Pelasgic style; the third by works bearing an Egyptian and mythological stamp; the fourth by a higher degree of excellence, yet confined within the limits of the older Grecian fictions; the fifth by a still fuller perfection according to the more refined models of the Greeks.


§ 173. There are many remains of Etruscan art, although their resemblance to Grecian performances often makes it difficult to decide their true origin. That Grecian artists had a great share of agency in Tuscan works is evident from inscriptions and other monuments. Independent of a large number of statues in bronze and marble, there are many works in relief, which are, not without grounds, considered as Etruscan remains. There is also a great variety of
vases, remarkable both for the beauty of their form and for the paintings on them, which have been called Tuscan and Campanian, but may be with more probability considered as old Grecian, and as monuments of Greek colonies, which were in the vicinity of Cuma, Naples, and Nola.

1 u. Learned men and amateurs have taken much pains in collecting, portraying, and describing these remains. The most beautiful collection of the kind is that made by Wm. Hamilton; it is now in the British Museum, London.—Wedgewood and Bentley have made imitations of several of these vases, in terra cotta, among which the Vase of Barberini, or the Portland Vase, as it is also called, is the most memorable.

An account of the collection of Sir Wm. Hamilton was published by Chevalier d'Hancarville, with the title, A Collection of Etruscan, Greek, and Roman Antiquities, etc. Naples, 1766—1773. 4 vols. 4°.—A later work is, Recueil des Gravures des Etrusques, tirés du Cabinet de M. le Chev. d'Hamilton, gravés par T. Stoecheis. Naples, 1793. 3 vols. 8°.—See also respecting these vases, A. P. Garis Museum Etruscorum. Flor. 1737. 2 vols. 4°.—J. B. Pastori Picture Etruscorum in vasculis, etc. Rome, 1767—75. 3 vols. 4°.—Peintures des Vases antiques, vulgairement appelles Etrusques, gravées par Chevre, accompagnées d'explications par Méliton. Par. 1808. 2 vols. 4°.—J. Milzingen, Peintures antiques de vases de la collection de Sir J. Coghill. Rome, 1817. 4°.—Loreti, De Vasi antichi dipinti vulgarmente chiamati Etruschi. 1806. 8, with plates.—Cf. 225.

2. "The Portland Vase, now in the British Museum, was found in the 10th century inclosed in a marble sarcophagus, in the sepulchral chamber called Monte del Grano, on the road from Rome to Prascati." It is a semi-transparent urn of a deep blue color, with brilliant opaque white ornaments upon it in bas-relief, cut by the incisling of the antique cameos on colored grounds. Mr. Parks states, "that several of the nobility and gentry, being desirous to possess as a copy of this beautiful specimen of ancient art, engaged Mr. Wedgwood to attempt an imitation of it; and he actually produced a vase of porcelain, which for elegance was considered fully equal to the original." The height of the vase is ten inches, its diameter at the broadest part only six inches. It has two curiously wrought handles, on each side. "The sculpture is in the greatest perfection; the figures full of grace and expression; every stroke as fine, sharp, and perfect as any drawn by a pencil."—"The body of this vase, which for a long time was erroneously supposed to be formed of porcelain, is made of deep blue glass."

Stillman's Journal of Science, &c., vol. xxvi., on Porcelain, &c., p. 243, with a drawing of the vase.—Cf. Lardner's Cabinet Cyclopaedia, article Glass.—See also J. Wedgewood, Description of the Portland Vase. Lond. 1790. 4.—Graf (i.e. Count) Von Fichten, Abhandlung über die Barberini jetzt Portland Vase. Holmst. 1781. 8.—J. Milzingen, on the Portland Vase, in the Transactions of the Royal Lit. Society of the United Kingdom, vol. iii. p. 21, p. 50. Lond. 1794—95.—In Florence, on the Barberini Vase. Archologia (as cited § 32. 5), vol. viii. p. 507, with drawings of the whole device upon it.—Class. Journ. xix. 220.

In one of the barrows called Bartlow Hills (cf. P. III. § 310), there was found, in 1835, a beautiful bronze vase ornamented with enamels of different colors. The cavities in which the enamels are inserted seem to have been finished with the chisel. "The enamels are true glasses. The colors are three: blue, red, and green." A fac-simile is given in the Archologia (as cited § 32. 5), vol. xxvi. p. 300.

3. Many of the remains of Etruscan art have been found in repositories for the dead, in which the people were accustomed to inter with the body various articles of metal and clay. At Volterra (Volterra) were vast sepulchral chambers. Similar structures have been discovered in the vicinity of Viterbo. In these sepulchres are found urns of stone or of baked clay, about two feet in height, which contained the ashes of bodies after burning. Painted vases also are found in the same repositories; likewise the engraved patere. The latter are numerous and curious. They are shallow dishes of brass or bronze, with a rim slightly raised, and a handle. On the bottom inside there is usually engraved some mythological subject, of simple design, expressed in a few bold lines. The use of these vessels is not known. Some have considered them as employed in sacrificing, others as designed for mirrors.

Since about 1825, many remains have been disinterred from the hypogaeum in Etruria. In 1592 one of these sepulchral chambers was accidentally discovered, not far from Volciium, the ancient capital of the Volcii (Plaut. H. N. iii. 8.) called Ουνακείον by Ptolemy. This occasioned examination and extensive excavations, and led to the discovery of numerous other receptacles, in a large plain, called from a neighboring abbey Plano dell' Abbadia, on the banks of the Arno. From these were taken monuments in gold, brass, and ivory. More than two thousand painted vases were collected; bearing devices illustrative of a great variety of subjects; often with the name of the manufacturer and the painter, and sometimes with whole sentences, inscribed on them. See. Archologia (as cited § 32. 5), vol. xxiii. p. 130, a catalogue of vases and other Etruscan antiquities discovered in 1592 and 1593, by the Prince of Canino;—specifying 200 articles, with remarks.—J. Milzingen, on late Discoveries of ancient Monuments in Etruria; in the Transactions of the Royal Soc. of Literature, &c., vol. ii. p. 76. Lond. 1814.—Illustrazioni die due vasi ritrovati recentemente trovati in Petri, &c. Rom. 1809. 4°.—Mars, History of Sculpture, &c. (as cited § 160), p. 71.—Ant. Lompiere, under Histoire.—J. ghirlanda, cit. § 172.—Ketter, as cited P. III. § 341, 5.—Mrs. Hamilton Gray, Tour to the Sepulchres of Etruria, in Lond. 1847, with plates. Cf. Lond. Quart. Rev. March, 1841, p. 302.—Edinb. Rev. Apr. 1841, p. 64.

§ 174. The highest rank in the history of ancient art unquestionably belongs to the Greeks. The first idea of image-work among them was without doubt derived from abroad, from the Egyptians more probably than from the Pheni-
cians, perhaps in some degree from both (cf. § 42). The opinion, that their earliest notions came from the Egyptians, agrees well with the whole character of their mythology, the fountain and source of their arts, and with the style of their more ancient performances. But at length they surpassed all other nations.

1 u. The exact time of the rise of this art in Greece cannot be decided, nor so much as the name of the first artist. Some mention Dibutades, others Rhocos and Theodorus, as inventors of the art of molding, or of working in plastic style. Dededalus, who lived three generations before the Trojan war, was celebrated as the first importer of the plastic art among the Greeks. It was undoubtedly practiced at a very early period, and even in the time of the Trojan war, or at least in the age of Homer, had gained a remarkable degree of cultivation.

"2. Concerning Dededalus, the first of the Athenian sculptors, doubtful or fabulous accounts have reached us; but a careful investigation of circumstances proves, that of whatsoever country a native, he had rendered himself renowned by the exercise of his skill at the court of Mimos before settling in Attica. The facts attending his arrival there, and the history of his previous labours, enable us to fix dates, and to trace the true source of improvement in Greek art at this particular era. Of the early establishments of the Greeks planted in the isles of the Ægean, which even preceded the mother country in the acquisition of wealth and intelligence, the Dolic colony of Crete enjoyed, from a very early period, the happiness and consequent power of settled government. External advantages of situation first invited the access, while domestic institutions and benefits, of another with Egypt. Hence the laws and the arts of the Cretans. With the former, the Athenian hero, Theseus, wished to transplant the later also; and while he gave to his countrymen a similar system of policy, he did not fail to secure the co-operation of one whose knowledge might yield powerful aid in humanizing a rude people by adding new dignity to the objects of national veneration. Accordingly Dededalus, accompanying the compatriots of the Minotaur to Athens, fixed there the commencement of an improved style, 1234 years before the Christian era.—The performances of Dededalus were chiefly in wood, of which no fewer than nine, of large dimensions, are described as existing in the second century, which, notwithstanding the injuries of fourteen hundred years, and the imperfections of early taste, seemed, in the words of Pausanias, to possess something of divine expression. Their author, as reported by Diodorus, improved upon ancient art, so as to give vivacity to the attitude, and more animated expression to the countenance. Hence we are not to understand, with some, that Dededalus introduced sculpture into Greece, nor even into Attica; but simply that he was the first to form something like a school of art, and whose works first excited the admiration of his own rude age, while they were deemed worthy of notice even in more enlightened times. Indeed the details preserved in the classic writers, that he raised the arms in varied position from the flanks, and opened the eyes, before narrow and blinking, sufficiently prove the extent of preceding art." (Musee, as cited § 169.)

It has however been doubted whether Dededalus ever had an actual existence, some supposing a mere mythical personage mere, whose name was intended for any eminent artificer. —Hirt Gesch. der Baukunst (cited § 424, 4);—Heyns, ab Homer. II. 18. 590.


3 u. Many favorable circumstances combined to promote the advancement of sculpture in Greece; the influence of a delightful climate upon physical and moral education; the constant views of beauty not only in the various natural scenery, but especially in the human form as produced among their species; their peculiar religion, involving so much of poetry and imagination and yet so addressed to the senses; the high honor and rewards bestowed upon artists; the various uses and applications of sculpture (§ 175); and the flourishing condition of the other imitative arts and of letters in general.

See Guigné’s Einleitung in das Studium der schönen Kunst, &c.; and K. O. Müller’s Archologie, &c., as cited § 52. 4.—An Enquiry into the causes of the extraordinary excellency of ancient Greece in the Arts. Lond. 1767. 8.—Winkelmann, Hist. de l’Art, &c., liv. iv. ch. 1.—Tytler’s History, ch. xx. 7.—On the estimation in which artists were held among the Greeks, Comte de Caylus, in the Mem. Acad. Inscr. xii. p. 174.

§ 175 t. In presenting an historical view of the progress and character of the art in Greece, and of the age of the principal productions and their authors, four periods have been pointed out. Instead of giving the division derived from the sketch of Pliny, which has been considered as not sufficiently distinct and exact, we propose the following. The first period includes the duration of the ancient style, extending to the time of the Persian wars, and the battle of Marathon, B. C. 490. The second reaches to the time of Alexander the Great, B. C. 336. Phidias flourished in the first half of this period, which may be characterized as exhibiting the grand style. The third period, that of the beautiful style, extends to the establishment of the Roman power in Greece by the capture of Corinth, B. C. 146: Praxiteles flourished at the beginning of this period. The fourth includes all the later efforts of Grecian art, and may be called the period of its fall.

§ 176. Among the Greeks, as in other nations, the first attempts in sculpture were rude and imperfect; the works in the art were marked by that incompleteness and want of fitness and agreeableness in design and performance, which has already been mentioned (cf. § 156). Subsequently there appeared more of truth and accuracy in the sketch and outline, while there was still a severity or stiffness, which was much deficient in expression as well as beauty. There are many remains of Grecian art, which are commonly assigned to the earlier ages, some of them correctly; yet it is difficult in some cases to decide to what period a performance really belongs; and it is too hasty a conclusion, if a person assigns to the earliest period any piece of unfinished workmanship, with no other proof or evidence; since such a work might come from the hand of an inferior artist of later times, or might receive its rude appearance from design.

Endeus, Sthyllis, Dipamus, Scyllis, Agelladas, Dionysius of Argos, and Mys, were the principal sculptors of the first period.

§ 177 u. With the growing prosperity of the Grecian States, the arts, and especially sculpture, steadily advanced. Among the means of improvement were the schools of art, for the instruction of young artists both in painting and sculpture, which were established at Sicyon, Corinth, and Ægina. The first of these was the most eminent, founded by Dipamus and Scyllis, and numbering among its pupils Aristocles, and subsequently other celebrated painters and sculptors. Corinth, on account of its favorable situation, became early one of the most powerful of the Grecian cities; Cleanthes was one of the most ancient artists there. The school of Ægina, also, seems to have been early established, and the island gained much celebrity from its arts; Callo, Glaucaes, Simon, and Anaxagoras, were distinguished in this school. The flourishing condition of these cities, in consequence of commerce and navigation, made them eligible places for the establishment of such schools of art.

§ 178. The occasions for the execution and use of statues in Greece were very frequent and various. Not only were the temples of the gods ornamented with their statues and with sculptured representations of their mythological history, but works of this kind were required in great number for public squares and places, for private dwellings, gardens, country seats, walks, and for architectural ornament in general. The portico at Athens, receiving its name Pecile from its variety of ornaments, was crowded with statues. To heroes, wise men, poets, and victors, statues were erected out of gratitude and respect; to princes, out of flattery. Thus did the statuary always find encouragement and reward for the exercise of his art, and for the application of all his talents, which were quickened and stimulated the more by emulation.

1. During the former part of this first period, down to about the time of Solon, B. C. 600, most of the statues seem to have been statues of the gods, including those which were mostly dedicated as άγία παρα, and those which were erected for worship, ἱερὰ παρα; the latter were chiefly of wood (ξύλον); yet the head, arms, and feet, were frequently of stone (διόπλωθοι); they were usually painted; sometimes dressed in gorgeous attire.—In the latter part of the period, statues of men (ἐπιτάφιοι) became more common; these were probably real likenesses (ιερας). The exhibition of the human form in striking attitudes in the gymnastic contests at the public festivals, furnished the artists with fine opportunities for observation.

See De l'usage des statues, chez les Anciens; Essai Historique. Brux. 1768. 4.

2. Before the close of the period, artists were very numerous. Besides the places above named, they flourished in the Greek states of Asia Minor, in the islands of the Ægean, and in Magna Græcia. Among the sculptors of eminence were Bupalus and Anthermus of Chios; Meldon and Theodis at Sparta; Damcas of Croton; Cananucus of Sicyon; Critis and Hegesias of Athens.

3. In the latter part of this period, we find that the pediments and friezes of temples were adorned with bas-reliefs and statues. Specimens of such ornaments are found in the Selinunian Marbles and the Æginetian Marbles, which are regarded as remains of this period.

See S. Augest and Th. Evans, Sculptured Metopes discovered (in 1823) amongst the ruins of Selinus. Lond. 1826.—Ed. Lyenr, Outlines of the Ægina Monbles. Lond. 1829.—Pauly, as cited § 150. 3.—Other remains of this period are still preserved. Cl. Comps, Marbles of the British Museum.

§ 179. In the second period, reaching to the time of Alexander, the art of sculpture obtained much higher excellence in Greece than among other nations. Its characteristic at this period was loftiness and grandeur in style; yet this was accompanied with more or less of that want of softness and ease, which marked the works of preceding artists. There was a very rigid observance of outward proportion. The expression in gesture and attitude was bold and...
significant, rather than captivating and pleasing. Phidias was the first and the most distinguished artist. His statues of Minerva and Jupiter Olympus (cf. § 160) were among the most celebrated works of antiquity, although known to us only by the unanimous praise of so many writers.

1. The great works executed at Athens in the direction of Phidias (Plut. Peric. 15.)—The most colossal statue by Phidias was his Athena Promachos, of bronze. Gladiators fifty feet high were let into its pedestal (cf. § 160). It stood on the Acropolis, between the Parthenon and the Propylæa, rising above each of these buildings, so that it was seen at a distance by the sailors, when they approached the coast of Attica. This work, however, was not completed when he died; and it was finished nearly a generation later by Alcamenes. The statue of the Olympian Jupiter is said to have been transported by Theodosius I. to Constantinople, and to have been there destroyed by fire; A.D. 475.


2. Besides Phidias, the following were among the celebrated artists of this period: Alcamenes of Athens; Agoracritus of Samos; Polycletus of Argos, by whom the school of Argos was raised to its summit; also Callinachus and Demeitrias; and Myron of Eleuthereus, whose cows in bronze, and colossal group representing Jupiter, Mercury, and Minerva, are mentioned as famous. (Prop. ii. 31. Strabo, xiv. Plin. N. H. xxxiv. 19. Quint. xii. 10. Plin. Ep. iii. 6.)

3. Among the remains of this period, the following are ascribed to the age of Phidias. 1. Parts of the metopes, with the frieze of the small sides of the temple of Theseus; of which there are collections in the British Museum. —2. A number of the metopes of the Parthenon, with a part of the frieze of the cells, and fragments of the pediments, belonging to the Elgin Marbles, in the British Museum. — The following belong to a later time in this period. 1. The marble reliefs of the temple of Nike Apteros. —2. The Phigalian Marbles, of the inner frieze of the temple of Apollo Euphrateus. —3. The metopes of the temple of the Olympian Zeus, belonging to this period.

§ 180. Sculpture, together with the rest of the fine arts, attained the highest excellence, not far from the time of Alexander. In the third period, marked by the beautiful or elegant style, a peculiar grace was united with the accuracy and noble expression already acquired. This grace appeared both in a higher refinement in the design or conception, and greater ease in gesture, attitude and action. A distinction may be made between the majestic grace which is conspicuous in the statues of the gods, belonging to this period, and that which is merely beautiful; the latter again may be distinguished from an inferior and lighter sort, exhibited in comparatively trifling performances. Scopas, Praxiteles, Lysippus, Chares, and Laches, were the most eminent sculptors of this period.

1. Scopas began to flourish before the close of the second period. He was employed, about B. C. 350, with Leochares and others, in constructing the magnificent mausoleum of Mausolus, in Caria, in the 3rd century (cf. § 161). His statues were venerated works of art. The celebrated works of Praxiteles were statues of Eucleus and of Venus; the most noted of which were the veiled Venus of Cos, and the naked Venus of Cnidus. A statue of Cupid, which he gave to the court of Pherne, is said to have been particularly valued by himself. Two sons of Praxiteles are mentioned as sculptors, Cephissiodorus and Timarchus. Lysippus was celebrated for his portrait statues of Alexander the Great, and his statues of Hercules. He is said to have made no less than 1500 figures. — Chares, a disciple of Lysippus, gave celebrity to a school that had continued to flourish at Rhodes in the first part of the subsequent period. He formed the celebrated colossal statue of the Sun (Plin. N. H. xxxiv. 18), which stood by the harbor of Rhodes and is said to have been 70 cubits high, partly of metal (cf. P. I. § 114, and P. VI. — See Marzius, Rhodias, i. 16.

2. Sculpture, with other fine arts, was more or less cultivated in the various kingdoms which arose out of the conquests of Alexander. Among the foreign places where literature and art flourished, were Pergamus, Alexandria, and Seleucia (cf. §§ 150). — Of the remains ascribed to this period, the group of Niche is perhaps the most important; whether it is the original work (by Scopas or Praxiteles), or is merely a copy, has been much discussed (cf. § 186. 2). The group of Laocoön belongs to this period, or to the very beginning of the fourth; being according to Pline the work of three Rhodian artists, Agesander, Polydorus, and Athenodorus (cf. § 186. 1). The Borghese Bull, or probably better known, as the Colossus of Rhodes (cf. § 186. 3). The Farnese Bull, from the hands of two Rhodian artists, Apollonius and Tauriscus, belongs to the same period; or it may be more correctly assigned to the fourth period.

§ 181. Gradually Grecian art declined from its high excellence, and finally ceased. The causes are obvious; the prevalence of luxury and consequent corruption of taste and morals; the internal changes and commotions, and the infringements upon civil liberty from the time of Alexander, and its final loss after the subjection of Greece to the Romans. There were, however, in the
fourth period (viz. that subsequent to the capture of Corinth, B. C. 146), some skillful artists, as Arcesilas, Praxiteles and Cleomenes; and the plastic art remained in credit in some of the cities of Asia and Sicily.

See P. Jacob, über den Reichthum der Griechen in plastischen Kunstwerken; transl. in Class. Studies, p. 65, as cited P. V. § 4.

It may be remarked that the period of time mentioned as the fourth in the history of Grecian sculpture, will coincide with the period of time which is of most importance to be noticed in the history of Roman sculpture. It was not until about the time of the capture of Corinth that the Roman took any deep interest in the arts.

§ 182 u. On the subject of the Greeks, their arts passed, as it were, into the hands of the Romans, by whom, however, the arts were honored and furnished with opportunities for their employment, rather than actually acquired and practiced. In early periods of the republic, distinguished merit was rewarded with statues. After the second Punic war, a great number of splendid works of sculpture were brought to Rome from captured cities, Syracuse, Capua, Corinth, Carthage; also from Etruria and Egypt. Likewise Grecian artists flocked to Rome, and there produced new works. With the advancement of wealth, the Romans devoted greater and greater expense to the ornamentation of their temples, their public and private buildings, their gardens and mansions, until at length there was a most extravagant and luxurious indulgence.

1. Among the treasures plundered from the Sicilians by Verres were a number of celebrated statues, wrought by the most distinguished artists; as a Cupid in marble by Praxiteles; a Hercules in bronze by Miron; and two Canephoræ in bronze by Polycleitus, all taken from a single city, for the sake of the statues, that Verres was proscribed and murdered by Mark Antony.—The emperors, especially Augustus, Caligula, and Nero, are said to have followed the example of the conquerors and provincial governors of earlier times in bringing to Rome the most splendid works of art found in other cities.


2 u. The Capitolium (particularly the temple of Jupiter, included in it), the Comitium, and the Rosirna, were in a special manner adorned with statues. Inspectors were appointed (tutelari, edituli), whose business it was to guard the edifices thus ornamented from injury and plunder, a duty afterwards assigned to a particular magistrate. The senate alone could authorize the erection of statues, and the censors corrected abuses. Hence is found sometimes on Roman statues, the inscription Ex Senatus Decreto; or In Decurionum Decreto. (Cf. P. III. § 260. § 320.) Statues were erected in the colonies and free cities. The buildings and public places of Rome were adorned by the first emperors with a great number of works of sculpture, most of which, however, were prepared by Grecian artists.


3. After the time of Augustus there was a decline in arts as well as letters, until the reign of Hadrian, A. D. 118. The principal sculptured works appear to have been,

1. Reliefs on public monuments, such as arches and columns; 2. Statues or busts of the emperors and members of their families; some of which were intended to be faithful portraits; others were designed to represent an emperor or empress in some heroic or deified character; many specimens of this class are preserved.

4. In the reign of Hadrian, the arts were in some degree revived (cf. § 128. 2). The existing statues and busts of Antinous (cf. § 186. 10) are ascribed to the age of Hadrian. The arts continued to flourish somewhat in the reign of the Antonines, closing A. D. 180. The best among the remains of this time are the equestrian statue of Anrelius (cf. § 186. 12), and the reliefs on the column of Antonine (cf. § 188. 2).

§ 183 u. In the last half of the second century after Christ, there was an obvious decline of good taste in sculpture, and soon after the middle of the third, the art was wholly paralyzed and sunk through political discords and other conspiring influences. Esteem for the art and its productions was lost, and many valuable works have suffered so that a number of the most valuable works of sculpture were mutilated, buried in ruins, or entirely destroyed. This resulted partly from the warlike character of the tribes that invaded Italy, partly from the avarice and rapacity of some of the later Roman emperors, from frequent earthquakes or conflagrations, from the repeated capture and sacking of Rome and Constantinople, and from a mistaken zeal of many Christians against the preservation of heathen monuments.

See Fiorillo’s Geschichte der Malerei. bk. i. p. 11.—Heyne, De interitu operum Artia priscæ, &c., as cited § 76. 5.

§ 184 u. Notwithstanding all this ruin, many monuments of sculpture, and some of them of high excellence, have been preserved. Since the revival of the fine arts, which commenced in Italy, the last seat of ancient sculpture, these monuments have been diligently sought out, collected, and described. Yet most of them have suffered from time or accident, and very few are wholly free from mutilations. There have been attempts to remedy these injuries by rejoining and repairing, but without sufficient judgment or skill. For such attempts require not only mechanical dexterity, but a
very correct apprehension of the exact design of the original artist, and especially
a capacity to adopt perfectly his manner and style. No modern has been more suc-
cessful in labors of this sort than Cavaceppi.

See Raccolta d'Antiche statue, etc. restaurata da B. Cavaceppi. Rom. 1785-72. 3 vols. fol. —Elbland. liber Restaur. von Kunst,
werken enthalten in den Propyläen, ii. i. p. 92—Huerzi Commentationes de statuis antiquis mutilatis, recentiori manu referri.
Vit. 1828. sqq. 4.

§ 185*. Anything like a full specification even of the more valuable mon-
uments of ancient sculpture would transcend the limits and design of this treatise.
A slight glance at some of them is all that will be attempted. This will include a
notice of statues, busts and works in relief; and also works in mosaic, since they
have been mentioned in connection with sculpture.

§ 186 u. Of the statues, we shall mention here only some of the most celebrated
such among them as deserve the first rank.

1. The splendid group of Laocoon in the Belvedere of the Vatican at Rome. It is
larger than life, wrought of white marble, not wholly finished on the back. It consists
of three principal figures, the father and his two sons, writhing in the coil of two huge
serpents. This was found, in the year 1506, among the ruins of the Baths of Titus;
and it probably belongs to the times of the first emperors. The expression of extreme
agon in the muscles, and muscles of the whole body, especially of Laocoon, the struggle
to break the dreadful grasp, the cry of distress indicated by the mouth, the anxious,
treating look of the sons, fixed on the fathers, among the striking excellences which
mark this extraordinary performance. Critics, however, differ in opinion respecting
the real design of the artist as to the expression and degree of the anguish of the father.

Cf. § 180. 2.—Huygens antiquar. Anth. St. 2.—Propyläen, 1.—Hirt, in the Heren, 1757.—Winckelmann's Werke, cited § 32. 4.
vi. 1.—Lessing's Laocoon, § 5. p. 75; as cited § 163.—J. B. Emerich-David, Esai, &c., cited § 173.—Montfaucon, Antiq. Expl. vol. i.
Suppl. p. 342.

Read Virgil's description of Laocoon and the Serpents, 57. iv. 201-225.—Cf. Pfing, Nat. Hist. xxxvi. 4.—See Plate XLIIL fig. 5.

2. The group of Niobe and her children. Her children being slain by Apollo and
Diana, the mother (cf. P. II. § 38) through grief was changed into stone.
This work has marks of the lofty style, and is perhaps from the hands of Scopas. It consists
of fifteen figures. It was discovered in 1553, and is still in the Duke's collection at
Florence, where the figures are merely placed by the side of each other, as their proper
arrangement in a group is difficult to discover, and even their original connection is not
fully proved. There is an uncommonly elevated and tragic expression in all the figures
and great variety in the combination.

—Meyer, in the Propyläen, 2. and Böltiger's Amathia (Musee de Pantique figuré). Dresden. 1824. 1.—Winckelmann's Werke,
vi. 1.—On the moral of the Laocoon and Niobe, see remarks in The Philosophy of Travelling, by T. Johnson, Nat. D. (p. 118.
Am. ed. New York, 1850).—See also the work entitled Choix de Tableaux et Statues des plus célèbres Musées, &c. Par une Societe
d'Arts, &c. Par. 1809-21. 3 vols. 8, intended to be completed in 12 vols.

The 33 volume of the last named work gives the fifteen figures, with a description. The 1st figure is Niobe with her youngest
daughter clinging to her; the figures 2, 3, 4, 5, 6, 7, are the other daughters; figure 8 is the Pedagogue or instructor of the children
(La Maître); and figures 9, 10, 11, 12, 13, 14, 15, are the seven sons.—There is also in the Duke's Collection a figure of two wrestlers
which some have supposed to represent two sons of Niobe, and to belong to this group. It is given in the last volume of the work
just cited; also in Monges, Tableaux, Statues, &c., as cited § 191. 2.

3. The Farnese Bull, the largest of all ancient groups. It consists of a bull, two
younger youths larger than life, Zethus and Amphion, and three smaller figures, two of which
are taken for Dirce and Antiope, represented upon a rock. The rock and figures are
12 Parisian feet in height, and 9 a half in width. This group was found about the middle
of the sixteenth century, in the Baths of Caracalla, and lodged in the palace
Farnese at Rome, and afterwards placed in the public museum, called Museo Borbonico,
at Naples. Many parts of it are modern; of course the expression is defective. Pfing
speaks of a similar work of art, by Apollonius and Taurusius; perhaps it is the very
same.

Cf. § 180. 2.—Pfim. Nat. Hist. xxxvi. 4.—Huygens antiquar. Anth. St. 2.—Behnau, Neapel. Th. 3. p. 93.—Winckelmann's Werke,
vi. 1.—A representation of this piece of statuary is given in the Choix des Tableaux, &c. (as cited above, 2) vol. i.

4. The Apollo Belvedere, one of the most celebrated of ancient statues, on account
of the perfection of art displayed in it. It is an ideal of youthful beauty and vigor.
It seems to represent Apollo just after discharging his arrow at the serpent Python, and
indicates in its expression a noble satisfaction and assurance of victory. It was found
at Antium in 1503. It was purchased by Pope Julius II., then a cardinal, and placed
in the part of the Vatican called Belvedere. The legs and hands have received mo-
modern repairs.

This statue is represented in Plate XLIIL fig. 3, drawn from Winckelmann.—Cf. Winckelmann's Werke, vol. i. p. 529; His-
toire de l'Art, as cited § 92. 4. vol. i. 399; ii. 426; iii. 270.—Nürth's Bilderbuch, i. p. 32.—See also P. II. § 37 b.

5. The Venus de Medici. It is in the Grand-duke's gallery at Florence. It is of
pure white marble, and the height of the statue but little over five feet. On the pedes
tal appears the name of Cleomenes as the sculptor, but the inscription is modern. The design of the artist was to represent Venus either as just coming from the bath, on the point of dressing herself, taken by surprise, and full of virgin modesty, or as appearing before Paris for his judgment in the contest with Juno and Minerva for the prize of beauty. This statue must be distinguished from the Cidian Venus of Praxiteles, of which we possess only copies.

R. Laronze, über die Frage, ob die mediceische Venus ein Bild der knidischen von Praxiteles sei. Berl., 1808. 4.—Winkelmann, vi. 2. p. 140.—Heqne's Antiq. Aufs. St. 1.—Johnson's Philosophy of Traveling, p. 121, as above cited.

6. The Hercules Farnese, formerly in the Palace Farnese at Rome, now at Naples. It is a colossal statue, almost three times as large as nature, of beautiful Parian marble. The feet were at first missing, and were substituted by Della Porta with such art, that the original ones, being subsequently found, were only placed by the side of the statue. The inscription names Glycon as the artist, whom, however, no ancient writer mentions. One admires in this work the firm, vigorous body, although in repose, resting on the club.

A view of this statue is given in PlateXLIV. fig. 6, from Winckelmann; also in the Sup. Plate 22.—Cf. Winckelmann, Hist. de l'Art, i. 385, 435; ii. 512; iii. 294.—Winckelmann's Werke, vi. 1. p. 118.—Dupaty, Voyages d'Italie.—W. Pius' Travels in Europe. New York, 1826. 8. p. 204.—Class. Journ. vol. iv. p. 216.

7. The antique work called the Torso, in the Belvedere at Rome. It consists merely of the body or trunk, of white marble, executed in a very superior manner. On account of its size and appearance of muscular strength, it is commonly taken for the body of a statue of Hercules. It has been called the Torso of Michael Angelo, because he particularly admired and studied it.

"A Greek inscription ascribes it to the artist Apollonius. It was found towards the close of the fifteenth century, in Rome."—See Winckelmann's Werke, vi. 1. p. 167.—Lond. Quart. Rev. xiv. 544, 545.

8. The Gladiator Borgheze, formerly in the villa Borgheze at Rome, now in the Royal Museum of Paris. This is the representation of a hero or warrior, who seems to be defending himself against a cavalier. In the opinion of Heqne it belonged to a group. Connoisseurs in art do not agree respecting its design. It is a beautiful and noble figure, of manly age, athletic, with the muscles in strong tension, yet not overstrained or unnatural. The inscription on it ascribes the work to Agasias of Ephesus, who is not mentioned by any ancient writer, but certainly must have belonged to the period of the highest perfection of Grecian art.


The Musee Royal (vol. ii. 23 series, as cited §191), contains a beautiful engraving of this statue, showing the side opposite to that presented in our PlateXLIV. fig. 4, which is drawn from Montfauconn, as cited vol. iii. p. 202.

9. The Dying Gladiator (Gladiator deficiens) in the Campidoglio at Rome. He lies upon a shield, supported by his right hand, with a collar or chain (torques, cf. P. III. § 254. 2) upon his neck, and seems to be exerting his utmost strength to rise. Some parts of the figure are modern, but admirably wrought, and ascribed to Michael Angelo.


10. Antinous, a very beautiful statue in the Belvedere at Rome. It has been considered, although without grounds, as a representation of Antinous1, the favorite of Hadrian. Winckelmann took it for a statue of Meleager, or some other young hero, and admired very much its head. It is now quite commonly viewed as a Mercury. There are several ancient monuments which are considered as representations of Antinous. One of these is the celebrated bust of the villa Albani, a beautifully finished bas-relief in white marble; a part only of the work is preserved2. This is given in PlateXLIV. fig. 2, from Winckelmann. The head is crowned with a garland of lotus-flowers; in the right hand was held something, which is now lost; a wreath of flowers has been conjectured from the appearance of a ribbin which remains, and accordingly such a wreath is attached to it in the modern restoration.


2 See Winckelmann, Histoire, &c. as cited §32. 4. vol. ii. p. 494.

11. A Flora, formerly in the Palace Farnese at Rome (thence called the Flora Farnese), now at Naples. The body only is ancient; the rest is modern by Della Porta; whence it is not certain that this statue originally represented Flora. Winckelmann considered it as intended for a Muse. Its principal merit is its drapery, which is regarded as the best of all ancient statues. It is nearly as large as the Hercules Farnese, yet its whole expression is feminine.

See Winckelmann's Werke, iv. p. 124.—A different statue of Flora is noticed P. II. § 91. 4.
12. Marcus Aurelius, an equestrian statue, of gilded metal, in the square of the modern capital at Rome. It is much larger than life. It retains now but few traces of the gilding, but is otherwise in good preservation. Its effect is increased by the pedestal on which it was elevated by Michael Angelo. The horse particularly is admired, seeming actually to move forward, and facing generally, fine proportions.

Figured, Observationi in Statue de Marc-Aurelio, par Aart. 1771. 12.—Woudsman in Werken, vi. p. 316.—Cf. 1592. 4.

Part of an equestrian statue, which is said to bear some resemblance to that of Aurelius, was found on a triangular arch in Pons pei; the workmanship is inferior. —There are in the Musée Borbonico, at Naples, two equestrian statues, executed in marble, called the statues of the Easty. —They were excavated at Herculanum, and are said to be striking specimens of sculpture.—Cf. Pompeii, p. 116, as cited § 226.—Paul's Travels, p. 200, as cited above (6).

13. The statue of Pallas, found in 1797 in the vicinity of Velletri and brought to Paris, where it is lodged in the Royal Museum.

A representation of the Pallas of Velletri is given in the Musée Francais, as cited § 191. 4. vol. IV. Part 22.—See also Lansa, Galerie du Musée Napoleon, cited § 191. 4. An account of it is given by Fison, in the N. D. Mercur, for 1795. Th. I. p. 269.

14. It may be thought that a statue of Aristides discovered at Herculanum, and now in the Museo Borbonico, deserves mention here. "The philosopher stands with his arms folded in his cloak, in all the dignity and integrity of his character. It is a work as near perfection, I think, as human art can achieve. This is the kind of statuary which I covet for my country. I had much ado to refrain from a violation of the command, Thou shalt not covet, when looking at this matchless figure. Could I have it, thought I, to exhibit to the youth of America, to the young men of our universities, such a dignified personification of integrity, in the person of Aristides the just, might greatly aid in elevating their characters and strengthening their principles." W. Fisk, as just cited.

15. Several of the engravings introduced in this work to illustrate other subjects, are representations of statues. Plate XXVIII. gives the nine Muses as seen in the statue of Ceres in the dellacchia. Plate XXIX. gives the statue of Minerva in Elia; Plate XXX gives a picture of Vesta, as exhibited in a statue; Plate VI. shows the Sphinx Colossus. In the volume of Supplemental Plates, Plate I gives a splendid statue of Jupiter, from Monte Sapphire; Plate 2, a statue of Cybele as delineated by Roilard; Plate 16, a statue of Diana of Ephesus; Plate 21, a statue of Asculapius, from Monte Sapphire; Plate 25, statues of Orpheus and Isis, found at Rome, probably executed in the time of Hadrian.

§ 187 u. Among the valuable remains of antiquity are many busts, which, aside from the skill and beauty in their execution, afford much pleasure and utility by preserving the features of celebrated persons. The correctness of these likenesses is not certain, especially as in many cases they have undergone the process of restoration by modern hands. Many also exhibit no distinct characteristics to enable us to decide any thing as to the persons they represent. The uncertain character of the inscriptions has already been mentioned (§ 165); and sometimes the head and pedestal do not belong together. It may be too that the portrait is the mere fancy of the artist.

—Among the most distinguished and authentic are those of Homer, Socrates, Plato, Alexander the Great, Scipio, Julius Caesar, and others found in the collections of statuary about to be mentioned. There is the largest number in the Capitol at Rome: engravings of these are found in the Musæu Capitolini.

In our Plates LIII. and LIV. are given several heads of Greeks and Romans, from The Historic Gallery of Portraits and Paintings. Lond. 1837. 3 vols.—On busts of the ancients, see Guizot's Versuche über Bildeskunde. Magaz. 1830. 4.—C. F. Landau, Galerie Historique, &c. Par. 1833-11. 13 vols. 12.—L. P. Bütters, Vetusrum illustri Musaeum, Postumum, Rostorinum, et Ornamentum Imagines.—Illustr. Rom. 1859. fol.—Gew. Ang. Cons., Images des Héros et des Grands Hommes de l'Antiquité, trad. du Plattéen. Aart. 1731. 4.—Especially Vasiati and Monger, Iconographie Ancienne. Par. 1810-21. 5 vols. fol. This splendid work owes its existence to Napoleon, and was executed at the public expense. It contains portraits of celebrated personages of Greece and Rome, drawn from ancient statues, busts, &c., with learned and valuable notices. The Iconographie Romaine, by Monger, was published in 1831. The Iconographie Grecque, containing three hundred and four portraits, by E. Q. Ficozini, was published in 1830. 3 vols. fol.—See notices in Fossouet's French Librarian, p. 311. Classic Journ. No. xiv. vol. vii. p. 309 Rome Encycl. vol. xxvi. p. 427.—E. Q. Viccini, Iconographia Romana; and (separately) Iconographia Greca. Mil. 1823. 8 vols.—The Iconographie de la Bibliothèque Latine-Française par C. L. F. Faveaucoche. Par. 1834. 8.—In the Library of Entertaining Knowledge, vols. 28, 29, are engravings of the Heads in the Townley Gallery.—We add, Antiquities of Ercolanum, cited § 423. 2. The 5th volume (entitled Bronzi di Ercolanum, &c. Nesp. 1767. fol.) is on busts; and the 6th is on statues in bronze.—A list of the eminent Greeks and Romans of whose portraits or busts are preserved, with authorities, is given in Ficorco, p. 223, as cited P. III. § 13.

§ 188 u. There likewise remains a multitude of works in relief, either in whole pieces, or fragments on edifices, columns, shields, helmets, tripods, tombs, altars, &c. Vases and drinking utensils, urns and funeral lamps, are often found in antiquarian collections; many of distinguished excellence as works of art. It would be too long to enumerate the monuments adorned with relief; even the most celebrated; and we only mention the triumphal arches still existing at Rome, erected by the emperors Titus, Septimus Severus, and Constantine, and the columns of Trajan and Antoninus Marcus.

1. Among the most remarkable of the vases, is that now called the Warwick vase. "It is a monument of Grecian art, the production of Lysippus, statuary to Alexander the Great. It was dug up in Adrian's Villa, at Tivoli, and was sent to England by Sir Wm. Hamilton in 1774. It is of sculptured scenes, adorned with an elegant figure in high relief; vine leaves, tendrils, fruit and flowers, forming the rim and handles."—The Warwick vase is six feet and eleven inches in diameter. In magnitude, form, and beauty of workmanship, it is the most remarkable vessel of antiquity which we possess, in which the ancients used to mix their wine. It is accordingly very appropriately adorned with spirited Bacchic masks, and the handles have the appearance of vines growing out of the vase and with it their foliage."—Dr. Humphrey, speak-
ing of a visit to a "superb show-room of cutlery, medals, vases, &c.," in Birmingham, says, "The most imposing object was a stupendous bronze vase, a fac-simile of the marble one, which we afterwards saw in the gardens at Warwick castle. It will hold about two hundred gallons, and the proprietor of this magnificent imitative has refused ten thousand pounds for it. It is supposed to have cost five thousand pounds and six years' labor."—In 1536, a beautiful vase was found at Alexandria, and came into the possession of the French consul; it is said to resemble the Warwick vase so exactly that one must have been a copy of the other, and some have considered the Alexandria vase as the original. —Another celebrated monument of the same kind is that known by the name of the *Lanti vase.* It was found in Adrian's villa at Tivoli, and was formerly possessed by the Lanti family, but is now in the column, Barb our, of Duke of Buckingham. A beautiful marble vase, nearly equal to the Warwick vase, being 6 feet and 2 inches in diameter, and 6 feet in height; its general form is the same, and its handles are constructed in a similar manner; it is also adorned with Bacchanalian masks.

cially cf. i. 175.

2. The column of Trajan was erected in the middle of the forum or market called by his name. It was 130 feet, 3 inches, and 144 feet, 3 inches, from the foot to the top of the capi-
tom and ten at the top. It is incrusted with marble, on which the exploits of Trajan and his army, in Dacia particularly, are represented in bas-reliefs. On the top was a colossal statue of the emperor with a sashed robe and in his right a hollow globe of gold, to have received his ashes; although Eutropius states (viii. 5) that they were deposited under the glass, in a niche between the windows to the left and right. —The triumphal column of Bonaparte at Paris is built after the model of Trajan's Pillar; it is 140 feet high and 12 in diameter at the base; encompassed with braken plates which were made of cannon taken at the battles of Ulm and Austerlitz and are covered with commemorative bas-reliefs; surmounted with a statue of Napoleon. —The column of *Antonine,* erected by the senate after Trajan's death, is steps for ascending to the steps with a great archway. The sculptures in relief upon it represent the military achievements of Marcus Aurelius Antoninus among the Germans. His statue was placed upon the summit. The whole monument resembles that of Trajan, but is inferior to it. —One of the popes, Sextus V., absurdly caused statu-
sects of Peter and Paul to be placed on these columns. The *Arch of Titus* was erected in honor of his capture of Jerusalem. Among the bas-reliefs on it are representations of the spoils of the temple, as borne in the triumphal procession; e. g. the incense vessels, the golden candlestick, the table of shew-bread, and the jubilee trumpets. Thus, through the vanity of a Roman conqueror, are transmitted to us models of the holy ar-
enials planned by the Divine Architect. A part of this procession is given in our Plate XIII., Fig. E.—The *Arch of Septimius Severus* was erected in the beginning of the third century; di-
rectly over the *Pia Sacra;* consisting of a main arch in the center, and a smaller arch on each side; adorned with figures in bas-relief commemorative of his victory over the Parthians; sur-
mounted with equestrian statues. In our Plate IX., W, we have specimens of the sculpture on this monument; for explanation of which see P. II. § 105. —The *Arch of Conspicuis,* also of three arches; the noblest monument of the kind; in fine preservation. It has been thought that this may be the arch erected in honor of Trajan, as the bas-reliefs appear to represent chiefe the achievements of his reign. The representation of a sacrifice to Diana, given in Plate XX, is the chief relief on P. II. § 3. 3, 3.

3. A very interesting monument of antiquity is the bas-relief sometimes called the *triumphal sacrifice of Aurelius,* delineated in our Plate XLVI.; a marble anglyph described by Montfaucon as existing at the Capitol in Rome. It is a representation of a sacrifice offered by Marcus Aurelius Antoninus, as is supposed, after his victory over the Marcomanni. The figure taken for the emperor appears with a full beard, and draped in a toga, the corners of which are thrown over his shoulder. Standing upon the dais, he is holding up a tripod as a symbol of a camillus stands by with the incense-box; another is playing upon a sort of *tuba* or trumpet; behind is the *victimarius,* holding a bull with one hand and an *ax* in the other. At the left of the emperor is a *Salus* or priest of Mars, known by his cap with its apex formed into a long slender cone, like a straight horn. Behind the emperor are three persons of rank, perhaps senators, one of whom holds a roll or volume in his right hand. They stand in front of a splendid temple with Corinthian columns, shown to be Jupiter's by the eagle on the pediment, probably the theater of Jupiter Capitolinus; on the ridge appear four horses, and at each of the other angles two horses, indicating possibly that eight were attached to the triumphal car in which the emperor rode. On the left is a Doric pillar, with a gladiator, and on the right fighting with lions and a third with a bull. Montfaucon remarks that nothing like this is else-
where represented; yet he supposes it not to be a mere fancy of the sculptor, but a commemo-
rative of an actual show made by the emperor.—Another fine bas-relief is given in our Plate XXI., the present *sacrifice* explained in P. II. § 2. Many of the illustrations introduced into this work are drawn from sculptures in bas-reliefs.

1 Montfaucon, Antiqu. Expl. Sup. vol. ii. p. 67,—2 Montfaucon, Antiqu. Expl. vol. i. p. 277.—3 *Seh, e g are the repre-
resentations in Plate XIX. the Druidical priests, Plate XXVII. the sacrifice to Mars, Plate XX, the Dil Mases, Plate XXXVI., also the Sup. Plates 9, 15, 19, 26, 30; in the latter (PL 50) we see the manner in which altars were adorned with sculptured figures.
Many remains of sculptured bas-relief have been found at Herculanum and Pompeii. See Antichità d'Ercolano, cited [243. 2].

§ 189 n. Of the remains of mosaic, the most beautiful is that found at Tivoli, representing four doves forming a ring of a vase (cf. § 220. 2). The largest is that called the Mosaic of France, having been found on the floor of the Temple of Fortune in that place. It represents an Egyptian festival. It is in the Palace Barlerini, built upon the ruins of the temple just named, in the village now called Palestrina. Other works of this kind have been discovered in modern times.

1. A remarkable specimen of ancient mosaic was discovered at Seville in Spain, in 1799, and is commonly called the Mosaic of Italica*. It "extends above forty feet in length by nearly thirty in breadth; and contains a representation of the Circus games in a parallelagram in the center, three sides of which are surrounded by circular compartments containing portraits of the Muses, interspersed with the figures of animals and some imaginary subjects."

A specimen of mosaic, said to be very beautiful, was found in a house in Pompeii. It is presented in our Plate XLIX. fig. 11. A Choroidesculus, or master of the chorus, is instructing his actors in their parts, for a representation in the theatre. He sits on a chair in the Chorogium, or place devoted to these preparatory lessons, surrounded by performers. At his feet on a stool, and behind him on a pedestal, are two masks, which are masks of actors. One of the actors has received his mask and placed it on the top of his head and seems to be, with another actor at his side, listening attentively to the teacher, while a third is assisted by a fourth in putting his arms through the sleeves of a thick tunic. The two former have no clothing except a goat-skin about their loins. In the middle of the scene are two females; one of them, crested with a crown of flowers, is playing the double flute; the other, turned round, is playing the violin. Beyond these figures appear the Ionic columns of the portico, with garlands hanging in festoons between them. In the antique itself appear also (although not included in the drawing in the Plate), the entablature and a sort of gallery above it decorated with figures and vases. A piece still more remarkable was discovered at Pompeii in 1831; supposed to represent the battle of Issus. The necessities of cold at Pompeii are composed of very fine pieces of glass, and seem to have been made in a manner similar to the modern Italian mosaics now so celebrated.

2. The various remains which have been preserved clearly show that the ancients had attained great perfection in this form of image-work, which is often included under painting, and with more propriety because different colors are employed. Interesting specimens are lodged in the British Museum. In the Townley collection, it is said, is a ring containing in glass a representation of a bird so small as not to be distinctly visible without a magnifying glass. Winckelmann describes an antique, the whole size of which is but one inch in length by a third of an inch in breadth, and yet it contains in mosaic the picture of a mallard (a species of duck), which in brilliancy of coloring and in distinct representation of parts, even of the wings and the feathers, equals a miniature painting; and, to add what is more remarkable, being turned presents the same subject without a discoverable variation on the opposite side.

1 Barteldem, "Explication de la Mosaique de Palistine." Paris. 1700. 4; also in the Mem. Acad. Insér. vol. xxx. p. 503.—Fiscetti, "Observazioni sulle Mosaiche antichi storiche." Parma. 1757. 4. with plates.—2. De Laboche, Mosaique d'Italie. Paris. 1860. fol. with colored plates, containing likewise an Essay on the Mosaic paintings of the Ancients. This work also includes a colored Voyage des Relations de N. Veysse, called "Mosaïque antiques," 2 vol. 4°. (Bl. l'Orme, 1788.)—3. C. Cell. Pompeiana, 22 series, Plate xlv. which is given in its original color.—4 Musae Borbonici, vili. t. 56-65.—5 Winckelmann, Historie, k. c. (as cited § 34. 2). vol. i. p. 48. —On the general subject, see J. Ciampini Vetera Monumenta, in quibus principa opera musarum illustratur. Rom. 1790. 4. 2 vols. fol. —Furtiti Liber de Musaicus. Rom. 1732. 4. with plates.—Gurthe, über die Mosaiik. Magdeburg. 1788. 4. —J. Ehren, "Dictionary (cited § 206), Mosaic.—De Vielza, Essai sur la Peinture en Mosaique. —Copies of several antique mosaics may be seen in Muscumhus, as just (§ 188) referred to, and in Sturza, as cited § 234. 3. Some mosaic pavements have been found in England; see Archeologia (cited § 52. 5), vol. xxii. p. 48. —For a notice of the modern art, Larder's Cabinet Cyclop. vol. on Porcelain and Glass.

10. Many collections have been made of remains of ancient Sculpture. The following are the most celebrated public collections.

1 u. In Italy we find the greatest number and the most valuable remains: particularly at Rome, the Vatican, in which are the Museo Clementino and the Museo Chiaiamonti; in the Museum of the Capitol; in the Palaces Barberini, Mattei, Massimi; in the Villas Albani, Ludovisi, Pamfili, and Medici; at Florence, in the Gallery of the Grand-duke and the Palace Pitti; at Naples, in the Royal Museum; at Portici, in the Museum of Antiquities, where are collected the remains discovered at Herculanum, Pompeii, and Stabiae; at Venice, in the Fore-hall of St. Mark's Library.

Details respecting the collections mentioned here and below may be drawn from works of Topography and Travels in the several countries specified.—Be reference to Italy, the following authors and travelers may be mentioned: Reggiger, V. Würken, with Ber- nomelli's additions; Count Stalker; Margueran, Cochin, Le voyage Pictoresque d'Italie; Dupaty, Lettres sur l'Italie.—Also, Eustace, Classical Tour through Italy. Lond. 3d ed. 1815. 4 vols. 8. Johnson (M. D.), Philosophy of Travellers, published from Eustace's, 1816. 4. 6.—Romania, de Antiquitatibus, Arts, Letters, and 102 and 1903. Republished from Eng. ed. Boston, 1818. 8.—C. E. Librini, ed. Nov. niv.—W. Fitch's Travels, cited § 186. 8.—Romano's Italiane—Publications of the Instituto di Corresp. Archeologia, cited P. III. § 107. 6.—C. Müller, Roma Campagna, in Beziehungen auf alte Geschichte, Dichtung, und Kunst. Lpz. 1824. 2 vols. 8.

2 m. In France, the most important collection of this kind is in the Royal Museum, at Paris. This collection was greatly augmented after the French war in Italy, 1796, by master-pieces of art brought from Rome and other cities of Italy, and from Netherlands and Germany. But on the victory of the allied powers over Bonaparte in 1815.
II.—Lithoglyphy, or Engraving on Gems.

§ 192. Engraving upon such materials as metals, ivory, shells, crystals, and gems, is a particular application of the general art of image-work. It is done either by elevating the figures above the surface of the material used, or by depressing them below. Gems, or precious stones (πέτρα, gemmae), are most commonly employed for this purpose, and the art has thence been called Lithoglyphy (λίθογραφία). As the engraved stones were very frequently inserted in rings for the fingers, the art was also termed by the Greeks βασιλικογλυφία.—The great variety of objects represented by it, the beauty and perfection of the workmanship, and the extensive utility of it in relation to literature, render this art particularly worthy of notice.


§ 193. At a very early period, probably (cf. §§ 199, 200), men became acquainted with gems, and in the same way it is likely as with metals, by the subversion or abrasion of the soil in which they existed. Even the imperfect luster of the rude gem might attract attention, and accident might first suggest
the idea of increasing the luster by friction. It needed but a glance at a frac
tured gem to perceive that it would be rendered brighter and more beautiful by
removing the exterior surface or roughness. This was perhaps originally done
by rubbing two stones together; since, as is known, almost every precious stone
may be polished by its own powder.

§ 194 a. A particular knowledge of the nature, formation, and divisions of the pre-
cious stones belongs properly to the naturalist. Yet the artist and amateur cannot
wholly dispense with this knowledge in order that they may judge of the real sub-
stance of gems, although the design and execution of the engravings are their prin-
cipal object of attention.—As to the classification of gems, the mineralogical systems
differ in principles; some distinguishing the stones by their elementary parts; others,
by their degree of density and transparency, or by their colors. The two latter
methods are not sufficiently exact, as they are not based on essential and exclusive
characteristics.—Hardness, luster, transparency, and beauty of color, are the most im-
portant peculiarities and recommendations of a gem.


For a view of the nature of gems, see F. S. Baudant, Traité élément. de Minéralogie. Par. 1832, vol. i. p. 704. Cf. Die
tinnaire classique d'histoire Naturelle, par Audouin, &c. Par. 1826, tome iii. p. 542.—Mawe, Treatise on Precious Stones. Lond.
1813. 8. with colored plates.—L. Fouchsounger, Treatise on Gems, &c. A Guide for the Lapidary, Artist, Amateur, &c. N. York,
1838. &

§ 195. Without going into a full enumeration of all the kinds of precious stones, we shall mention those which are worthy of notice on account of their use in lythoglyphy.

1 u. The Diamond (άδώνις, adamas), with the ancients, held the first rank among precious stones, on account of its brilliancy, hardness, and transparency. Yet it is not certain that they employed it for engraving. Even the polishing of it seems to have been unknown to them, or the art was lost and discovered again about 1467 by Louis de Berguen of Brixen.

The Ruby (ρώμα, carbunculus) approaches the diamond in hardness, and often sur-
passes it in luster. The Romans named different varieties of this gem, rubecillus, 
palaeius, spinelius. Pliny (xxxvii. 29) mentions lychnais as a sort of ruby.

The Emerald probably had its name (smaragdus, σμαράγδος derived from σμεράνθω) from its peculiar glass. On account of its beautiful green, both agreeable and salutary to the eyes of the artist, it was frequently used in lithoglyphy. The ancients seem to have included under the term smaragdus all gems of a green color, and especially the dark beryl, called by jewelers the aquamarine. The smaragdites was merely a va-
riety of green marble, which, although often called smaragdus, must be distinguished from the emerald.

The Sapphire (αττικεῖος, sapphirus, also κανύξ, ευανύς), of a beautiful sky-blue color, was esteemed nearly equal to the diamond. That, which had mingled with it tinges of gold, was called chrysoprase (χρυσόπρασιος).

The name of Beryl (βιρωλος, berylus) was given to all transparent stones of a pale
or sea green. The Chrysoberyl was of a yellowish hue.

The Jacinth or Hyacinth (βακελλος) is of a deep red, often an orange color. The stone of violet hue, to which the ancients gave also the same name, seems to have been rather a species of amethyst.

The Amethyst (άμιθος), violet colored in different degrees and shades, was much sought for by ancient artists. One variety of it was held in particular estimation; that which they termed neptunus, or νεπτύνω, and the gem of Venus (gemma Veneris).

The Agate (ακέρεα) received its name from the river Achates in Sicily, where the stone was first found. Agates are of various shades in transparency and color. The agate-onyx, with a white surface and another color beneath, was often employed for engraving in relief, the surface of the stone being used for the figure. There are numerous sorts.

The Carnelian is so called from its color resembling that of flesh (carnis). It be-
longs to the class of agates. It was very frequently used for purposes of engraving,
on account of the ease with which it could be wrought.

The Sardine or Sardius (σάρδεος, σάρδας, sarda) is likewise red and of the same kind as the carnelian. It is used for seals and signets very much, because it is so readily detached from the wax. The term sarda was a common name for every kind of carnelian.

The Opal (οπάλος, opalus) is ordinarily white, but occurs with other colors. It was
much esteemed by the ancients.

The Jasper (ιαπης, iaspis) presents various colors, red, green, brown, gray, which sometimes appear simple, and sometimes mingled. For lithoglyphy the latter kind was preferred, particularly that with red spots upon a green ground, which was also called heliotropia.

The Onyx (ονως) took its name from its whitish red color resembling the nails of the
hand. That which presents veins of red was termed Sardonyx. A kind of marble of similar color was also termed onyx or Onychites, and likewise Alabastrites.

The Crystal (ἐπιφάνεια, crystalinus) was so called from its resemblance in form to ice, which ancient artists made use of it both in lithography, and for dressing vessels on which devices were to be sculptured.

1 Pliny speaks of many varieties of the Emerald. The real gem was highly prized. When the rich Lucullus visited Alexandria, Ptolemy is said to have presented to him an emerald bearing on it an engraved likeness of the king of Egypt; and this was considered as the most valuable present which could be made. But, when it is stated that the hall of Ahastuereus was paved with emerald; that a temple of Hercules was adorned with pillars of emerald; and that whole statues were cut in emerald; the margarites, or some varieties of marble must be meant. Gems of emerald have been found at Herculanenum and Pompeii. — Agate seem to have been frequently used for vases; some beautiful vases of this stone are preserved in the collections at Dresden and Brunswick.

2 If a stone presented two colors, so that the raised figure could be of a color different from the rest of the surface, it was specially valued. Very fine specimens of such engraved stones are in the collection preserved by the Royal Museum at Paris. — The Carnelian, and the stones included under the names of Agate and Onyx, seem to have been the ones most commonly used in forming canes (cf § 109). Many very fine specimens are preserved in the public collections.

4 "Nominus, a Roman senator, possessed an Opal of extraordinary beauty valued at £160,000; rather than part with which to Mark Antony, he chose to suffer exile. He fled to Egypt; and there, it was supposed, secreted his gem; and it was never more heard of until, in modern times, a Frenchman by the name of Roboly pretended to have found it amidst the ruins of Alexandria. Only a few engraved specimens are found in the collections.

2 u. In reference to the accounts given of precious stones by ancient writers, particularly by Pliny, the 37th book of whose Natural History is devoted to this topic, it must not be forgotten that the names and characteristics therein given do not always belong to the stones which bear those names in modern science. Many of the ancient gems must be distinguished from such as have the same names now, but different characteristics. The smallest points of variance were sufficient with the ancients to secure to a precious stone a new name.

See L. de Lacunay's Tableau de Comparaison de la Mineralogie des Anciens avec celle des Modernes, in his Mineralogie des Anciens, Brux. 1892. 2 vols. — N. F. Moore, Ancien Minerologie, or Inquiry respecting the mineral substances mentioned by the ancients, etc. N. York, 1854. 12. commenced in Silliman's Journal of Science, vol. xxviii. p. 188.

3. Several precious stones are enumerated in Exodus (xxviii. 17—20); by the Sept. thus: αἰδρων, τροπίδων, εμφανεία, αθάναται, αἰθάναται, λυγρον, λυγρος, χρυσέως, βεβηλλων, αθάνατων. The list in Rev. xxi. contains also ολιγάχων, υαγαχων, χρυσάμων, δικάχων.

See Epiphanes, de xii. Gemmis, etc. on the xii. gems in the breastplate of Aaron, in his Opera. Colen. 1682. 2 vols. fol. — also in Geisser, De fossilium genere, cited P. V. § 265.

4. Some have included among the gems the Murra or murrinium, mentioned by Pliny, of which were made the vessels (tasa murrina) so much valued by the Romans. But as to the nature of this substance there have been many conjectures, of which the most probable seems to be, that it was a kind of porcelain; in favor of this view, a passage is quoted from Propertius (El. iv. v. 26), where he speaks of murrine cups as baked or burnt (μαρρίνης ή φωλας κοσμημα). The vases were in such esteem at Rome, in the first era, that two of them were bought by the emperors at the price of 300 sesterti, more than £2000 sterling each. A cup capable of holding three sextaria was sold for seventy talents; and a dish for three hundred; a talent being equal to £180 English."


5. The substance called alabaster (ἄλβαστρος) was employed by the ancients as the material for their inguinal vases, or the vessels for holding precious perfumes and ointments. Hence the term ἄλβαστρον came to be used as a common name for a vase or bottle designed for this purpose; or light he formed, or other matter of which vessels were made, or other material. The alabaster of the ancients was, according to Dr. Clarke, carbonated lime, and precisely the substance which forms the stalactites in the famous grotto of Antiparos.


6. The pearl (μαγαρίς, μαγαρίτας, μαγαρίτης, margarita) was valued very highly by the ancients; pearls being ranked among them by the most costly jewels. "Julius Caesar presented Servilia, the mother of Brutus, with a pearl, for which he paid a sum equal to 45,157 pounds sterling. Pliny relates, that the money paid by Servilia, 575,000 of our money, toProc. Acad. of Sciences, the Electors is said to have dissolved at a banquet, and drank off to Antony's health."

Natural pearls are "calcareous excrecences found as well in the bodies as in the shells of several kinds of crustacean fish." What is now called mother of pearl or Noire, is "the inner part of the shell of the pearl-oyster or pearl-muscle." The Romans received their pearls by commerce from the east, where they were procured by diving in the waters of the Red Sea, the Persian Gulf, and the Indian Ocean near Ceylon or Taprobana. The ancients seem not to have known any of the modern ways of producing artificial pearls; yet, it is said, there was a method of hastening the natural formation: according to a curious passage in the biography of Apollonius by Philostratus, the Arabs on the shores of the Red Sea "dived in those spots where they knew the fish to be found,
and enticed them to open their shells by rubbing them with some kind of ointment as a bait; which having effected, they pricked them with a sharp instrument, having first placed a vessel hollowed out in various places into the form of pearls, into which molds the liquor which flowed from the wounds was received, and there hardened into the shape, color, and consistence of the native gems."

§ 196. The figures on gems were formed either in depression below the surface, or in relief above. Engraved gems of the first kind were called, by the ancients, κοτό διαγλυφτος, gemma diaglyphica, insculpta. Those of the other kind were called κοτό αναγλυφτος, gemma ectypea, anaglyphica, exsculpta. The moderns also apply distinguishing terms to the two kinds: gems with figures cut below the surface are called intaglia; gems with figures in relief above the surface are called cameos.

1 u. Where the figure is formed below the surface of the gem, the depression is of different degrees, according to the perspective. Sometimes the surface of the gem receives a swelling form like that of a shield, to enable the artist to express the prominent parts more naturally and without curtailment and preserve a more accurate perspective.

2 u. The word cameo was formed, it may be, from the union of two words, viz. gemma onychia, as it originally was applied only to gems of onyx having two colors, the figure in relief being formed of the upper color, and the other appearing in the ground. Or it may have come from the name of a shell, Came, which is found on the coast of Trapani in Sicily, and which has various figures on it in a sort of relief.

§ 197. The objects represented upon engraved gems are very various. Often the figures transmit and preserve the memory of particular persons, remarkable events, civil and religious rites and customs, or other matters worthy of notice. Sometimes the whole is an arbitrary device of the artist, combining and exhibiting mythical, allegorical, and imaginary objects. Frequently we find merely heads, of gods, heroes or distinguished personages; either singly, or one after another (capita jugata); or facing each other (adversa); or turned the opposite way (aversa). The heads usually appear in profile. In discovering and explaining the design, it is useful to compare the pieces with coins and with other gems.

§ 198. Upon many gems are found figures in full length, either single or grouped. There are, for example, full figures of gods, with various costumes and appendages. Frequently, mythical and allegorical representations are united. In many cases, the engraving illustrates points of history and antiquities. Festivals, sacrifices, bacchanals, feasts in hunting and the like, are often presented. There are gems also with inscriptions, which usually give the name of the artist, but not with certainty, because the inscription is so often made subsequently to the time of the engraving. Some gems also bear in large letters the names of the persons who caused them to be engraved. Occasionally the inscription contains the words of some sacred or notive formula; scarcely ever an explanation of the subject represented.

See Fr. de Ficoroni, Gemmæ antiquæ literarum. Rom. 1757. 4.

Particular gems were considered as peculiarly appropriate to certain gods; e.g. representations of Bacchus were specially common on the amethyst having the color of wine. Neptune and the nymphs were executed in aquamarine having the greenish color of water.—In Plate XLVII. fig. 5, and 6, we have specimens of whole figures engraved on gems. In fig. 5. Dedalus is seen sitting on a block and fabricating a wing which rests on a tripod; it is curious that he seems to be working with a mallet. In fig. 6. Cupid is sitting on a shell, and playing with a butterfly; the oval ring in the fig. shows the actual size of the beautiful gem here exhibited. This may be an allegorical device, as the butterfly was regarded by the ancients as an emblem of the soul. Winckelmann gives an antique, in which a philosopher is looking contemplatively upon a human skull with a butterfly on the crown of it, supposed to represent Plato meditating on the immortality of the soul. So in the gem here exhibited, the artist may have designed to intimate the influence of love upon the soul, or to remind the observer of the allegory of Eros and Psyche (cf. P. II. § 50).—In figs. 7, and 8, we have a Hermes and a Hermesato, as engraved on gems. In fig. 1. is a mythological representation: Harpocrates, the god of silence, sits on a lotus flower, holding in his left hand a scourge (flagellum), instead of the horn of plenty, which more commonly he holds, and placing the fore-finger of his right hand upon his lips; on one side of him is the sun, and the moon on the other; on his head he has a vessel of some sort instead of a crown.—In Plate XIV. fig. 2, the goddess Nox is given as represented on a gem. The representations of Nemesis in Plate XXXVI. are also from engraved gems; as are likewise the figures of Justice, Castor and Pollux, and Anubis, in the Sup. Plates 18, 21, 27.
§ 199. The history of this art has its different periods, and principal changes and characteristics in reference to origin, progress, and decline, in common with sculpture or image-work in general. "Like sculpture, it depends much on design; its advancement is affected by the same causes as that of sculpture; so also is its decline; its progress, likewise, presents the same varieties of style, the rude, the more cultivated, and the elegant. It is probable, that soon after the discovery of precious stones men began to etch upon them, at first, perhaps mere characters or simple signs. The Bible gives the earliest notices of the art, in the precious stones of the Ephod and the Breastplate of Aaron, on which were inscribed the names of the twelve tribes of Israel. Gems and precious stones are spoken of at a still earlier period.

§ 200. The Israelites without doubt derived the art from the Egyptians, among whom it had been long known, and had been promoted by their superstitious ideas respecting the wonderful efficacy of such stones in the preservation of health. In this view they were marked with hieroglyphic characters, and used as talismans, or amulets. 

1 u. Many of these stones yet exist, especially of a convex form like that of the beetle, termed Saurobai (σαυροβαίος); however, many of them were wrought at a later period, after the time of Christ, to which more recent class belong also those called by the name of Abraxas.

2. Great numbers of the gems called by this name are preserved in the cabinets of Europe. The word Abraxas, being interpreted according to the numerical force of its corresponding Greek letters, αβραάκας, would signify 365, the number of days in the year. It is said to have been fabricated by Basilides, who maintained that there were so many heavens; or by some of the sect called Gnostics. The engraved stones designated by this name are supposed to have proceeded from the followers of this sect, and to have been designed as a sort of amulets or talismans. The word Abraxas is also explained as having been formed by combining the initials of the following words: α, Father; ο, Son; άν, Spirit; ἄρα, One (i.e. one God); Ἀρτρασ, Christ; Αρβαραξ, Theos. 

Montfaucon divides the gems called Abraxas into seven classes: 1. those with the head of a cock usually joined to a human trunk with the legs ending in two serpents; 2. those with the head or body of a lion, having often the inscription Мнтро; 3. those having the inscription or the figure Serapis; 4. those having Anubis, or scarabaei, serpents, or sphinxes; 5. those having human figures with or without wings; 6. those having inscriptions without figures; 7. those having a supposed term Abraxas without a figure. The term "Serpens" was formed only on a few. A specimen of the first class is given in our Illustrations, Plate XCVII. (fig. 1/2). The image engraved has the body and arms of a man; in the right hand is held a round shield; in the left the flagellum; the head is that of a cock with a crest, and the legs assume the form of serpents. It bears the inscription ΙΑ ΑΥ, τα ο, which is commonly found on these stones, on the shallower part; it would be intended to correspond to the Hebrew of Deut. 31:7, see Plate XXXVIII. fig. e, line b); the word Adonai is found on some of these stones. A very singular specimen is given in Watch, on Coins, &c. p. 68, as cited in 212. The mystic word ABPA ААРАПА (ΑΒΡΑΣΙΛΙΙΑΒΡΑ) is supposed to have come from the seat above mentioned. An amulet was formed by writing these letters in such a way that they should make an inverted cone or triangle with the whole word at the base and the letter А at the apex; which was done by beginning the word one place farther to the right in each successive line and also cutting off at each time one letter from the end. This was employed as a charm for the cure of a fever, particularly the intermittent called Hypersperos, or double-tetrem. In the Precis of Serenus Sammonicus (cf. P. V. § 553) is a prescription, which after describing this amulet directs that it be worn on the neck; His nesia adinio redium momento.


3. The most fanciful and superstitious notions have prevailed respecting the marvelous powers of gems. Fabulous accounts of the origin of different stones were invented by the ancients. Particular gems were imagined to hold peculiar relations to certain planets, constellations, and months of the year. The gem appropriate for a particular month was worn as an amulet during the month, and was supposed to exert a mysterious control in reference to beauty, health, riches, honor, and all good fortune; as e.g. a sapphire for April, an agate for May, and an emerald for June. Different gems were also supposed to possess specific powers; e.g. the emerald was an antidote to poison, and a preventive of melancholy; the aquamarine was a security against intoxication, if worn as an amulet or used as a drinking-cup; the ruby or spinelle was a preserver of joy and health, a foe to all bad dreams. Such notions were cherished also among the Arabines and the eastern nations; and were embraced in Europe in the middle ages. Indeed, to understand the virtues of gems was esteemed an important part of natural philosophy, and treatises were
written on the subject (cf. P. V. § 265). Markoidea, a monk of the 19th century, who was made Bishop of Rennes, wrote a poem (De gemmis) setting forth, in Latin verse, the miraculous efficacy of precious stones. Ct. Warton's Hist. Eng. Poetry. Lond. 1824. 2d vol. p. 214. Twelve gems were appropriated as symbolical of the twelve Apostles, and called "The Apostle gems;" the lint having been drawn from the twelve gems representing the twelve tribes on Aaron's breastplate, and from the figurative language of the Apocalypse of John (Rev. xxi. 11, 19, 20), in which the calves of the new Jerusalem are represented as having twelve foundations of precious stones, inscribed with the names of the twelve Apostles of the Lamb.

4. We may mention here a class of engraved stones, sometimes called Socratic, having heads of various animals connected with the form or feet of a cock, or other devices, among which is found a head resembling Socrates.


§ 201. Among the Egyptians, lithoglyphy, like the other plastic arts, and on account of the same hindrances (cf. § 169,) never reached any distinguished excellence or perfection. Stones and gems, adorned with figures in relief, were much less common among them than among the Greeks and Romans, with whom a greater degree of luxury in general favored the exercise of this art in particular.

"The ancients appear to have obtained the emerald from Egypt. Caillaulas has succeeded in finding the old emerald mines in the Theban deserts on the Arabian Gulf. He mentions having found subterranean mines capable of allowing four hundred men to work; he likewise found tools, ropes, lamps and other utensils."

§ 203. Among the Ethiopians and Persians, and other nations of Asia and Africa, this art must have been known in very ancient times, because their sculptured stones are mentioned by the ancient Greek and Roman writers. Persian gems of various kinds are still in existence. But the Etrurians were more remarkable. They either borrowed the art from the Egyptians, or very soon became imitators of the Egyptian manner, and like them wrought gems in the form of scarabæus or beetle. They carried their skill in execution much further, but not to the point of Grecian excellence. We probably have remaining but few sculptured gems that are really Etruscan: most of those so called are probably of Grecian origin; at least the evidence that they are Etruscan is very unsatisfactory.

"Of this minute but charming art," says Memes, p. 70, as cited § 169, "probably, the oldest specimen now extant represents five of the seven chiefs who fought against Thebes. Of this the design is inartificial and the workmanship rude. Other Etruscan gems, however, as the Tydeus and Pelus, equal the most exquisite performances in this branch." The celebrated intaglio here mentioned as representing the five chiefs was found at Perugia. It is preserved at Berlin. A copy of this gem is given in Smith's Dictionary of Antiquities, p. 702.—On Egyptian and Persian gems, see Dulez, Choix de Pierrez gran. ant. Egypt. et Pers. Par. 1817. 4.

§ 203. Whether the Greeks borrowed this art from Egypt cannot be decided any more certainly than the exact time when they became acquainted with it. That it existed in Egypt at an earlier period is unquestionable; but that the Greeks must therefore have borrowed it from that country by no means follows. Probably it arose among them at the same time with sculpture. It seems to have been known in the time of the Trojan war, although Pliny expresses doubt on the point. This writer and others mention, as the most ancient remarkable gem among the Greeks, that belonging to the signet of Polycrates, king of Samos.

1 v. This seal was an emerald or sardonyx on which was carved a lyre. According to tradition, this jewel, having been thrown by the king into the sea to avoid an accident that threatened him, was brought back by a fish that was served at his table. The artist, who wrought it, was Theodorus of Samos, who flourished about 530 years before Christ. The art was at that time quite imperfect, but afterwards it advanced rapidly.

2. For the story of this ring, see Herodotus, iii. 39—41.; Pausanias, viii. 14; Pliny, xxxiii. 1. xxxviii. 1.—"In the temple of Concord at Rome, in the time of Pliny, a sardonyx was shown which was said to be the ring of Polycrates. It was kept in a golden box, and was a present from Augustus. According to Herodotus the stone was an emerald."—Barthesemy's Anarchasis, vol. vi p. 265, 417.

§ 204. The art of gem-engraving reached its highest perfection among the Greeks about the time of Alexander. In this flourishing time, no graver of gems equaled Pyrgoteles in celebrity. While Apelles alone was allowed by Alexander to paint his likeness, and Lysippus alone to carve his statue, Pyrgo-
GEM-ENGRAVING OF THE GREEKS AND ROMANS.

§ 205. The Romans possessed this art only as the conquerors and lords of Greece. Engraved gems were highly valued among them, and were bought at exorbitant prices. Yet they can claim no proper merit for the advancement of this art, because all, who were most distinguished in it among them, were Greeks by birth. Of these, Dioscorides and Solon, in the time of Augustus, were the best. Gems which are engraved in the proper Roman manner (and such are recognized by the costume) are not valued so highly as the Grecian. It is to be remarked that this art fell at the same time, and from the same causes, with the other arts. In the middle ages, however, lithography was not wholly neglected, since to this period belong the stones already mentioned (§ 200) as passing under the name of Abrasas, and designed for magical purposes.

§ 206. The use of engraved stones with the ancients was twofold, for seals, and for ornaments; in both cases it was common to make of them rings. The early use of gems for such purposes is evident from passages in the Bible (cf. § 199). For seals, the figure was generally cut below the surface of the stone (illox); but when the stone was designed merely for ornament, it was usually formed in relief (εξωξ). The ancients made collections of gems, which they termed dactylolithoe, δακτυλοθεία, from δακτυλος, a ring; artists who wrought these gems were from the same circumstance called δακτυλογράφοι. Pliny (H. N. xxxvii. 5) mentions several such collections, and among them that of Mithridates, which was brought to Rome by Pompey. Julius Caesar placed six different collections in the temple of Venus Genitrix; and Marcellus, son of Octavia, one in the temple of Apollo. It is, however, probable, that these collections were composed, at least in considerable part, of gems not engraved.

1. The custom of wearing a seal-ring was very general among the Greeks and Romans, and the art of cutting figures into gems, or forming intagles, was therefore much practiced. The engravings were at first simple and rude, consisting sometimes merely of a round or square hole; but at length they were such in beauty of design and of execution, that these works of the ancients remain unmarred to the present day. The stones destined to be set in rings passed from the hands of the sculptor into those of the goldsmith (annularius, compositor); the latter was also employed to inlay cameo, or gems with raised figures, in gold and silver vessels of various kinds.


2. Some specimens of seals and rings are given in our Plate XLVII.—In the figures, a, b, c, d, e, are rings (annuli) suited to wear upon the finger. They were formed of some metal, with some precious stone inserted. Sometimes the inserted gems were merely polished so as to be smooth and brilliant, as in fig. d. More frequently words or letters were engraved on the stones, as in fig. a, which has the initials of Jupiter Optinus Maximus. Sometimes the sculpture was the bust of a friend or some distinguished personage, or of one of the imaginary gods, as in fig. b, which shows a head of Mercury; sometimes it was merely a representation of some common article of utility, as a key or a pruning-knife, as in fig. c; sometimes it contained a mythological representation, as in fig. f, where a goat and satyr are dancing together, or some ceremony of ancient superstition, as in fig. e, where we see perhaps the crooked wand (litus) and the chicken, indicating the angry called tripodium. In short, the devices were exceedingly various.—Rings, which were used also for seals, were called by the Romans annuli signatores, or signet-rings.——It should be remarked, that they made use of other seals (sigilla), of a more common sort which were made of the less precious metals, most frequently of brass, and wrought into a great variety of forms. In fig. 3, we have a common sigillum of this kind, resembling in form the bottom of a shoe or sandal (calceus), and bearing the image of a heart and the name of probably the owner, Ursinus, in the genitive case, cut in relief. Such seals appear to have been employed by the rich Romans, among other uses, for marking their wine-vessels.
§ 207. Respecting the mechanical operations in this art among the ancients, we are not well informed. They seem to have been similar to the methods of modern artists, except that the ancients perhaps had some unknown way of giving to their works their high degree of delicacy, completeness, and finish. For the ancient gems are certainly marked by these excellencies, united with singular beauty of design, taste in arrangement, variety in subject and illustration, and truth in expression. They are also characterized by a peculiar purity and polish, and great fullness and freedom in the sculpture.


§ 208. Yet fixed and infallible criteria cannot be given for distinguishing ancient from modern gems, or spurious from genuine antiques; since modern gem-engravers have approached very near the perfection of the ancient artists, and have surpassed those among them who were of a secondary rank. The discriminating eye and judgment of the connoisseur are formed perhaps more by practice than by any general rules; attention, however, must be paid to notice the material of the gem, the manner and air of the etching, the nature of the polish, and frequently to consider and compare various circumstances in history and antiquities.


§ 209. The study of ancient gems is recommended by its manifold utility. Aside from the aids to literature and taste which it affords in common with the study of antiques in general, it has a peculiar advantage, from the fact that we have remaining a greater number and variety of gems than of monuments of the other plastic arts, and that they are in a better state of preservation. The latter circumstance gives them a preference even before coins, whose impressions, notwithstanding any beauty in them, by no means equal the engravings of the better Greek gems. A frequent examination of them may form the mind to a quick sense and correct judgment of the beautiful, enrich the fancy of the poet and artist, and familiarize the student with the conceptions and the spirit of ancient genius.

The study has also an important bearing on sacred philology; since many coins exist, which confirm historical facts incidentally mentioned in the Bible.

For illustration of the last mentioned point, see Horne, Introd. to Sacred Scriptures, vol. 1. p. 211, as cited § 213. 2.—Walck, as cited § 213. 5. —On the general subject, see Klotz, über den Nament und Gebrauch der geschmückten Steine und ihrer Abdricke. Altenh. 1786. 8.—Also Mariette, cited § 206, and Natier, cited § 207.

§ 210. These remains of ancient art have been rendered much more extensively useful from the ease with which they are multiplied by means of imitations. Imitations in glass are the most valuable, because in color, luster, and translucency, they can be made so nearly like the originals that it is at first even difficult to distinguish them. Something similar was the Vitrum Obsidianum of the ancients. Much less valuable are impressions in sulphur and in wax, although the latter have an advantage in the facility of execution.

1. The art of multiplying copies of gems by means of impressions on colored glass, or the vitrified substance called paste, is interesting not only to mere antiquaries and artists, but also to men of taste. It is of considerable antiquity, and perhaps was practiced by the Greeks. It is supposed to be alluded to by Pliny; and was mentioned by Heraclius, in the 9th century, in a work entitled De coloribus et artibus Romanorum. Indeed it is said, that among the existing antique cameos are found imitations of the onyx in glass.

2. The translucent substance termed Obsidianum seems to have received its name from Obsidius, a Roman who first brought it to Rome from Ethiopia. It is considered as the same mineral which is now called Obsidian, and has been termed lava-glass in reference to its appearance, in which it resembles glass, and to its origin, which some have supposed to be volcanic. The Romans manufactured mirrors and gems from it.

Cl. Pliny, Hist. Nat. xxxvi. 28.—Encyclop. Britann. under Gems.—Mariette, as cited § 206. vol. i. p. 83.—Froehneringer, p. 49, as cited § 194.—On the general subject of paste and cameos, we may also refer to Sulzer's Allgem. Theorie, &c. under the words abdrücke, Digitus, Paste. 1820. 3 vo's. 8. vol. i. p. 319.—Comme de Caylus, in the Mem. de l'Acad. des Inscr. vol. xxx. pp. 457.
3. The material invented by Prof. Lippert of Dresden, which is a fine white substance, is very useful for taking casts and impressions. The casts in this show the work to better advantage perhaps than sulphur. They are liable to be injured by friction. Lippert prepared a series of casts amounting to 3000 in number, of which each was sold separately.

Those of the first thousand were arranged and described by Prof. Clerat of Lopisic, and those of the second and third thousand by Prof. Heyne of Göttingen, in a Latin Catalogue. Lpz. 1755-63. 4. A more full account is given by Lippert himself, in his Doe tylocthe. Lpz. 1767. 2 vols. 4. and the Supp. 1776. 4.

4. The pastes and imitations of Wedgewood, the distinguished English porcelain manufacturer, are very highly esteemed. "His imitations of jasper, by which cameos, and white figures in relief, are raised on a colored ground, are exquisitely beautiful." —Wedgewood and Bentley invented a peculiar composition, of a dark appearance, which is considered as very useful for making copies of sculptured stones.


5. The glass pastes of James Tassie, a native of Glasgow, resident at London, have acquired great celebrity. His collection of impressions of ancient and modern gems amounted to 15,000. His pastes were brought into greater notoriety by the jewelers, who inserted them in seals, rings, and other ornaments.

An account of his numerous impressions was published under the following title: A Descriptive Catalogue of a general collection of ancient and modern Gems, cast in colored pastes, white enamel, and sulphur; by J. Tassie.—arranged and described by R. F. Ross, and illustrated with Copperplates; to which is prefixed an introduction on the various uses of this collection, the origin of the art of engraving on stones, and the progress of pastes. Lond. 1791. 2 vols. 4.

6. Copies of coins and medals are also multiplied by means of casts in sulphur and other substances. Thus, e.g. the medals struck in commemoration of events in the life of Bonaparte are imitated and made known extensively by sulphur casts; the medals consisting of 160 pieces; the casts forming a suite of 155 pieces including several reverses. Thus also, by casts in some metallic composition, as is stated, have been copied the "Waterloo Medals," that were distributed by order of the British Parliament to Wellington and the officers and soldiers engaged in the battle of Waterloo; and likewise the beautiful series of medals struck under the direction of Mr. Mudie to commemorate achievements in the history of British wars.


§ 211. Of the great number of existing gems only a few will be named, of such as are the most celebrated. Of this class are the following:—the signet of Michael Angelo (cauch de Michel Ange), as it is called in the Royal Museum at Paris, a carnelian, on which is represented with masterly skill an Athenian festival, or, as some think, the training of Bacchus;—a very beautiful Medusa's head upon a chalcedony, formerly in the Strozzi collection at Rome, now in possession of the Baron von Schellersheim;—the head of Socrates on a carnelian in the collection of St. Mark's at Harlem;—Bacchus and Ariadne upon a red jasper in the collection of the Grand-duke at Florence;—the heads of Augustus, Nacenas, Diomedes, and Heracles, inscribed with the name Dioscorides;—a head of Alexander, a cameo of sardonyx, with an inscription scarcely genuine of the name Pyrgoteles.—Among the largest gems remaining, are the following:—an onyx in the Imperial collection at Vienna, on which is exhibited the apotheosis of Augustus and Livia;—the so-called Mantuan Vessel, formed of onyx, in possession of the family of the Duke of Brunswick; and the celebrated Barberini or Portland vase.

1. a It has been remarked that the seal of Michael Angelo affords a notable instance of the controversies and mistakes of antiquaries. "By one the subject is supposed to be Alexander the Great represented as Bacchus; by another it is thought a religious procession of the Athenians; and there are others, who suppose it simply a vintage, or sacrificial rites relative to the conquest of India. But it is said to be proved, that instead of being an antique, this gem was engraved by an intimate friend of Angelo himself. It was bought by the keeper of the cabinet of Henry IV. of France for 800 crowns, and Louis XIV. having afterwards acquired it, frequently wore it as a ring." b

2. a It is not improbable that this carnelian is the work of Pietro Maria da Pescia, as the figure of the fisherman in the exergue of an intaglio, among Nicholas, belonged to the age of Leo X. (Pictura Essays, vol. ii. p. 193.)—See New Edinb. Ency clopedia, under Gems.—The Encyclopedia Americana, vol. v. p. 405.

b The cameo of sardonyx bearing the head of Alexander was published by Stosch in his work cited below (§ 213. 2). It is also given, with other supposed portraits of that conqueror, in a paper in the Memoirs of the Institute. Speaking of engraved stones which present in relief the heads of illustrious personages, Winkelmann says, the first rank may be assigned to a bust of Augustus, on a flesh-colored chalcedony, in the library of the Vatican. Jameson mentions as very fine an engraved gem of
heliotrope (cf. § 195. 1) preserved in the National or Royal Library at Paris; it represents the head of Christ scourged (Christ flagellé), and is so cut that the red spots of the gem represent drops of blood.

1 Ch. Mem. de l'Institut, Classe de Lit. et Beaux Arts, vol. i. p. 615.—Winkelmann, Histoire, &c. livre iv. ch. vii. §§ 67-70.—

R. Janamot, Mineralogy. Libip. 1820. 3 vols. 8.

A gem with a beautiful female head and bust is noticed in the Hist. de V'Acad. Imm. vol. iii. p. 244. Sur une Primitie d'Emeraude antique; supposed by some to represent Eucharis, the celebrated female dancer at Rome.

3. e Mongez, in the Memoirs of the French Institute, describes three antique cameos said by him to be the largest known. The first is a sardonyx, in the cabinet of the king of France, and is called the Agate of Tiberius. It is of an irregular oval form, nearly one foot (un pied) in length and about ten inches (dix pouces) in the greatest breadth. The sculpture on it exhibits three scenes; one, in heaven, is the apotheosis of Augustus; another, on earth, is the investiture of a priestess, in the family of Tiberius, for the worship of Augustus; a third scene presents captives of various nations of the earth.—The second cameo is in the Imperial cabinet at Vienna. It is about one-third less than the one just specified, and represents Tiberius as descending from a chariot.—The third is a sardonyx, which in 1808 belonged to a public collection in Holland; it represents Claudius and his family drawn by Centaurs.

4. d “The concentrically striped onyxes, which are very rare, were much prized by the ancients and they cut upon them very beautiful figures in demi-relief. One of the most beautiful works of this kind is the celebrated Mantuan cameo, which was seized by the Germans at the storming of Mantua, and ever since has been preserved in the Ducal collection in Brunsvieck. Several beautiful plates of onyx are preserved in the Electoral Cabinet in Dresden; there is one valued at 44,000 dollars.”


5. e The Portland vase is not formed, as was formerly supposed, of a natural gem, or precious stone; it has been already described (cf. § 173. 2).

Winkelmann mentions, as one of the finest antique gems, a cameo from the hand of Athenien, preserved in the Farnese cabinet of Naples; representing Jupiter in a chariot hurling his thunder-bolts and driving over the prostrate Titans; he gives an engraving of it.

In our Plate XLVIII. we have a copy of an engraved gem, described by Montfaucon as belonging to the Royal Cabinet at Paris, and as being of exquisite beauty; the stone is a dark green Jasper, with spots of red; the sculpture presents Bacchus lifted by two satyrs who hold his body, and by two boys who support his legs, that they may place him on the back of a goat, his arms being around the necks of the satyrs; he holds a crater in his right hand; a Bacchante goes before playing on a sort of tympanum; another on the right is playing with the double tibia; another behind raises towards his head a cluster of grapes; at their feet lie a prostrate vase and a detrituated head, or more probably a mask; trees with thick foliage occupy the back-ground.

§ 212. The most celebrated collections of ancient gems are the following:—

the Grand-duke's at Florence, which contains 3000;—those of the families of Barberini and Odescalchi at Rome, the latter of which formerly belonged to Christina queen of Sweden;—the Royal Cabinet or Museum at Paris;—the collection, formerly belonging to the Duke of Orleans, now at Peters burg;—some private collections in London, particularly those of the Duke of Devonshire and Count Carlisle;—the Imperial Cabinet at Vienna;—the collection of the King of Prussia, of which the gems formerly belonging to Baron de Stosch form the largest and most valuable part,—that of the King of Netherlands at Hague.

The collection of gems formerly belonging to Baron de Stosch is now in the Royal Museum at Berlin (cf. § 190. 3).—The Royal Museum at Naples, which is now enriched with the treasures of several private collections, contains many precious stones, besides fine statues, bronze figures, vases, and antiquities in glass.

For the Museum at Naples, see Finzi (and others), Real Musc di Bologna. Nap. 1824-38. 8 vols. 4.—E. Gerhard and Th. Passen, Neupr Akad. Bildwerke; commenced 1828.—Respecting the collections in England, see Wagon, as cited § 190. 4.

On the cabinet of the Grand-duke at Florence, see Johnson, Phil. of Trav. p. 118, as cited § 190. 1.—See also the references § 215. 1.

Costs of ancient gems or medals are found in the libraries or museums of most public institutions. The Boston Athenaeum has several cases of casts.

§ 213. Engravings and Plates are a useful help in attaining a knowledge of sculptured gems. Various works containing plates and descriptions of the most remarkable specimens, with historical and critical observations, have been published.

1. Works referring to particular cabinets or collections. A. F. Gori, Museum Florentinum, as cited § 191. 2. The 1st and 2d volumes treat of Gems.—Le Museum de Florence, ou Collection des Pierres gravées, Statues, Medailles, et Piédroz, qui se trouvent a Florence principalement dans le Cab. du Gr. Duc, &c. grave par David, avec explanations par Mudd. Par. 1781-88. 6 vols. 4.—Mongez, Comedie, &c. de la Galerie de Florence et du Palais Pitti, &c. as cited § 191. 2.—Winkelmann, Description de Pierres gravées du feu Mr. Le Baron de Stosch. Flor. 1760. 4.—F. Schlichtegroll, Auswahl vorzüglich Gemmen aus der Stotschienschen Sammlung. The 1st vol. Nurnb. 1797. 4. 2d vol. in continuation, under the title Dasschienschen Stoschienschen Nurnb. 1806. 4.—P. J. Mariotte, Recueil des pierres aniques de la collection de Mr. de Graville. Par. 1735-37. 2 vols. 4.—Le
III.—Painting.

§ 214. Painting, as a fine art (£ρασις, ζωγραφική, ζωγραφική), is the representation of visible objects upon a plane surface by means of figure and color. It is not confined, however, to the mere exhibition of material bodies and forms; but expresses also their invisible powers and immaterial and spiritual nature and affections, by gestures, attitudes, and the like. It also employs the form of sensible objects allegorically to signify things very different from what actually meets the eye. (Cf. § 147.)—The real foundation of painting is laid in the art of designing, that is, representing objects on a plane by forwarders, and the advancement of which in correctness and beauty the progress of painting must be forwarded, almost as a matter of course.

§ 215. It has already been remarked (§ 153), that the art of designing, or sketching, although it is of so great importance as a foundation and help to all the plastic arts, is yet probably of later origin. So the art of coloring merely was doubtless of earlier origin than painting, properly so termed; which implies the filling up, with colors suitably chosen and applied, of an outline sketched designedly. Yet the art of designing and painting existed, beyond all question, in a very early period, although we cannot determine exactly when, or in what country, it originated. It is still a controverted question, whether it existed in Greece at the time of the Trojan war; and the negative is certainly quite probable. This, however, would not imply that it did not then exist in other countries.

The Egyptians were acquainted with this earlier than the Greeks, although not so much earlier as according to Pliny (Hist. Nat. xxxv. 5) they claimed. Sketching or designing seems to have become common among them quite early. Originally the art was chiefly temple-painting, and we must distinguish between that which is found upon the walls of edifices, and that upon mummies and papyrus rolls (cf. § 107.5). Painting remained very imperfect in Egypt, as did the plastic arts in general. The artists applied their colors in uniform tints, without shading or contrast. Some paintings found in Egypt seem to be an exception to this remark, but they were probably executed in the time of the Ptolemies by Grecian artists.

1. "Egyptian painting seldom, if ever, attempts more than an outline of the object as seen in profile, such as would be obtained by its shadow. To this rude but always well-proportioned draught, colors are applied, simply and without mixture or blending, or the slightest indication of light and shade. The process appears to have been, first, the preparation of the ground in white; next, the outline was firmly traced in black; and, lastly, the flat colors were applied. The Egyptian artist employed six pigments, mixed up with a gummy liquid, namely, white, black, red, blue, yellow,
and green; the three first always earthy, the remaining, vegetable or at least frequently transparent. The specimens from which we derive these facts, are the painted shrouds and cases of mummies, and the still more perfect examples on the walls of the tombs. It can furnish no evidence of extraordinary experience or practice, that these paintings still retain their color clear and fresh. The circumstance merely shows the aridity of the climate, and that the coloring matters were prepared and applied pure and without admixture.† (Memes.)

Some notices of Egyptian painting may be found in J. G. Wilkinson, Manners and Customs of the Egyptians. Lond. 1837. 3 vols. 8. with some colored plates.—See, also, in Denon (as cited § 238. 2), vol. i. p. 177, a notice of the paintings in the tombs at Theben.—Loud. Quart. Rev. xxxi. 192, 421.—Library of Entertaining Knowledge, vols. 21, 23.—Especially the Description de l'Egypte, cited § 231. 1.

§ 217. According to the common tradition of antiquity, which agrees well with the natural probability of the case, painting, or rather designing, took its rise originally from the tracing of the shadows of objects upon a wall (σκατογραφία), and marking the outline with carbon or chalk. Ardices of Corinth and Telephon of Sicyon are said to have been the first who, by drawing the inner parts, presented something more than the outline, and indicated light and shade. The earliest Greek pictures were drawn with a single color, and are thence termed μονοχρωμάτικα; a red color was chiefly used, perhaps because it resembled that of flesh in the human body. The first that employed various colors appears to have been Bularchus, who lived in the time of Candaules, king of Lydia, about 720 B. C.

"The first painting on record is the battle of Magnete by Bularchus, and purchased by Candaules, king of Lydia, for its weight in gold, or, as some say, a quantity of gold coins equal to the extent of its surface. This establishes the first era of the art in Greece." But painting had been practiced for several centuries preceding, especially at Corinth. The art is said to have passed through several graduations; as, simple σκιαγραφία, or shadow-painting (σκατογραφία), i. e. giving the exterior outline or shape of the shadow of an object, without any intermediate lines; the monographic style (μονοχρωμάτῃ) i. e. consisting of lines, but giving both the exterior outline and also the inner lines or markings; monochromatic compositions, in which one color only was employed; and polychromatic (πολυχρωμάτῳ), where a variety of hue was used, but without shading; and lastly, ζωγραφία, in which appeared the full art of painting to life (σκατογραφία), applying colors with due observance of the laws of light and shade. It is, however, hardly supposable that the art advanced by any perfectly regular series of steps.

See Memes, p. 120, 121, as cited § 169.—Caylus, (Observation relatif a l'histoire et a l'art) Abhandlungen zur Geschichte und Kunst, (3d. ii. p. 23, 74).—Altheil. 1769. 2 vols. 4. —Bandholt, Ueber Malerei, &c. i. ii. p. 176, as cited § 220. 2—H. Furne, Lectures on Painting, delivered at the Royal Academy, Lond. 1801. 4.

§ 218. Our knowledge respecting the colors used by the ancient painters is imperfect; it is derived chiefly from a few passages in ancient authors; but some information has been drawn from experiments on the colors in the remains of ancient paintings, and on pigments that were found at Pompeii and in vases beneath the ruins of the palace of Titus³. Oil-colors do not appear to have been known to the ancients. To give consistency to water-colors and increase their brightness and durability they combined with them some sort of varnish or size, especially in paintings on plaster or chalk; gum (gummi), glue (glutinum), and sometimes the white of egg (ori albumen) were used for the purpose. Apelles is said to have employed a fine black varnish which none could imitate. On the authority of a passage in Pliny, it has been commonly stated that Apelles and other celebrated Greek painters used only four colors; viz. Melinus, a white; Alcium, a yellow; Sinopia Pontica, a red; and Atramnetum, a black; but it must be a mistake to suppose that they were acquainted only with these, or that they never used any other.

"If red and yellow ochers, blacks and whites, were the colors most employed by Protagoras and Apelles, so they are likewise the colors most employed by Raphael and Titian in their best style." (Durey.)—"In the pictures at Naples and Rome, is greater variety of coloring than, from some passages in their writings, has been allowed to the ancients. And, indeed, unless Pliny be supposed to point out a distinction in this respect between the practice of the earlier and later painters, he contradicts himself: for in all, he enumerates no less than five different whites, three yellows, nine reds or purples, two blues, one of which is indigo, two greens, and one black, which also appears to be a generic expression, including bitumen, charcoal, ivory, or lamp-black, mentioned with probably others." (Memes, p. 125.)—Beautiful blue colors have
been found in the fresco-paintings in ancient Roman edifices. — In cleaning away the rubbish within the baths of Tivoli, the walls of which display many beautiful specimens of fresco-painting, one painter's room was discovered, and in several of the jars were found different kinds of paint, and among others a quantity of the beautiful celestial blue, which retained its luster and freshness so remarkably on the walls. Sir Humphry Davy, on analysis, found it to consist of a frit of copper, soda, and silica; and by composition formed the same color from those materials.

That the ancient artists were not restricted to so few colors as has been supposed may be shown by the following list. — EEF: Μαύρα, Rubricia, red earth, and a general name for red; Σινιολίτις, Siniolita, red ochre; Σινιόδραχος, Cinnis oda, red lead; Κρινομίτις, Crinomia, vermillion; Κρινόσωλος, Cinnosolus, from the gum or resin called carbonatum, a common name for yellow; Σινιόλος, Siniolus, a yellow; Τιμέλιτα, Timelita, the Athenian yellow ochre, considered as the best; Ληστρίτα, Lestrita, lapis pictura, a pigmentum, orpiment; Sandaracha, sometimes applied by the Romans to designate a variety of yellow — Biscos. Carbonatum, azure blue, and apparently a general term for blue; Ιδικσος, Indigo, Indigo; Λυξιόν, ultramarine, from the mineral called lapis lazuli; Theophrastus mentions a substance under the name of χαλαζας as being used in order to give glass (glass) a fine blue color, and Sir H. Davy supposes him to mean cobalt. — GREEN: Χρυσοκόλλα, Chryso- cola, a carbonate of copper, green verditer, the most approved green; Α' Χαλαζας, Erige, σινεια, scaleola, verdigris, several varieties; Ὑποδιον, Hypodion, a sort of green earth. (cfr. vitrifica) found on the estate of one Theodotius, near Smyrna; Λιπρινος, another variety of green earth. — PURPLE: Πυροθονα, Purpurissum, the most valued being prepared from the nares (cf. P. Inst. viii. 332), a general term also for purple; Τγιανοια, Tygianium, having the shade of scarlet; Ostrum, a mineral compound, but sometimes designating the purple from the murex: Ροδι θενη, miner. root. — BLUE: Ostra oda, burnt ochre; many varieties. — BLACK: Μελα, Αμφιλογεια, Αμφιλογεια, (common name for the color of) a black; Βραξιώνος, Carhidia, brown; Λευκοτριγίνα, Trigiana, vine-black, made of burnt vine twigs; Ατραμοντίς Indigo, perhaps the Chinese Indian ink. — WHITE: Μελα, Melina; an earth from the Isle of Melos; Πρεσβιτή, Presbity, a white clay from a place on the coast of Africa, much valued; Τηπάνθης, Cinnis oda, white clay, there — we may mention as among the gums or resins used; Σαρκοκόλλα, Sarcoacolla; Μαστίγα, Mastiga; Taurinum, Oulon, frankincense; Βιριμον ου φαπθόλειον (αναλογος) was also used in forming a varnish; Punica wax, Cera Punica, was ordinary wax purified.


§ 219.* The ancient methods of painting may be included under two kinds, painting in water-colors, and painting in wax. Of the latter, the most important species was that effected by the aid of fire (καιναι παραγωνικά), hence called encausia (ἐνκαινιστικά); that called Χρυσοσογραφία was another species, said to be employed in painting ships (inciperamentum navium, cf. Liv. xxviii. 45). Of painting in water, there were two species; in one, the colors were laid on with water alone, vinegar being sometimes added, especially to black; in the other, the colors were applied with water combined with some glutinous substance, some gum, wax, or resin that could be worked with water.

1 The term fresco, when strictly used, designates the first mentioned species of painting in water-colors when applied to plastered walls while the plaster or stucco is moist; all the varieties of the other species being included under the phrase painting in distemper: the term fresco, however, is sometimes applied indiscriminately to painting on plastered walls, whether moist or dry, and whether the colors are applied in water simply or in distemper. The dwellings of the ancients were commonly adorned with fresco-paintings.

2 Paintings were executed upon a moist ground on a dry ground. In this last mode of painting, the colors were probably laid on with a peculiar sort of glue or size, since in many pieces of this kind that have been found, they are so well fixed and preserved, that a wet sponge or cloth may be drawn over them without injury. Previous to the paintings, the walls received a double coating, and the surface was carefully polished.

3 Paintings on walls for paintings on a moist ground was more expensive than to prepare them for paintings on a dry ground (cf. Pituros, vii. 3). Since over several layers of ordinary plaster there must be placed several other layers of a composition formed of chalk and marble dust; hence, except in the houses of the wealthy, the walls were usually in distemper as distin- guished from those of the poorer, in which is the case in most of the houses discovered at Pompeii. The colors used to receive ornamental paintings, and the stucco and marble dust were differently colored, which were termed άκαι, άλακες; these panels were specially prepared with a ground (called λεκάκω) formed by plaster covered with chalk and marble dust as above mentioned; sometimes the stucco ground appears to have been placed on tablets of wood which were fixed in frames and encased in the walls; sometimes the paintings were on panels of larch wood.

§ 219 n. Single pieces of painting were usually executed upon wood, and therefore called παραγγελία. The wood of the larch tree (λαρίς, lara) was preferred on account of its durability and its not being liable to warp out of shape. They painted more rarely upon linen cloth; as in the colossal picture of Nero mentioned by Pliny.
The most common kind of painting was that upon plaster; which is now called fresco-painting. Less common was drawing or painting on marble and ivory.

The terms πίναξ and πίνκων seem to have been applied to any material on which a picture was drawn. The easel, or frame to which the material was fixed, while the artist was painting, was called a στάνταμον (εσώρος) by the ancient Greeks; but, according to Pausanias, the word was from the Greek βαίλος (εσώρος) of a hair-pen of or made of hair. It is generally used in reference to the kind or way in which the picture was fixed on the surface, especially when made on the material used in encaustic painting; χολοβαίλος or ψαμμίκος, the colors; λευκοβαίλος, the box in which they were kept; a picture supposed to represent Painting, found at Pompeii, in the building called Pantheon, holds a palette or pallet in her left hand; the ancient name for this article is nowhere given, unless the term πάνκολον was applied to it. Ενεκός signified a portrait or likeness as well as a statue; a mere sketch was termed ύπογράφος. The word σκιαγραφία signifies, etymologically, shadow-painting (cf. § 217); it is commonly interpreted the art of sketching or delineating.

§ 220. The kind of painting peculiar to ancient times, called encaustic, is known to us only by the imperfect description given by Pliny, who speaks of three methods of it.

1. The first of these methods consisted, it seems, in mingling wax with the colors, and laying them on by means of fire and certain instruments called καυτήρια (καυτήρια). The second was employed upon ivory, and was called κτιστρώμενι, because the outline was cut in the ivory by a pointed graver, termed κτιστρόν (κτιστρόν), and the colors afterwards applied. The third seems to have been a process of laying on melted wax by means of a brush. A fourth kind, used in painting upon walls, is mentioned by Vitruvius. Men of science and artists have attempted to discover and restore this ancient painting.


2. The peculiar mode of representing visible objects which was termed mosaic-work, is often included under the denomination of painting. This has already been noticed (see § 167, 189).

It was in effect painting, and not improperly termed píctura de musico. Pliny (H. N. xxxiv. 25, 60) mentions as among the celebrated mosaics at Pergamos a Cænusarius with doves, "of which the Drawings of the Capitol is supposed to be the copy."—See Mau, Capitoline, (cited § 191, 2), iv. 69.

3. Respecting the peculiar method of painting glass which was practiced by the ancients, we know but little.

A recent traveler speaking of the show-rooms of the establishment for the manufacture of porcelain at Sevres in France, observes, "here were vases, cups, pitchers, urns, statues, table sets, toys, chimney ornaments, all of the most splendid and costly character. The ware itself is of the most perfect kind, and then the painting and the golding, and the setting of brilliants and precious stones, add immensely to the expense. Bregnard (the director, 1839) has added much to the painting department by his discoveries in the art of painting glass. He is said to have ascertained the means of equaling all the ancient colors in glass except the red."


4. Among the applications which the ancients made of colors, we may notice also the painting of vases, of statues, and of the ornamental parts of buildings. —The painting of little vases seems to have formed a distinct art, practiced by artists who received a peculiar instruction. The painted vases are valuable chiefly as they furnish pictures illustrating the traditions, customs, and habits of the ancients; they are noticed in other sections (cf. § 223, 179). —Statues were sometimes painted, not merely by covering the whole with a wash or varnish of a single color, as the Jupiter placed in the capitol by Tarquinius Priscus was colored with minium (Plin. H. N. xxxiv. 46), but also by giving to each part of the drapery its appropriate color. —In architecture, the coloring appears to have been applied more particularly to the moldings, the friezes, the metopes, and the tympana of the temples. In the Parthenon, some of the sculptured ornaments were of a pale blue; in some Sicilian monuments, these parts are red. Various colors were sometimes combined1. In later times, among the Romans, the decline of taste was evinced by a fondness for strong and gayly colored ornaments.

1 Pedroso (cited P. Ill. § 12) gives, p. 610, a Plate of costume drawn from the Hamilton vases.—See Kugler, Uber die Polychronie der Griechischen Architektur and Sculptur, and ihre Grenzen. Berl. 1855.—Roémi-Rochette, as cited § 226. 2

§ 221. Our judgment respecting the merits of the ancients in painting we derive it in a great degree from the unanimous encomiums of their writers. We infer also from their known excellence in other arts, which are kindred to it, and, like it, essentially connected with the art of designing. From the few imperfect and badly preserved specimens of ancient painting seen by the moderns, no valid arguments can be drawn. Many questions respecting the subject of ancient painting remain therefore unsettled; as, for example, whether the artists understood perspective. Their greatest attention seems to have been given to coloring.

It is said that in the mosaic discovered at Pompeii and called the Battle of Issus (cf. § 189. 1), the perspective is admirable. Scene-painting (σκιαγραφία), which seems necessarily to involve
some knowledge of perspective, was known at Athens in the time of Eschylus (Pitruv. vii prof.), and the names of several scene-painters are preserved (Plin. H. N. xxv. 37, 40).


§ 292. Among the Greeks there were schools of painting as well as of sculpture. The four most celebrated were at Sicyon, Corinth, Rhodes, and Athens. Hence there were different styles and tastes in the art, the Asiatic and the Hellenic, the Ionian, Sicyonian, and Attic; the three last being, however, modifications of the second. Sicyon especially was looked upon as the native land of the best painters. But paintings were not by any means so numerous in Greece as were works of sculpture.—The most flourishing period of the art was about the time of Alexander. Some of the most celebrated masters were Polygnotus, Apollodorus, Zeuxis, Parrhasius, Timanthes, Euphemus, Pamphylus, Apelles, and Protogenes.

1. The history of painting among the Greeks is divided by Memes into four periods.

—The first terminated with Balarushe, B. C. 720, whose battle-piece has been mentioned (§ 217). During this period painting seems to have made more progress in Asia Minor than in Greece. Painting must have existed in some degree in Homer's time, since embroidering in various colors is mentioned (H. iii. 126), and the shield of Achilles is described (H. xxvii. 478) as combining different colors; although the only painting he notices is that by which some ships are distinguished (νάυς μητρώματος, H. ii. 673; Od. xi. 123), and the coloring of certain ornaments for the heads of horses (H. iii. 11). The second period extends from Balarushe to Zeuxis, about 400 B. C. Cimon of Cleone was probably about the time of Solon, B. C. 600, is the earliest painter of eminence in this period; and it is supposed that he acquired his skill in some city of Ionia, or other province in Asia Minor. Polygnotus was one of the most eminent in this period; his pictures were admired by Pliny at the distance of six hundred years. In the time of Polygnotus, about B. C. 460, painting attracted the attention of all Greece; having been previously regarded with interest only in a few cities. The most important works of Polygnotus were his two great paintings or series of paintings in the Lesche of the temple of Apollo at Delphi, described by Pausanias (I. c. 25—31). Towards the close of this period, the pencil is said to have been first used by Apollodorus of Athens, the instructor of Zeuxis.—The third period commences with Zeuxis, about B. C. 400, and ends with Apelles, who flourished about B. C. 330. In this period great improvement was made, in which the genius of Zeuxis opened and led the way. A famous painting of Zeuxis was his female centaur succumbing her young, described in the Zeuxis of Lucian; it was carried off from Athens by Sylla, but lost on the voyage to Italy. Parrhasius, Timanthes, Euphemus, and Pamphylus, the master of Apelles, are named among the distinguished painters of this period. The fourth period is dated from the time of Apelles. This age witnessed the full glory and decline of the art. Apelles is said to have united the excellences which had been separately exhibited by his predecessors, His Venus Anadyomene, which was long "afterwards purchased by Augustus for one hundred talents, or £20,000 sterling, was esteemed the most faultless creation of the Grecian pencil, the most perfect example of that simple yet unapproachable grace of expression, of symmetry of form, and exquisite finish, in which may be summed up the distinctive beauties of his genius." Protogenes of Rhodes, a contemporary of Apelles, was next to him in merit; the most celebrated work of this artist was his figure of Ialysus with his dog, on which he is said to have been occupied seven years. Nicias of Athens was a reputable painter. Later were Nicomachus, Passius, and others, with whom the art began to decline. The decline of painting may be considered as commencing about B. C. 300, and as consummated in the destruction of Corinth by Mummion, B. C. 146; during this time the artists practiced much in painting upon mean subjects (παθητηραγολα), and indulged grossly in licentious painting (τυραγολα).

2. Respecting the comparative number of paintings and statues in Greece, the following statement is in point. "Pausanias mentions the names of one hundred and sixty-nine sculptors, and only fifteen painters; while after three centuries of spoilation he found in Greece three thousand statues, not one of them a copy, he describes
only one hundred and thirty-one paintings."—It may also be worthy of remark, that the Greeks preferred busts to portraits, and this branch of painting does not seem to have been so much cultivated as others.

"While Pausanias enumerates eighty-eight master-pieces of history, he mentions only half the number of portraits which he had seen in his travels through Greece in the second century."

See Mone, p. 120.—Cf. M. Heyne, Sur les causes de la perfection & laquelle Part partiel chez les Grecs, et sur les époques qu'il parait avoir eu ces peuples; in Winckelmann's Histoire, &c.

§ 223. In Italy painting was early cultivated. Evidence of its advancement is given by those rich vases, already mentioned (§ 173), which are generally termed Etruscan, but are probably the work chiefly of Grecian artists. It may be remarked, that the color which fills up the figures, mostly red or black, was the proper ground color of these vessels, and that the color of the surrounding space was laid on afterwards. It is possible that these paintings are copied from larger pictures of the best Greek masters, and so may furnish us some means of judging of the conceptions and devices of those artists.

In the Museums of London, Paris, and Naples are great numbers of these vases; discovered chiefly in tombs, about Capua and Nola; the Museo Borbonico at Naples contains above 25,000 specimens.


§ 224. At Rome also, in early times, there were various paintings. But after the subjugation of the Grecian territories they were more numerous and more valuable. The Romans, however, did not labor to signalize themselves in this art, but were contented with possessing the best pieces of Grecian painters, some of whom resided at Rome, particularly under the first emperors. Yet Pliny has recorded the names of several native artists, as Fabius, Pacuvius, Turpilius, and Quintus Pedius.

Pacuvius, known also as a tragic poet (cf. P. V, § 353), was one of the first Romans distinguished as a painter. A piece which he executed for the temple of Hercules, in the Forum Boarium, was particularly celebrated. Cf. Plin. Hist. Nat. xxxv. 4, 7. Julius Caesar expended great sums in purchasing the pictures drawn by old masters (Suet. Jul. Caes. 47). Augustus was a patron of the art. Portrait painters seem at this period to have been specially encouraged; Varro, who died B. C. 27, had a collection, it is said (Plin. xxxv. 2) of the portraits of 700 eminent personages. Dionysius, Soponis, and Marcus Ludius, are named among the artists about the time of Augustus.


§ 225. But painting, like the sister arts, ere long declined and finally became almost extinct, from various causes; the irruptions of the northern tribes, the dominions of the Goths and Lombards, the controversy of the Iconochlasts in the eighth century, the general corruption of taste, and the general want of knowledge and refinement. The art was not wholly lost, but the uses made of it, and the performances actually produced by it, were such as tended only to bring it into greater neglect.


§ 226. After the revival of the arts, much curiosity was awakened respecting the monuments of ancient painting. A considerable number, which were concealed in ruined buildings, tombs, and the like, or had remained unnoticed, were sought out; and by means of plates and copies, a knowledge of them was communicated to amateurs of the art.

1 u. Among these monuments are the pictures found on the pyramid of C. Cestius,1 of the time of Augustus; some paintings on the walls of the palace and baths of Titus,2 of which some are preserved in the Escorial at Madrid; some antique paintings preserved at Rome, in the palaces Massimi and Barberini, and particularly the piece called the Albobrandine festival, formerly in the Villa Aldobrandini, now in the pope's collection3. We may mention, as among the most remarkable, the pictures found in the tomb of the Nasos4 in the year 1675. Many remains of ancient painting were discovered at Herculanum, Pompeii, and Stabiae5, which are still preserved in the museum in Portici. They are above a thousand in number, most of them upon dry
§ 297. Architecture may be contemplated in two different points of view, as a mechanical art, or as a fine art. In the latter view it is to be considered here; that is, so far as the general rules of insite are applicable to it; so far as it has not merely utility, comfort, or durability, but rather beauty and pleasure, for its object. Order, symmetry, noble simplicity, fair proportions and agreeable forms, are the chief peculiarities that are requisite to render a building a work of taste; and these are the points to which the artist and the observer must turn their attention.

1 u. In its origin architecture was only a mechanic art, and scarcely deserved that name. It commenced in the first human society, as men must have immediately felt the need of defence against the heat of the sun, the violence of storms, and the attacks of wild beasts. The dwellings of men, after they were dispersed and lived in an unsettled state, were at first, it is likely, caves and clefts of rocks; and then huts and cabins, rudely constructed, according to the nature of the climate and the genius of the occupants, of reed, cane, boughs, bark, mud, clay, and the like.

IV.—Architecture.
2 u. The writings of Moses (Gen. iv. 17. xi. 4) present the earliest notices of architecture in the residence of Cain, and the tower of Babel.

§ 228. "There are three grand causes of structure and form in architecture; three leading principles, which not only originated the primal elements of design, but which to a great degree have governed all the subsequent combinations of these. This influence extends not merely to the essentials of stability, equilibrium, and support, but has assisted the system of ornament. These three grand divisions, therefore, are, first, the purpose; secondly, the material of architecture; and thirdly, the climate."

Climate will necessarily exert some influence on architecture; chiefly, however, upon the external arrangements. According to the latitude of the situation, buildings will be contrived to admit or exclude the sun, to give shelter from biting cold, or to secure against scorching heat, or merely to yield shade, without immediate reference to either extreme. All these, however, will not affect the internal harmonies or properties of the constituent parts. Climate, therefore, is only modifying, not creative, as the two other causes; it may suggest composition, but hardly design.

§ 229. "The materials employed in architecture have influenced its forms and character; not only in the peculiar styles adopted in different countries; but likewise in the general principles of the science. The choice of materials in the first instance is determined by the resources of the particular country; but the arrangement of the materials must be, in some measure, determined by laws which are universal, and over which taste and ingenuity can exert only a limited control. Since a mass of stone is heavier in all positions, and weaker in most positions, than timber of equal dimensions, the height of the structure, the whole system of architecture, will be modified as the one or the other material is employed. In wooden erections, the supporting members may be much fewer and less massive than in structures of stone; because, in the former, the horizontal or supported parts are both lighter, and will carry an incumbent weight—as a roof—over a much wider interval than in the latter. It is apparent, also, even for the ordinary purposes of stability, that, in constructing edifices of stone, whether of the perpendicular or horizontal members, the dimensions would be greater than in elevations of wood; and in the case of columnar structures, that the altitude, in proportion to the diameter, would be far less in stone than in timber supports. Hence the two grand characteristics of a massive or solemn, and a light or airy, architecture. Hence, also, when genius and taste had begun to consider the arrangements of necessity and use in the relations of effect and beauty, new combinations would be attempted, which approached to one or other of these leading divisions. It must, however, be obvious, that the field of these experiments is narrowed by the very principles on which they would be first suggested. In the art we are now considering, the human agent has less power over the inertness of matter than in any other. Imagination comes in contact with reality at every step."

1 u. In early times, wood seems to have been the most common material. But the use of this in building presupposes the invention of various instruments and tools, which probably were made of stone, earlier than of metal (cf. § 10.2). Edifices of stone were of later origin, as the construction of such demands a greater advance in knowledge. We learn from Moses (Ex. I. 11. v. 7—14), that in his times burnt bricks were common in Egypt. How early hewn stone, masonry, and iron buildings were known, is not accurately determined. Buildings seem evidently prerequisite: as, for example, machines for collecting the materials, and for working metals, especially in iron. In Egypt, a country destitute of wood, appears to have been the earliest and most frequent use of stone, which the people could easily transport upon their canals, from inexhaustible quarries.

2. In Plate XXXVII. of our Illustrations, figures 7 and 8, are seen several of the tools employed by the ancients in architecture and in the mechanic arts; they are given by Montfaucon (vol. iii. pl. 157, 189), as taken from ancient monuments, in part from the tomb of Consul. Among them are the saw, severa; the hammer and mallet, tuba, malleus; the hatchet or adze, scalpium, aeria; the square, norma; the rule and compass, regula et circumcissa; the plumb-line, aemusia, or perpendicularum; the instrument for cutting lines, or carving, cutemus, scalpel; a sort of gimlet or piercer, tectura; and other tools whose use is not obvious, as one with a spear head and a star, cephus stratifier, and another consisting of a handle, capillus, and a sort of notched wheel, rutilus serratus, perhaps designed for marking, by its revolution, equidistant points or dots.

3. The influence of the material in modifying the style of architecture is strikingly exhibited, when we contrast the ancient structures reared in Egypt with those of Palestine and Syria. We see the heavy and massive style in those mysterious edifices, still standing as landmarks between known and unknown time. "In the ponderous members of these solemn piles, the narrowness of the intervals, the crowded pillars, the massive base, and the lessened perpendicular, is found every principle previously assumed as characteristic of that architecture, which would be governed by necessity before the sensation of beauty had been felt, or at least methodized. In that scene of the already noted race, we see that the art was abundant. From the descriptions of Holy Writ we accordingly find, that this material was much employed even in their most sacred and important buildings. Thus, though few details capable of giving any just architectural notions, are preserved of Solomon's Temple, it is yet plain, that cedar wood was the chief material, that it was supported and supported in the temple of Solomon, and of Syria generally, by which we understand the Asia of the Old Testament, already described, were more spacious, but less durable, than those of Egypt, and with fewer upright supports. Of this, a singularly striking proof occurs in the catastrophe of the House of Dagon, when Samson, by overturning only two columns, brought down the whole fabric. In an edifice constructed on the plan of the Egyptian temple, where pillar stands crowded behind pillar, in range beyond range, to give support to
the ponderous architectural base, the marble roof, the overturning of two of these columns would produce but a very partial disintegration."—It is obvious, that the style may have a different modification, when different materials are combined in the same structure, and was evidently the case in the buildings of Persepolis. The marble columns were connected by cross-beams of wood, and they probably supported a roof of light structure; and they are accordingly loftier, further apart, and fewer in number, than in Egyptian buildings. (Memes, p. 233, sq.)

§ 230. The purpose of a building, or use for which it was designed, would necessarily, in an early stage of art as well as in a later, in a great measure determine both the magnitude and the form. The purpose or design of structure is the foundation of a division of Architecture into three general kinds, or grand branches, Civil, Military, and Naval. The two latter, which treat of ships, castles, towers, forts, and the like, come not into consideration among the fine arts. The former is subdivided according to its various purposes into Sacred, Monumental, Municipal, and Domestic.

Sacred architecture appears among the earliest efforts of the present race of man. "The first impress of his existence left upon the soil, yet moist from the waters of the deluge, was the erection of an altar; and the noblest evidence of his most accomplished skill has been a temple."

Monumental architecture is also of very early origin. Pillars of stone and mounds of earth are the primitive records both of life and death. Mounds or tombs have been used for monumental purposes throughout the globe. The pyramids of Egypt and India may be considered as mounds of higher art and more durable materials. Columns and triumphal arches are a species of monumental structures.

Under the head of Municipal architecture may be included all public buildings more especially connected with the civil and social affairs of men; as, for example, halls of legislation and justice, baths, theatres, and the like.

Domestic architecture refers particularly to the dwellings of individuals, whether palaces, mansions, villas, or common houses.

§ 231. It was in the east, and particularly in Egypt, that architecture first reached any considerable improvement, and this was in respect of solidity and grandeur rather than beauty. The Egyptians in their most celebrated works of this art seem to have intended to awaken the wonder of the latest posterity, rather than to gratify the taste of the connoisseur. Their most famous structure was the Labyrinth of extraordinary extent, situated near lake Moeris, the work of twelve Egyptian kings. Their pyramids and obelisks too, which were probably designed both for monumental erections and for display, are ever remarkable for grandeur and solidity.

Some of the pyramids have been opened in modern times; in one of them Belzoni found the bones of an ox (cf. P. II. § 96. 3). In the excavations of 1837 or 1838, several chambers having been opened without revealing any thing, in one was found a curious hieroglyphic, i.e. a proper name in the hieroglyphic alphabet. Grosier, Description des Pyramides de Ghizeh. Par. 1856. (Transl. into German, Gera, 1858)—Gluck, Travels in Greece, Egypt, etc.—Belzoni, Narrative of the recent operations and discoveries within the pyramids, temples, &c. in Egypt and Nubia. Lond. 1829.—Cl. Loud. Quart. Rev. xvi. 8; xvii. 166; xix. 195, 594.—H. Vyse, Operations carried on at the Pyramids of Gize in 1837, with an Account of a Voyage into Upper Egypt, &c. Lond. 1841. 2 vols. 8. plates.—Buckingham's Lectures, N. Y. 1837, Oct. 27, 1838.—Zega, De origine et usu obelisco. Rom. 1797. fol.—See also references given P. I. § 177. —For a view of some obelisks, see Metamorphon, Actiz. Expl. vol. ii. pl. cafix.; and Denon, as cited § 235. A view of some on a smaller scale is given in our Plate LXI. figs. 15, 14, 10. This plate exhibits the comparative height and magnitude of variouscelebrated structures, both ancient and modern.

1. The temples of the Egyptians should be noticed as among their remarkable structures. One of the most ancient and celebrated is the Memnonium at Thebes. It is represented as having been about 200 feet wide and 600 feet long; with an extensive propylon, of which above 200 feet are still observed. In this is a colossal statue of Osymandyas, which is sometimes confounded with the vocal statue of Memnon, but must be distinguished from it. Cf. § 169. 2.—Another celebrated temple, called the finest in Egypt, is that at Denderah; this, however, belongs to a later period, being ascribed by Belzoni to the age of the first Ptolemy. Monolithic temples are mentioned among the Egyptian structures. One of great size, and consisting of a single mass of stone, is described by Herodotus as having been hewn out of the solid rock and transported from Elephantis to Sais, and placed near the temple of Neith, which was itself another very celebrated edifice. Another monolithic temple is found at Ateopolis.

"The elementary features of Egyptian architecture were chiefly as follows. 1. Their walls were of great thickness and sloping on the outside. This feature is supposed to have been derived from the mud walls, mounds, and caverns of their ancestors. 2. The roofs and covered ways were flat or without pediments, and composed of blocks of stone reaching from one wall or column to another. The principle of the arch, although known to them, was seldom if ever employed by them. 3. Their columns were numerous, close, short, and very large, being sometimes 10 or 12 feet in diameter. They were generally without bases, and had a great variety of capitals, from the simple square block, ornamented with hieroglyphics or faces, to an elaborate compositon of palm-leaves not unlike the Corinthian capital. 4. They used a sort of concave entablature or cornice, composed of vertical flutings or leaves and a winged globe in the center. This symbol is sometimes called the "winged serpent," two heads of serpents being connected
with the globe; it has also been termed cuneiform, a Hebrew word signifying wings.] 5. Pyramids well known for their prodigious size, and obelisks composed of a single stone often exceeding 70 feet in height, are structures peculiarly Egyptian. 6. Statues of enormous size, sphinxes carved in stone, and sculptures in outline of fabulous deities and animals with innumerable hieroglyphics, are the decorative objects which belong to this style of architecture. The architecture of the ancient Hindoos appears to have been derived from the same original ideas as the Egyptian. The most remarkable relics of these people are their subterraneous temples, of vast size and elaborately worked. Obelisks, carved out of the solid rock at Elephantia, Ellora, and Sabsette." Enc. Amer.


In our Plate L figs. a, b, c, are seen specimens of Egyptian columns, which may show the masterness of style prevalent in Egyptian edifices. Fig. a represents a column of a tomb at Bida; as given in D'Antheny's plate xii. (as cited § 235), it appears still more artistic in the original. On Egyptian pillars, see further text, § 235. 3.—For a view of a part of Christian door-way, see our Plate XXXII. fig. 6.—On Egyptian art in general, consult especially Miller's Architect., cited § 32. 4.

2. It is an interesting fact, that architectural remains are found in the regions of central America, which bear a striking resemblance to those of Egypt. These have been supposed by some to be the monumental relics of a great nation, whose existence had become, at the time of the Spanish conquest, a matter of vague record under the name of "giants and wandering masons." They are called Tulaean monuments. Among these remains are pyramids, some of them said to rival those of Egypt. The pyramid at Cholula resembles the tower of Babel as described by Herodotus. There are also temples and other structures, the most remarkable being at the city of Palenque, where are likewise bas-reliefs and other sculptured monuments.


3. We may properly here advert to the Cyclopean architecture. In Greece and Italy there are celebrated remains of vast rock-built walls and fortresses, which are called Cyclopean, because said to have been built by the Cyclops. In the regions of America above-mentioned, there are structures which very much resemble them, called by the natives, granaries of the giants. They are composed of huge stones thrown in Greece are at Tiryns and Mycenae. They consist in both places of a wall or fortification, inclosing the summit of a nearly insulated rock, the Acropolis, in the language of the later Greeks; the inclosure of which was at once a palace, a fortress, and a temple. They are composed of large blocks of unhewn stone; the blocks are generally polygonal and well fitted to each other. At Tiryns the inclosure is about 220 yards in length and 60 in breadth. At Mycenae the inclosure is 300 yards by 200; in the eastern side a remarkable gateway still exists, called the Gate of Lions, from two lions rudely sculptured over the lintel. Remains similar to those at Tiryns and Mycenae are found at Cosa, Norba, and Coritana, in Italy.


§ 232. In Asia Minor architecture must have made considerable advances by the time of Homer. Of this there is evidence from the descriptions he gives of buildings in both his epic poems, even if we allow much for poetic ornament and exaggeration. As examples, notice the description of the palace of Priam at Troy and of Paris, and especially the palace of Alcinous, king of Phæacia, and that of Ulysses in several passages of the Odyssey. The manner also in which Homer, in these poems and in the hymns, speaks of temples, seems to presuppose a construction of such edifices by no means rude.

§ 233. Yet the art was very far from the perfection which it afterwards attained among the Greeks. With them, its most flourishing period may be dated from about the middle of the fifth century before Christ. During about a century succeeding this date, or between the time of Pericles and Alexander, there
were erected in Greece, and particularly at Athens, a vast number of superb edifices of various kinds; temples, palaces, theatres, gymnasia, porticos, &c. Religion, policy, emulation, luxury, all united to encourage and advance architecture, which the Greeks were the first to raise fully to the rank of a fine art. It was, however, chiefly upon public buildings that they bestowed their care. Private dwellings, even those of the more celebrated personages, and in the most flourishing period of the art, were comparatively simple and free from ornaments.


§ 234. The countless multitude of divinities occasioned an immense demand for temples; and those consecrated to a particular deity were, both in number and magnificence, proportionate to his supposed dignity and importance. These structures were, in general, not designed to receive within them assemblies of worshipers, but to form as it were habitations and memorials of their appropriate gods. Hence they were often small in size. They were usually raised so as to be entered by an ascent of steps, ornamented with statues, and with pillars erected completely around them, or at least in their front.

1 u. The porch or space in front was called πρόσωπον. In the Doric temples, the doors were brought to a point at the top, and generally, it was by these openings alone that light was admitted; they were commonly lighted also by lamps within. The interior was adorned, on the covering and on the walls, with the ornaments both of architecture and sculpture.

Quadr. de Quincey, sur la manière dont étaient édifiées les temples des Grecs et des Romains, Mem. de l'Institut, Classe d'Histoire et Litt. Anc. vol. iii. p. 163.

2. The temple was frequently surrounded by an inclosed court (περιβολα), which often included a grove, statues, and buildings appertaining to the temple. The body of the temple was usually quadrangular, oblong, and inclosed by walls; this was the temple in the strict sense; and was called by the Greeks the ναός; by the Romans the cela. The number and disposition of the pillars which were employed to adorn it, gave occasion for the architectural terms used to designate different kinds of temples. Vitruvius, in this way, discriminates seven kinds.

In our Plate XXI., are given plans to represent these kinds. The first, is the Temple with Ante (C'sτυλεία), which has only square columns or pilasters on the sides, with two square columns or pilasters in front, one at each angle, and two round columns between them; as in fig. d in the Plate. The second, the Doric style (Ελληνικός ναός), having a row of columns in the front, and only in front; as in fig. e. Third, the Imperial style (Σταυρικός ναός), having columns at both ends; as in fig. f. Fourth, the Peripteral (Περιπτερικός ναός), having a single row of columns extending wholly around the building; as in fig. a; and also in fig. b, in which the cell and its surrounding colonnade is circular. If the walls of the cell were thrown back so as to fill the intercolumnations, the temple was called Pseudo-peripteral.—Fifth, the Dipteral (Διπτερικός ναός), having a double range of pillars around the whole cell; as in fig. c.—Sixth, the Pseudo-dipteral (Περιδιπτερικός), having one row of pillars only, these pillars being at the same distance from the cell as in Dipteral temples, and the inner row of pillars being omitted.—Seventh, the Hyperteral (Περιτερικός), was so named because the temple was open to the sky; it was also marked by the number of its columns, being the largest and most magnificent kind of temple; it was dipteral, having a double row around it, and amphiphylax, having ten pillars besides at each end; it has also a range of columns within the cell, as in fig. b.—There was another variety, termed Monopteral (Μονοπτερικός), which consisted of a circular colonnade, without a cell, but with an altar in the center; as in fig. g.—Temples were also designated according to the nearness of their columns to each other; being called Pseudo-peripteral (Περιπτερικός ναός), when the columns were placed in the closest order allowed, i.e. one diameter and a half apart; Septyle (Σεπτυλικός), when they were two diameters apart; Enstyle (Ενστυλικός), when two diameters and a quarter; Diastyle (Διαστυλικός), when three diameters, and Arnostyle (Αρονστυλικός), when the interval was greater.


3. Among the temples most celebrated for their extent and magnificence were the following: that of Diana at Ephesus; those of Apollo at Delphi and Miletus; those of Jupiter at Athens and Olympia; and that of Minerva, called the Parthenon, at Athens. The temples at Agrigentum in Sicily were celebrated especially that of Jupiter, called also the Temple of the Giants, a colossal building now completely in ruins. The dimensions of the temple of Diana of Ephesus were 425 feet by 220; those of Jupiter at Athens, 354 (or according to some over 400) feet by 171; and those of Apollo Didymus, 303 by 164.

For a comparative view of the Parthenon, the Temple of Giants, and other structures, see our Plate III. fig. 17, 18, &c. In Plate XXI. fig. 1, is a view of the Parthenon restored; in the Plate on page 432, is a view of its actual appearance in ruins as given by Holborne. In Plate II. I. we have the temple of Diana, drawn from the descriptions of ancient authors. In Plate VII. is a view of the remains of the temple of the Sun at Baalbec, with a ground-plan.

Edible May, Temples ancient and modern. Tbr. 1774. 2 vols. 6.—Stiezel, as cited § 234. 4.—Hinckelmann, Observations on

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§ 236. The Gymnasia, or schools for bodily exercises, first introduced at Lacedemon, became afterwards common in the Greek cities, and were adopted among the Romans. They consisted of several buildings, or particular parts, which were united together, and thus formed often very spacious structures capable of holding many thousand persons. The principal gymnasia of Athens were three; that of the Lyceum, that of the Cynosarges, and that of the Academy. Cf. § 74.
as the same room with the Ἀπόδυσιον (ἀποδυτήριον) or room for undressing; d, the Constitute (κοσμιτήριον), where the dust was kept for sprinkling those that had been anointed; e, the Λυτρωτή (λυτρώνθ), or room for washing; f, the Ελευθερία (ἐλευθερίαν, ἀλευθερίαν), the room for appointing the wrestlers, or such as had bathed; g, the room called by the Romans Φριγίδαριον, for the cold bath; h, the room for the stove used for producing heat; i, the Σαδατοῦριον, or Κυαλαύριον for the hot bath; j, the Παραγωγεῖον, the "place of the chimney," or perhaps the Σαδατοῦριον, the room for the warm bath. On the west was another square inclosure, m, having portions on three sides; the ground thus inclosed was adorned with rows of plane-trees, and walks between the trees, with seats made of a sort of plaster called signine work (opus signinum). On the north side of this square inclosure, n, was a semicircular Arcade or portico, marked by the letter v, where the athletes exercised themselves in the winter and in bad weather. The portion in which they exercised is represented as being twelve feet wide and sunk a foot and a half below a margin of ten feet on each side for a path on which spectators could walk. Beyond the Χυστάς was the Στάδος (στάδος) marked by the letter a, extending nearly the whole length of the Stadium, and containing a larger number of spectators. On the south side of the square inclosure m, a double portico is indicated; and beyond is an inclosure corresponding to that for the Stadium, and adorned with rows of plane-trees with walks. In fair weather, the athlete performed their exercises in uncovered walks or galleries, termed, by the Greeks, παραγωγεία, or υσντα; the Romans also applied the term Χυστάς to an open terrace or gallery and Χυστάς to a covered one. The whole structure is represented as about a stadium square; designated by the term γυμνασίον; sometimes γυμναστήριον.

It may be remarked here, that although the gymnasium was sometimes termed παλατέα, there were, at Athens, palestra entirely distinct from the gymnasium; but what was the essential distinction between them is not well understood; there appears not to have been much difference in the buildings. The Romans, who had no such structures or institutions until they borrowed and improved those of the Greeks, called the two buildings palestra and palestra indigentia, and the term palestra was often employed for both places, somewhat different from the one above given from Barthlemy's Anacharsis, have been constructed from the description of Vitruvius; that of W. Newton, in his translation of Vitruvius (cf. P. V. 490, 4), is given in Smith's Dict. of Art, p. 461, as being the best. See Barthlemy's Anacharsis, vol. ii. ch. viii.—Peter's Archæol. Grec. bk. viii. Boyd's edition, p. 42; where is a plan of the remains of the gymnasium at Ephesus.—Steiglitz, Archæologie der Baukunst. Weimar, 1661.—Julius, De constructione Gymnasii, in Paletten, vol. iii. as cited P. III. 397.—Euseb. Theagoras, as cited P. III. § 58. 2.

2. Although the Stadium was commonly attached to a gymnasium, yet at Athens and elsewhere, it was sometimes constructed entirely by itself. Both the length and the breadth varied; but the length was usually the Greek στάδιον, or about 600 feet (see table in Plate XXV.). In shape it was an oblong area, terminated at one end by a straight line, at the other by a semicircle, having the breadth of the stadium for its base. After the conquest of Greece by the Romans, both ends of the stadium were sometimes made semicircular. Around this area, were ranges of seats rising above one another in steps. Commonly the stadium was constructed on the side of a hill, the natural slope forming one side, and an artificial mound the other; the seats were often formed of marble. The semicircular end was called θρόνος. Three square pillars stood in the area: one at the starting place; one at the goal; and the other half way between them; on the first was inscribed the word ἀθλετεῖον; on the second, στάδιον; on the third or that at the goal, διάβαλλον. The stadium was originally designed for the foot-race; but other games were at length introduced. Among the most celebrated stadia, were the Pythian at Delphi, the Olympic in the grove Altis at Olympia, and the Panathenaic at Athens; of which, as of that at Delphi, interesting remains still exist.

See P. I. 113. § 122; P. III. § 78.—In Smith's Dict. of Art, p. 505, is a plan of the Ephesian Stadium, taken from Harris, as cited E. III. § 88. 2.—Cl. Miller's Archæology.

§ 257. Porticos (πόρτικος, porticus) were very common and important works of Greek and Roman architecture, and were constructed either alone by themselves, or in connection with other buildings, temples, theatres, baths, market-places, or the like. They served at the same time for protection against the sun and rain, for secure and convenient public promenades, for common places of resort where friends might meet, and where philosophers, especially the Peripatetics, imparted instruction. They consisted of columns or pillars, with greater or less spaces between them (intercolumnia), where statues were often fixed, while the interior was decorated with paintings. They were not always covered above, but were generally long and spacious. There was one at Rome a thousand paces in length, and thence termed Porticus Milliaria. One of the principal at Athens was that styled Pacyle.


§ 283. There were three forms of pillars (στήλης, στύλος) in use among the Greeks, commonly called the three orders of architecture; the Doric, Ionic, and Corinthian. The Doric exhibits the greatest simplicity and solidity; the Ionic has proportions more agreeable and beautiful; the Corinthian is most highly ornamented, and was less frequently employed in large and public buildings. The Tuscan and Composite orders are not of Grecian origin; the former was, as its name imports, from Etruria; the latter was of Roman invention.

1. Although a particular description of the distinguishing marks of the different orders may belong more properly to the theory of architecture than to its archaeology, yet the classical scholar should have some information on the subject. On this account the
The front of any edifice, claiming notice as a production of the architectural art, is called its façade (fasade). This, when viewed perpendicularly, presents three parts, which are readily distinguished: the columns, which usually first strike the eye of the observer, and which form the middle part; the pedastal, which forms the lower part, and supports the columns; and the entablature, which rests upon the upper part of the wall. The proportions of each of these parts may be noticed and discriminated in an instant by glancing at fig. 17, or fig. 18, in Plate LI; or at fig. 1, or fig. 3, in Plate XX. Two of these parts, the column and the entablature, are seen in the figures, f, b, i, j, and k, in Plate L.—In some ancient edifices, constructed after the art began to decline, the columns, under each of the pedastal cornics, were purely modern structures of little height directly above them, and which may be more made prominent than the remaining portions extending between the columns; thus forming an appearance which is exhibited in fig. 1, of Plate L; in which the proper column and those more prominent portions of the pedestal and entablature, taken together, seem to form merely a column or pillar; a peculiarity which in part has occasioned, in modern times, the absurd mistake of making the squared prominence of the entablature a part of the column itself, and then placing another entablature above it.—Each of the parts already named is subdivided again into three other parts. The pedastal, also called the stylobate, is divided, as may be seen in fig. 1, into the plinth, p, at the very bottom; the die, d, in the middle; and the cornice, or surface, s, above. The column consists, as may be seen in fig. k, of the base, b, resting on the cornice of the pedastal; the shaft, s, the middle and longest part; and the capital, c, the ornamented portion at the top. The entablature includes the architrave or epistylium, or, the lower portion; the frieze, f, in the middle; and the cornice, or surface, c, at the top. To these parts above named various moldings may be attached and ornamented in a diversity of forms, as the pedestal may be proportioned; the column, ornamented by the entablature; formed by the cornice of the entablature and the projecting extremities of the two sloping sides that make up the roof (see Plate XXI. fig. 1); these projections are sometimes called the cornice of the pediment, and the flat triangular portion between them is called the tympanum; it was termed by the Greeks átropous or árras, perhaps because the tympanum of the east end of an exedra, or the superstructure of the temple, was often richly adorned with statues and bas-reliefs. The Latin term fastigium was used to include the whole pediment, although also often limited to the apex or ridge. The architectural orders are discriminated by certain peculiarities in the column and the entablature; there are three, respectively in which these peculiarities may appear: 1. the proportions of the column; 2. the form of the capital; 3. the ornaments of the entablature.—The Doric is the earliest and most massive of the Grecian orders. Its proportions vary in different ancient edifices; in those at Athens, the height of the column is about six times the width at the base, which is always called the diameter; in older buildings, as at Pæstum, the column is but four or five times the diameter, as is mentioned in fig. 18. Rims at the extremity of the shaft, a molding above them of the kind called echinos, and above this a flat portion called the abacus. The pure Doric column had no base, and had twenty superficial flutings, as in fig. g, which is a specimen of the time of Pericles, when it is thought to have been in its greatest perfection; as employed by the Romans it usually had a base, as it appears in fig. A, a specimen of the Roman Doric; in which the height is increased to eight diameters, and the capital is more complicated. The entablature of the Doric, as may be noticed in fig. g, and in fig. k, presents an architrave, usually perfectly plain; a frieze, marked by perpendicular oblong prominences, called triglyphs, which are divided each into three parts by vertical furrows, or small drops; a cornice, or corniceaten, and various moldings having on their under side a series of square sloping projections called mutules, which resemble the ends of rafters and are also ornamented beneath by guttae. The spaces of the frieze between the triglyphs were called metopes, and commonly contained sculptures in bas-relief. The Elgin sculptures, representing the C-nuris and Lapiths, were metopes of the Parthenon.—The Corinthian is in its principal order the rich in its most ornamental parts. It has the shaft of the column divided into nine diameters in height; having a base called delle, composed of several moldings. Its capital is instantly known by the spiral volutes on its opposite sides, as is seen in fig. i, and in fig. s; on the shaft between these volutes are moldings which may vary with the pleasure of the artist; but above the volutes is always an abacus molded at the edges. The regular Ionic capital has two pairs of parallel volutes; the Romans gave it a different form, in which it had four pairs of diagonal volutes. The Ionic entablature presents an architrave plain or merely lined by a molding horizontally attached as in fig. i; a frieze perfectly plain and unbroken; a cornice composed of various moldings, and usually marked by a row of small square ornaments somewhat resembles that of the Corinthian. The Corinthian order is still lighter but more ornate; its proportions allowed a column often ten diameters in height. The base of the column was like the Ionic, but more complicated. Its capital presents the shape of an inverted bell; and is richly ornamented, as in fig. j, and fig. q, having around it two rows of acanthus leaves, and above them eight pairs of small volutes, and upon them the abacus, which was marked by trun- cated angles and by concave sides, each adorned with a flower in the center.—This capital, according to Vitruvius, had its origin in accident. By the tomb of a Corinthian virgin, an affectionate nurse had left a basket containing various articles precious in the estimation of the virgin while alive; on the basket was a the to protect the contents; an acanthus plant, on which the acorns were the nuts and the leaves, had become a beautiful ornament in a beautiful manner, as in fig. v; in this state it was seen by the sculptor Calimachus, and suggested to him an idea of architectural ornament, to which he soon gave reality in the Corinthian capital. Notwithstanding this delightful little story, it is most probable that the capital in question was that of the Egyptian; and such is called the Egyptian. The Corinthian order resembles that of the Ionic, differing from it chiefly by more complicated moldings, and by having on the cornice a row of projections which correspond to the Doric mutules, but are ornamented each with a volute or a leaf, and are called modillions. —The Tuscan order was quite similar to the Doric; it is given in fig. f. Its pro- portions are lighter, as the column was seven diameters in height. The column has a base
1. Great Pyramid.
2. Spire of Mechlin.
5. Strasburg Cathedral.
6. Hotel de Ville, Brussels.
7. Salisbury Spire.
10. Wellington's Testimonial.
12. Trajan's Column.
15. Cleopatra's Needle.
16. Leaning Tower at Pisa.
18. Parthenon.
which is very simple. Its capital is generally as simple as the Doric. Its entablature is somewhat like the Ionic, but more plain. This order is the one most entirely stripped of ornament.

---The Composite order is exhibited in fig. 2, formed out of the Corinthian by merely combining the Doric capital and the Roman Ionic capital with diagonal volutes. The frieze has a convex surface instead of a平面 one.

In reference to the columns in all the orders, it may be remarked, that they are fluted or not according to the choice of the builder. Sections of fluted or reeded columns are seen in fig. 2, a, b, and c, of Plate L. They are a sort of square column having each surface divided into columns, and pierced from it sometimes only a sixth of their diameter, and sometimes as much as a third. They are often constructed with the peculiar ornaments of the several orders, although this was not originally the practice.

2. The best specimens of the Doric order are found in the Parthenon, the Propylaea, and the Temple of Theseus, at Athens; of the Ionic, in the edifice called Erechtheum, at Athens (cf. P. I. § 107), consisting of two, and according to some of three temples; of the Corinthian, in the choragic monument of Lysicrates, the small but elegant structure, at Athens, sometimes called the Lamp of Demosthenes.—Of the Tuscan there are no remains (cf. § 241). The best example of the Composite is presented in the Arch of Titus (cf. p. 188). The Corinthian appears to have been the lavishier order with the Romans.—The monumental columns of Trajan and Antonine, already mentioned on account of their sculptured ornaments (cf. § 183), are Doric.—The column at Alexandria, celebrated as Pompey's Pillar, is represented as having "a fine shaft surmounted by a Corinthian capital" executed in the worst manner. The ruins of Paestum present very interesting remains of Doric architecture.

---For a view of the Parthenon, see Plate XXI. fig. 1. Cf. Plate LVII. fig. 18. — See Plate XXII. fig. 3. ---The Monument of Lysicrates is given in Plate XXIX. A. Cf. P. I. § 115. --- For a view of Trajan's Column is given in Plate LVII. fig. 12. --- For a view of Pompey's Pillar, see Plate 33 of the Atlas accompanying Denon's Travels in Egypt, &c. Lond. 1804. 2 vols. Cf. vol. i. p. 17. ---D'Angricorte, as cited § 243. 1.

For a brief account of the five orders, see Giglioli's Technology. Post, 1825. Containing views of several Greek and Roman edifices, reduced to the same scale; also, American Family Magazine, 1837, vol. v. pp. 65, 140, &c.—For explanation of terms, like order, etc., see Gentili, Sturza's Dictionary of Architecture. Lond. 1839. 3 vols. — Cf. § 944. 1.—On the style of Architecture in our country, cf. N. Amer. Rev. Apr. 1841.

3. Our Plate L is enriched by cuts of a great variety of columns; those belonging to the regular orders have been sufficiently explained; the specimens of Saracenic, Gothic, and Chinese, will be mentioned below (§ 245); the Egyptian, Persepolitan, and Hindoo, we will notice here. In fig. d, we have a very singular column, from the famous Cave at Elephanta, near Bombay, a remarkable subterranean structure, excavated by the ancient Hindoos out of the solid rock. In fig. e, a column from the ruins of Persepolis 2 is represented; the capital is very peculiar, seeming to combine several in one, and being, it is said, beautiful in appearance. ---The columns of Egyptian buildings vary greatly in their proportions and style. Nothing like any regular distinction of orders any where appears. The relative height is usually below that of the common Doric, being in general not more than four and a half diameters. In appearance the columns sometimes resemble the plain trunk of a tree; sometimes bundles of reeds or of the plant papyrus, bound together at different distances, as in fig. c. The capitals present, it is said, nearly all the flowers peculiar to the country, the capsules, petals, pistils, and most minute parts being exhibited. In fig. e, is shown a capital, which resembles those found in the temple of Apollonius at Edewô, bearing parts of the lotus flower. Elegant capitals were formed by connecting the branches, leaves, and the palm of the tree; by weaving together the stems, leaves, buds, and flowers of the lotus; and by intermingling these or other flowers and plants with the vine and the papyrus. "On beholding," says Denon, "those many varieties of form, and such richness in the ornaments, united with so much grace in the contour, one is astonished that the invention of architecture should have been ascribed to the Greeks on their own testimony, and that the three orders should have been considered the only truths of that art."

The head of the goddess Isis was sometimes wrought into the capitals, adorned with the various symbols of her imaginary attributes, as in fig. b, which is a specimen from the celebrated temple of Denderah.

---For the Egyptian columns, see Goldingham, Memoir in the Asiatic Researches, vol. iv.—On Hindoo architecture, Langle, cited § 213. 3.—See Palace of Persepolis, &c. cited § 213. 3.—Consult references P. I. § 153. ---See Denon, as cited above, Plate xix. xxxv. xliv. xlv. Cf. references § 231. 1.

---§ 239. Various ornaments, exterior and interior, were used in ancient architecture. In the best periods of the art they were introduced with propriety, taste, and in moderate number; but in later times too abundantly, and so as to destroy both beauty and convenience. Among the exterior ornaments, for example, were the following: statues upon the ends of the buildings; bas-reliefs on the architrave; imitations of human forms combined with the pillars, like the Caryatides 3 and Atlantes; with various embellishments in the capital and entablature, and about the doors, vaults, and other openings. In the interior, the ceiling and walls were ornamented with stucco-work, gilding, painting, and mosaic 4. The ordinary decoration of an apartment consisted in coloring the walls and attaching to them small pictures of diversified character. Ceilings adorned with fretwork were called by the Greeks χατταγια; and by the Romans, testa laqueata or lacunaria.

---The pillars termed Caryatides are seen in the Plate given p. 30; representing the ruins of the temple of Minerva Pandroseos, or the Pandroseion, connected with the Erechtheum. Cf. P. I. § 107. A new view of the whole structure, restored, is given in Bödö Potier. —See § 219, 195, and references there given.
§ 240. The most celebrated Greek architects 1 were the following: Dædalus, to whom are attributed many of the most ancient and extensive structures of Greece, with much exaggeration and mere fable however (cf. § 174); Ctesiphon or Chersiphron, celebrated as builder of the Temple of Diana at Ephesus; Callimachus (not the poet), who was also a sculptor, and said to be the inventor of the Corinthian Order; Dinocrates, who lived in the time of Alexander, and was employed by him in building Alexandria in Egypt; Sostatus, a favorite of Ptolemy Philadelphia, who erected the celebrated tower of Pharos; Epimachus, an Athenian, known by a stupendous war-tower 2 constructed by him for Demetrius Polioretces in the siege of Rhodes.

1 Farm. Miliaria, Memorie degli Architetti antichi e moderni. Parm. 1781. 2 vols. 8. A catalogue of Greek and Roman architects may be found in J. C. D. E. Dietz's Architecture, drawn from the originals in Greece, etc.

§ 241. In Italy, almost as early as in Greece, architecture was cultivated, especially in Etruria. The Tuscan order is among the proofs of this. In the early times of Rome, also, many temples and other buildings were erected there by native art. But their architecture was greatly improved afterwards, when the Romans imitated Greek models, and many Greek architects of celebrity resided in Rome. As the power, refinement, and luxury of Rome advanced, splendid architectural works were multiplied, and thus arose in rapid succession temples, amphitheatres, markets, baths, bridges, aqueducts, palaces, mans, &c. These buildings were magnificent not only from their architecture, but in their various embellishments, for which the other arts, especially sculpture and painting, were brought into requisition. The most distinguished Roman architects were chiefly Greeks by birth, or scholars and imitators of Greek masters; the following may be named; Cossutius, Hermodorus, Vitruvius, Rabirius, Frontinus.

1. Time has not spared a single edifice of the Etruscans; the Tuscan order is therefore known only from the description of Vitruvius. Yet some sepulchres exist in Italy whose architecture agrees with the character ascribed to the Tuscan buildings.

Hübner, Die Etrusken. Cf. §§ 109, 173—180, as cited § 231.

2. Among the peculiar decorations of Roman edifices we may notice those termed antefixa, of terra cotta, exhibiting various ornamental designs and used for covering the frieze of the entablature. The name seems to be derived from their being fixed before the building; being fastened by nails, since in some cases they have been found attached to the frieze by leaden nails, and in other cases found, as at Velletri, with holes for the nails. These ornaments were for the most part built and then baked in fire. The devices on them appear in bas-relief; showing a great variety and great beauty of workmanship; often painted with different colors. They are supposed to have been derived from the Tuscanas. A collection of these terra cotta belongs to the British Museum.


§ 241 a. "According to the account given by Vitruvius, the public buildings of the Romans in the regal and consular times were rude enough, exhibiting a state of the science as already described among the early nations of the East—vertical supports of stone, with wooden bearers. This continued to be their style of design and practice, till extending empire brought the Romans acquainted with the arts of the Dorian settlements on the eastern and southern shores of Italy. Down to the conquest of Asia and the termination of the republic, Rome continued a 'city of wood and brick.' Only with the establishment of the empire and the reign of Augustus, with the wealth of the world at command, and the skill of Greece to direct the application, commences the valuable history of architecture among the Romans.—Of all the fine arts, poetry not excepted, architecture is the only one into which the Roman mind entered with the real enthusiasm of natural and national feeling. Success corresponded with the exalted sentiment whence it arose; here have been left, for the admiration of future ages, the most magnificent proofs of original genius. This originality, however, depends not upon invention so much as upon application of modes. To the architectonic system, indeed, the Romans claim to have added two novel elements in their own Doric, or Tuscan, and Composite orders. But in the restless spirit of innovation which these betray, the alleged invention discovers a total want of the true feeling and understanding of the science of Grecian design. As far as concerns the invention of forms, and the just conception of the elemental modes of Greece, the Romans failed. Their architecture was imperfect, being a system of symmetry, as a science founded upon truth and taste.

"But when their labors are viewed as regards the practice of the art, their merits are presented under a far different aspect. Whether the magnitude, the utility, the varied
combinations, or the novel and important evidences of their knowledge, be considered, the Romans, in their practical works, are yet unrivalled. They here created their own models, while they have remained excellent examples to their successors. Though not the inventors of the arch, they, of all the nations of antiquity, first discovered and boldly applied its powers; nor is there one dignified principle in its use which they have not elicted. Rivers are spanned, the sea itself, as at Ancona, is thus inclosed within the cincture of masonry; may, streams were heaved into air, and, borne aloft through entire provinces, poured into the capital its floods of freshness and health. The self-balanced dome, exoading a marble firmament over head, the proudest boast of modern skill, has yet its prototype and its superior in the Pantheon.—The same stupendous and enduring charms pervaded the arts of Roman art, even in those instances where more ancient principles only were brought into action. While the Greek columns were for the most part used as mere supporting props in the operations of nature in aid of the weakness of art, availing themselves of some hollow mountain side for the erection of places of public resort, the imperial masters of Rome caused such mountains to be reared of masonry, within their capital, for the Theatre, Amphitheatre, and Circus. Palaces—Temples—Baths—Porticos—Arches of Triumph—Commemorative Pillars—Basilica, or Halls of Justice—Fora, or Squares—Bridges—without mentioning the astonishing highways, extending to the extremities of the empire—all were constructed on the same grand and magnificent plan. — Memes, p. 270.

Here might be mentioned the cloaca or sewers of Rome, and the emusana or channels constructed for the purpose of draining lakes and large collections of stagnant water in the country.—The mouth where the Cloaca Maxima reaches the Tiber still remains. Cf. P. L. § 95.—Rome still exists showing that several lakes, as Trasimene, Albano, Fucinus, were thus drained. The emusana of Rome has been paralleled in modern times by a similar construction in Lisbon, a city of nearly three miles. For more than a mile a tunnel was carried through a mountain of which the highest peak is a thousand feet above the level of the lake. This stupendous work, conceived, it is said, by Julius Cesar, was carried into effect by Caudius. Compare Sue
tonius, JUL. 44; Claud. 29; Tacit. Anni. xvi. 57; Pliny, H. N. xxxxi. 95; Dion Cassius, lx. 11.—Smith's Dict. of Antiq.


§ 216. The edifices designed for public baths, although differing in magnitude and splendor and in the details of arrangement, were all constructed on the same common plan. They stood among extensive gardens and walks, and often were surrounded by a portico. The main building contained spacious halls for swimming and bathing; others for conversation; others for various athletic exercises: others for the declaration of poets, and the lectures of philosophers; in a word, for every species of polite and manly amusement. Those created by the emperors especially had these appendages, and were of a great magnificence.—"Architecture, sculpture, and painting, exhausted their refinements on these establishments, which for their extent were compared to cities; incrustations, metals, marble, were all employed in adorning them. The baths of Caracalla were ornamented with two hundred pillars, and furnished with sixteen hundred seats of marble; three thousand persons could be seated on them at one time. Those of Diocletian surpassed all the others in size and magnificence of decoration, and were, besides, enriched with the precious collection of the Upian library. We can entertain some idea of the extent of this edifice, when we are told that one of its halls forms at present the church of the Carthusians, which is among the largest and at the same time most magnificent temples of the world. The walls of this part of the triumphs of Constantinople, in despite of the most persevering and cruel persecutions of the then sovereigns of the world. On this very spot, where the organ and the choral strain of devotion are now daily heard, Diocletian is said to have employed in the construction of his baths forty thousand Christian soldiers, whose, after degrading with all the insignia of ignominy, he caused to be massacred when the edifice was completed. It may be added that the private baths, at some of these villas of the rich, vied in splendor with the public thermae. According to Seneca, the walls were of Alexandrian marble, the veins of which were so disposed as to resemble a regular picture; the basins were set round with a most valuable kind of stone imported from the Grecian islands; the water was conveyed through silver pipes, and fell by several descents in beautiful cascades; the floors were inlaid with precious stones; and an intermixture of statues and co
nomades contributed to throw an air of elegance and grandeur over the whole." (Bull on Baths Philad. 1831. 12.)

Following description is drawn principally from the public baths discovered at Pompeii. It will apply substantially to the Greek baths (P. III. § 170) as well as the Roman. — The building, which contained them, was oblong, and had two divisions; the one for males, and the other for females. In both, warm or cold baths could be taken. The warm baths, in both divisions, were adjacent to each other, for the sake of being easily heated. In the midst of the building, on the ground-floor, was the heating-room, hypocaustum, by which not only the water for bathing, but sometimes also the floors of the adjacent rooms, were warmed. Above the heating-room was an apartment in which three copper kettles were walked in, one above another, so that the lowest (coaldarium) was immediately over the fire, the second (tepudarium) over the first, and the third (friguardium) over the second. In this way, either boiling, lukewarm, or cold water could be supplied. A constant current of air was maintained between these vessels, so that as fast as hot water was drawn off from the caldarium, the void was supplied from the tepidarium, which, being already considerably heated, did but slightly reduce the temperature of the hotter water. The tepidarium, in its turn, was supplied from the piscina or friguardium, and that from the piscina, which was not taken off the heat, but was run into the one below, or into the lowest, and instead of being wasted, did its office in preparing the contents of the second for the higher temperature which it was to obtain in the first. The copper reservoirs were elevated considerably above the baths, to cause the water to flow more rapidly into them. The terms friguardium, tepidarium, and caldarium, are applied to the apartments in which the cold, tepid,
and hot baths are placed, as well as to those vessels in which the operation of heating the water is carried on.

The bathing-rooms had, in the floor, a basin of mason-work, in which there were seats, and round it a gallery, where the batters remained before they descended into the bath, and where all the attendant s were. In the division of the Pompeian baths supposed to belong to the men, the arched passage of the vestibule served as entrance to three sides of which there ran a portico or walk (ambulacrum). Seats were ranged round the walk for the old men, who accompanied their mistres to the bath. In this place was the box for the quadrans (fourth of an as, less than a farthing), the piece of money given as a fee for bathing by each visitor. A corridor or small passage, in which were found above 500 lamps, conducted from this to the temenos (sanctuary). It had three entrances, through one of which the batters descended into the cold bath, frigarium. This was a round chamber, encrusted with yellow stucco, having its ceiling in the form of a truncated cone, apparently once painted blue. It was lighted by a window near the top. In it were four niches, equidistant from each other, with seats, scolae, in them for the batters. There was also a basin, nearly 12 feet in diameter, and 9 feet 9 inches deep, entirely lined with white marble, with two marble steps to aid the descent into it, and a sort of cushion, pulvinus, also of marble, at the bottom, for the batters to sit upon. Another door of the undressing-room opened into a passage leading to the tepidarium, or warm chamber, so called from its warm but soft and mild temperature, which prepared the body of the bather for the more intense heat of the vapor and hot baths, and also softened the transition from the hot bath to the external air. This room was divided into a number of niches or compartments, was lighted by a window with a bronze frame of four panes of glass, and had many ornaments in stucco. A door-way led from it into the calidarium or sudatorium. This apartment exactly corresponded to the directions laid down by Vitruvius, for constructing the vapor-bath. Its length and breadth are given, as also is its brandy, exclusive of the laconicum at one end, and tile hercore at the other. It was stuccoed like the other rooms, painted yellow, and decorated with various ornaments. The floor and walls of the sudatorium were made hollow, that the heated air might pass freely around: the design was to furnish a sudatory of dry air; "it corresponds precisely with that of the Egyptian small halls "in what respects the present chamber is heated, and formed an outside the sudatorium." The laconicum was a large semicircular niche, seven feet wide and three feet six inches deep, in the middle of which was placed a vase for washing the hands and face, called labrum; this was a large basin of white marble, elevated three feet six inches above the pavement and about five feet in diameter, into which the hot water bubbled up through a pipe in the centre; an inscription on this last informs us that it was made in 28 B.C., of asceriores. There is in the Vatican a magnificent porphyry labrum, found in one of the imperial baths at Rome. The leronarium, or hot-bath, at the other end of the room, was twelve feet long, four feet four inches wide, and one foot four inches deep; entirely of marble, into which the hot water was conveyed by a pipe; it was elevated seven steps from the floor, and a single step, which formed a continuous bench around it for the convenience of the batters.

"Beyond the rooms thus described, there was also a room called the uctentorium or eleochasmum: in which the batters anointed their bodies with oil before taking their exercise, or with perfumes after bathing. This room was usually stored with pots containing numerous varieties of ungulates appropriated to different parts of the body (P. I. 3 170). There was likewise another room, in which various exercises were performed before taking the bath; this room was sometimes called ephebium, more frequently spherarium, because the favorite exercise was the ball. The constiterium was an apartment where was kept the powder which was sprinkled over the body after the exercises just mentioned. In the more splendid imperial baths there were various other rooms and halls."

For fuller details, with notices of some of the imperial baths, see Pompeii, p. 133.—Cf. Smith, Dict. of Antiq. p. 133.—Lustian, in his Itinerar or Balaustion, gives a full description of the Thermae erected by the archtect Hippod. (cf. P. V. § 121).—The most copious work on the Roman baths and their remains, is that of Cameron, entitled The Baths of the Romans, explained and illustrated. Lond. 1774. fol. with the illustrations of Pallas, xvi-very five plates.—Cf. The Thermes des Romains, dessinés par A ndre Pa- ladis, &c. Vicenza, 1785. fol.—See also G. A. Bloyet, Restauration des Thermes d'Ant. Caracalla. Paris, 1842. fol. fine plates.—Wielchhauzen, (Baths of the Ancients). Mannh. 1807.—J. B. Piramont, vol. xx, as cited § 243. 2. —There is a notice of baths discovered at Wrexeter (ancient Uriconium), England, in the Archæologia (cf. § 52 8), vol. x. p. 323, and of similar remains at Stowe, in vol. xxii. p. 26, with a plan.—Curtiis, Termi di Tino. Rom. 1761, Lib.

§ 242. The strength and solidity of Greek and Roman edifices were such as to have easily preserved them to distant ages, had it not been for earthquakes, conflagrations, and the desolations of war. The remains of ancient architecture yet standing are highly interesting; especially those in Greece and Italy. 1. Only some of the principal can here be named.—Magnificent ruins of cities remain on the sites of Palmyra, Heloipolis, Persepolis (cf. P. I. §§ 153, 160). In Egypt, monuments of earlier and later architecture are presented in pyramids, obelisks, and temples.—At Athens we see still the ruins of the celebrated temple of Minerva, and traces of other beautiful temples at Ægina, Eleusis, and Corinth, on the Elenos, in Scyros, in Ephesus, and in Hierapolis; of palaces and royal mansions, at Alabanda, Ephesus, Magnesia.—Still more numerous and in better preservation are the remains of Roman architecture; e. g. at Rome, the Pantheon, the temple of Vesta, several porticos, the Coliseum or Amphitheatre of Vespasian, ruins of the theatres of Pompey and Marcellus, and of splendid aqueducts, the baths of the Emperors, the pillars and triumphal arches already named (§ 188), gates, bridges, tombs, mausolea, &c. (cf. P. I. § 52 ss. § 105 ss.).

2. France exhibits some monuments of Roman architecture, particularly at Nisme;
Some remains also, principally of military structures, have been found in England.

In the Memoirs of the Society of Antiquaries of Christ Church, Lond., it is stated, that the Society has a good collection of antiquities of various kinds, and that it is the intention of the Society to publish a catalogue of the same, to be printed in the course of the year 1827.

—Jo. Guili, Rudiments of Architecture, practical and theoretical. F. S. A. Lond. 1826. S. with plates and vignettes.—J. Roundell, Traité Théorique et Pratique de l’Art de Bâtir. Par. 1829-30. 6 vols. 4. with plates.—Abiir Benjamin, Practice of Architecture, &c. Lond. 1838. 4. with forty plates; a work much used by common practical architects.—See Stuart’s Dictionary (cited § 238. 2), Appendix II, where is a catalogue of works relating to Architecture, arranged in thirteen classes.

§ 244. Although, strictly speaking, it is only classical art that belongs to our subject, it may not be out of place to allude here to a style of architecture which grew up after the dismemberment of the Roman Empire. "The arts degenerated so far, that a custom became prevalent of erecting new buildings with the fragments of old ones, which were dilapidated and torn down for the purpose. This gave rise to an irregular style of building, which continued to be imitated, especially in Italy, during the dark ages. It consisted of Grecian and Roman details, combined under new forms, and piled up into structures wholly unlike the antique originals. Hence the names Greco-Gothic and Romanesque architecture have been given to it. It frequently contained arches upon columns, forming successive arcades, which were accumulated above each other to a great height. The effect was sometimes imposing."

The Cathedral and Leaning Tower at Pisa (see Plate LII. 10), and the Church of St. Mark at Venice, are named as the best specimens of the Greco-Gothic style. The ancient Saxon architecture in England was in some respects similar; as e. g. in the Cathedral at Ely, which exhibits arches upon columns; a specimen of which is given in Plate L. fig. n. The same peculiarity is seen in some remains of Diocletian’s palace at Spalatro. Of these we have a specimen in fig. s of Plate L.; in which arches appear between the columns and the entablature.

§ 245. Besides the different styles which have been named, Egyptian, Grecian, Roman, and Greco-Gothic, there are three others which we ought just to mention; viz. the Saracenic, Gothic, and Chinese.

"The Chinese have made the tent the elementary feature of their architecture; and of their style any one may form an idea by inspecting the figures which are depicted upon common China ware. The Chinese towers and pagodas have concave roofs, like awnings, projecting over their several stories. The lightness of the style used by the Chinese leads them to build with wood, sometimes with brick, seldom with stone." A specimen of this style is given in Plate LII. 9.—A Chinese column is given in Plate L. fig. t, from the viceroy’s palace, at Canton.

The Saracenic style is distinguished by a peculiar form of the arch, which is a curve constituting more than half a circle or ellipse. It is exhibited in the buildings of the Moors and Saracens in Spain, Egypt, and Turkey. A flowery ornament called Arabesque is common in the Moorish buildings. The Alhambra at Grenada furnishes a specimen of this style.—The Minaret, a tall, slender tower, appears in the Turkish mosques.

In Plate L. fig. o, we have a specimen, from the Alhambra, of Moorish double columns, supporting arches which are adorned with arabesque.—The minaret is seen in Plate V.

The Gothic style is not so called in order to designate a mode of building derived from the Goths. The name was first applied as a term of reproach to the edifices in the middle ages, which were at variance with antique models. It is now chiefly employed to designate a style of building religious edifices, introduced in England six or eight centuries ago, and adopted nearly at the same time in France, Germany, and other parts of Europe. "Its principle seems to have originated in the imitation of groves, and bowers, under which the Druids performed their sacred rites. Its cha racteristics, at sight, are its pointed arches, its pinnacles and spires, its large buttresses, clustered pillars, vaulted roofs, profusion of ornaments, and the general predominance of the perpendicular over the horizontal." Specimens of the Gothic style appear in Plate LII. 2, 5, 6, 7.—A specimen of clustered pillars forming one, and supporting an arch, is given Plate L. fig. r, from Salisbury Cathedral. A twisted pillar, from a cloister belonging to St. Paul’s church at Rome, is seen in fig. v. The figures t, l, and b, are sections of different Gothic columns. See Bigelow’s Technology, ch. vii. as cited § 228. 3.—On the early use of the pointed arch, in oriental countries, see E. D. Clarke, Travels in various Countries, &c. p. 4. vol. iii. ed. N. York, 1815.—On Gothic Architecture, J. Guili, Origin and Progress of Gothic Arch. transl. from the German of G. Möller. Lond. 1829. S.—A. Pugin, Specimens of Gothic Architecture. Lond. 1838. 2 vols 4. Lond. 1838. 3 vols. 4. with two hundred and twenty-five engravings and 8 historical and descriptive letter press;" by E. J. Witchom.—G. D. Whittington, Survey of Ecclesiastical Antiquities of France. Lond. 1816. 8. Cf. Loud. Quart. ii. 125. vi. 62.
Ruins of the Parthenon, Athens.
PART V.

BRIEF HISTORY OF CLASSICAL LITERATURE,
OR
GENERAL VIEW
OF THE
GREEK AND ROMAN AUTHORS.
HISTORY OF GREEK LITERATURE.

Introduction.

§ 1. The Greeks, beyond any other nation of antiquity, enjoyed a happy union of important advantages for the promotion of civilization and literature.

1 t. The nature of their country, washed on every side by the sea, with its coasts formed into numerous gulfs and peninsulas, afforded the people peculiar facilities for mutual intercourse. The singular mildness of their climate was such as to favor the happiest development of the physical and intellectual powers, uniting a vigorous constitution with a lively imagination and profound sensibility.


2 t. Their free forms of government afforded powerful motives to stimulate exertion. The commerce with foreign countries furnished a source of favorable influence. Equally favorable were the high honors and substantial rewards bestowed on knowledge and merit. Some have supposed that the existence of slavery contributed to the literary advancement of the Greeks, as it left the citizens more leisure for public life and study. But a more fortunate circumstance was, that oriental influence never established among the Greeks any thing like the system of castes, which prevailed in Egypt and some of the Asiatic states, and which confined the arts and sciences by a sort of hereditary right to the priests.


3 u. The plan and scope of Grecian education deserves also to be mentioned here. It was in general more adapted to the common purposes of the whole community than in modern times, and was less modified by the individual and private aim of the pupil. The apparent good of the state was the object constantly in view. This gave to all their ideas and efforts not only a definite direction, but also a liberal and diffusive character. In this circumstance we find one obvious source of the permanent excellence and utility of the Greek writers and their works. Here was a foundation for their pre-eminent and lasting renown.


§ 2. No nation in the history of letters is so celebrated as the Greeks. And the imperious obligation is laid upon every one, who makes any pretensions to literature, to acquaint himself with the language and the most valuable productions of the ancient Greeks. This knowledge is alike essential to the statesman, the orator, the physician, the theologian, philosopher, historian, and antiquary; to the polite scholar and the philologist, to the connoisseur and the artist, it is absolutely indispensable.

See an elegant and masterly discussion on the Study of Greek Literature, by G. B. Cheever, in the American Quarterly Register, vol. iv. p. 273; vol. v. p. 33, 218. The writer aims “to prove that Greek literature ought to be profoundly studied:—First, for the native excellence of the Greek classics; Second, for the invigorating discipline which this study affords the mind; Third, for the practical knowledge and mastery of our own native language; Fourth, and most important, as a preparation for the study of theology.”

For references on the value and importance of classical studies, see P. IV. § 20. To those there given we add the following: 1. client Languages. Inquiry whether the study of them is a necessary branch of modern education. Edinb. 1769 8—F. F. Friedmann, Parzweisen für studirende Jünglinge auf Gymnasien und Universitäten. Braunsch. 1827. “A collection from the greatest scholars, on the importance, methods, &c. of classical study; with valuable notes.” A second improved edition, 1838. 8.—Fr. Thierach, Ueber gelehrte Schulen, &c. 1826. 8.—J. C. John, Jahrbücher für Philologie und Pädagogik, cited § 7. ii. vol. ii. p. 181* where is a valuable article with references to recent works.
§ 3. But, independent of these considerations, the language itself presents sufficient inducements to the study; such is its own intrinsic beauty; the high degree of perfection it exhibits, above all other languages; its unequalled richness in the most significant words and combinations; its symmetrical structure and syntax; its elegance in turns of expression; the singular skill in the arrangement of its particles, clauses, and members; and its wonderful harmony in prose as well as poetry. These are excellences which impart to the best works of the Greeks a charm in outward dress fully corresponding to the value of their contents.


§ 41. Respecting the origin of the Greek language and the causes of its perfection we have already remarked (P. IV. §§ 35—39). Here we may further remark, that in the different provinces and settlements of the Greeks arose those differences in their language which are named dialects. The principal, which are found in written composition, are four: the Æolic, Doric, Ionic, and Attic.

The Æolic prevailed in the northern parts of Greece, in some northern islands of the Ægean sea, and especially in the Æolic colonies in the north-western part of Asia Minor. It was chiefly cultivated by the lyric poets in Lesbos, as Alcaeus and Sappho, and in Boeotia by Corinna. It retained the most numerous traces of the ancient Greek. The Latin coincides with this more than with any other of the Greek dialects.

The Doric was spoken chiefly in the Peloponnesus, with a few places north of the Isthmus, in the Doric colonies in the southern part of Italy, and in Sicily. It was particularly distinguished by the use of what was termed the broad sound of the vowels (πλατύσως). The most eminent writers in this dialect were Theocritus and Pindar. Bion, Moschus, Stesichorus, and Bacchylides also used it.

The Ionic was the softest of the dialects, in consequence of its numerous vowels, and its rejection of aspirated letters. It was spoken chiefly in the colonies in the south-western part of Asia Minor and in the neighboring islands. The principal writers in this were Homer, Hesiod, Aeneacron, Herodotus, and Hippocrates.

The Attic was considered the most refined and perfect of the dialects, free from the extremes of harshness and softness. It had its seat at Athens, and prevailed in the most flourishing period of Grecian literature. It is the dialect used by many of the best writers of Greece; Æschylus, Sophocles, Euripides, Aristophanes, Thucydides, Xenophon, Plato, Isocrates, Demosthenes, and others.

These dialects passed through different changes, and included under them several varieties. They may be traced to two primary dialects, as the Ionic and Attic were originally nearly or quite the same, and the Doric and Æolic were at the same time, or had a common basis. Their first distinct and definite separation from two into four, may be referred to the time when the Æolian and Ionian colonies were planted in Asia Minor, between 1030 and 1100 B. C.


The following remarks are from MS. notes of Lectures by Hermann, 1834. "We need a work on Dialectes; for the written language and also for the spoken. The dialects of the written language should be divided into the Epic, the Lyric, and the Tragic. On the two first, we have scarcely anything. I have done something; very little. On the Tragic, Kühnlaadt is tolerably good; also the notes of Porson and Elmsly. On the popular dialect, Stephanus (in his Theaurus) is the best.—Gregory on the dialects, and the notes to it, are poor. Mattaire is imperfect. On the dialect of Herodotus, Struve is pretty fair. On the Doric and Æolic, there is nothing very good; Bobpi's Comparative Grammar is the best."

§ 5. The true pronunciation of Greek, since it must be viewed as a dead language, cannot be determined with certainty.

1 u. The principal difference in the actual pronunciation of modern scholars on the European continent is in the enunciation of η, α, ο, ει, εη, and ϕ, which are sounded in two different ways. Erasmus and Rennchlin, in the 16th century, were the distinguished original advocates of the two modes respectively; and from this circumstance one is termed the Erasmian and the other the Rennchlinian method. Very probably there was a different utterance of these vowels in the different provinces among the Greeks.

2. Those who adopt the Rennchlinian method sound η like a in hate; al like e in there; and ϕ in a f and e f or v. Those who follow Erasmus sound η like a in aise; al like ai in aiste; e like ei in height; or like of in
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Boiotia; $av$ and $ev$ like $au$ and $eu$ in Glauceus and Eurus. The former are often called $loizta$ and the latter $elisita$, from their respective modes of sounding the vowel $v$; these terms instantly suggest to a continental scholar the ground of their application; but to an English or American eye and ear, they would most probably convey the meaning of being written and spoken $eoiotis$, or $elisita$ and $elisita$, et cetera. In English and on the continent, especially in the northern schools and seminaries, it has been the common practice to sound the Greek vowels according to the prevailing analogy of the vernacular tongue. The controversy between Reichlinians and Erasmians has therefore excited little interest among us.

1 Cl. Robinson's Buttmann, § 2. 6. — 2 For references to authors who have discussed the subject, consult Horst, Introduction in Historiam Linguam Graecam (Proef. 7, and Supplement). Horst expresses the opinion hinted above in this section, that the vowels had not always and in all places a uniform sound.—Cl. Morris de Port Royal, Gk. Gram. Pref. ix. — Loud. Quart. Rev. vi. 471.

3 u. The chief difficulty in pronouncing Greek is found in the expression of what is called the accent. The tone in Greek is placed upon short syllables as well as long; in German, it accompanies regularly only long syllables. The consequence is, that in reading Greek with the accent always placed where the Greek tone is marked, a German naturally violates quantity, and in verse destroys all poetical measure. Yet attention and practice will enable one to give the accent to the syllable marked by it, and at the same time regard and exhibit the quantity in his pronunciation.

4. The mode of expressing what is called the accent, is viewed as a subject of greater importance than the sound of the vowels. In giving an accent to a syllable in an English, for a long syllable may be given to its vowel, and in whatever way the syllable may be composed; so that as above stated in relation to the German, an English accent, or stress in pronunciation, accompanies only a long syllable. The consequence is, that, if we, in pronouncing Greek, put our accent wherever the Greek tone ($\ddot{a}$) occurs, we shall in many cases grossly violate the laws of quantity; because the Greek tone is placed on short syllables as well as long ones. "Let one take, for example, the word $an\theta$rpos, and attempt to place the stress on the first syllable, and yet make the second seem as long in quantity. He will certainly find some difficulty. It is of no consequence in the matter, which sound he gives to $a$ in the first, the open or contracted; the quantity, to an English ear, is the same whether he says $an\theta$thropos, or $an\theta$thropos. Nor does it make any difference, as to the degree in question, whether he gives to $\ddot{a}$ in the second the contracted sound or the open; in either case, the quantity will be the same to English ears, whether he says $an\theta$r$\ddot{a}$p $os$, or $an\theta$th$\ddot{a}$p $os$, and must be the same in English verse, just as in the two words big' $\ddot{a}t$ ed and temp' $\ddot{a}$t. Now in this difficulty what shall the student do?"

Three different methods have been followed by different persons. One is to persevere in the effort to separate stress and quantity, and give stress in all cases to the syllable which has the Greek tone, and at the same time to pronounce that syllable and the others with a prolongation or curtailment of sound according to their prosodical quantity. Many distinguished scholars recommend this effort, as Matthaei, Michaelis, Foster, Buttmann, and others, with the assurance that perseverance will attain the object. But it is believed that very few, if any, ever succeed in the effort, for both accent and quantity are to be found in Greek prosody, while he confesses his want of success in poetry. It is indeed not very difficult to give a mere elevation to the syllable that has the tone, and still pronounce it in half the time employed in uttering either of the other syllables. Such enunciation, however, must to our ears seem like singing rather than accentuated pronunciation. Nor is elevation by any means synonymous with our accent; for the syllable which has the stress, in our language, is not always elevated above the others in enunciation, but is very often depressed below them. — A second method is to place the stress always on the syllable which has the Greek tone, and make no effort to exhibit the relative quantity of the syllables. This is done by the modern Greeks, and is perfectly easy for us. But it is a method, which inevitably violates all the prosodical measures, and utterly destroys Greek versification. On this account, chiefly, scholars in this country, although often urged, have been reluctant to adopt it. — The third mode is to place the stress on the syllable (whether the Greek tone be on that syllable or not) on which it would fall by Latin analogy: i.e. on the penult, if the penult be long, or the antepenult, if the penult be short. This method, of course, is very easy for us; it makes the Greek prosodic quantity far better than the second, although it does not by any means perfectly harmonize therewith. It however makes distinctly perceptible the quantity of the penult in all words of three or more syllables; and this is nearly all that can be accomplished by modern utterance, even according to Buttmann's statement, although he advocates a regard to the Greek tone in pronunciation.

On the second method above named; J. Pickering, Memoir on the Pronunciation of ancient Greek. Camb. 1818. 4; also in Mem. Acad. Am. Litt. Philad. 1818. 1.—Linnanii, Ueber die Aussprache des Griechischen—Bleich, Revision der Läute von der Aussprache des Altgriechischen. 1820.—For the cited and all other works, Buttmann's Buttmann, note 2. On this subject also, the following works may be mentioned. H. C. Hominius, Grammat Linguae non esse pronunciandum secundum Accentus. Travig. 1818. 4; — John Foster, An Essay on the different nature of Accent and Quantity, with their Use in the English, Latin, and Greek Languages, &c. Third edition, containing Dr. H. Galli's Two Dissertations against pronouncing the Greek according to Accents. Lond. 1820. 8; — T. S. Fanltenus, De Literarum Graecarum Pronunciatione. Rom. 1751. 4. Defending a regard to accents.—W. C. Primati, Accensus Redivivus, or a Defence of an accented pronunciation of Greek prose. Camb. 1764. 8; — Pronunciation, or a new pronunciation of Greek and Latin Prosody, London 1797. 8; — J. W. Miller's way to the classical pronunciation, &c. with observations on Greek and Latin Accent and Quantity. Lond. 1798. 8; Boston, 1818. 4; — W. Miller Mil- ford, An Inquiry into the Principles of Harmony in Language, &c. Loud. 1825. 8.—Wagner, cited P. IV. § 51.—See also Enke 20 2 0
§ 6. It is important to begin the acquisition of this language at an early period of life. But a tedious, unfruitful mode of study must be avoided, lest a language so beautiful and excellent should become disgusting to youth. The pupil must first be well grounded in the principles of the Grammar, the understanding of which and the fixing of them in the memory may be aided by exercises in the translation of easy passages from suitable text-books.

The best mode of studying and teaching the languages has been a fruitful theme for discussion. In this place a few general remarks only will be offered.

1. Perhaps no one method of teaching can be devised, which shall, by its essential peculiarities as a method, be the best in all circumstances. It is essential to great success, that the teacher’s own mind should be roused to wakeful activity and interest; and also that the student should be put upon a kind and degree of exertion which really tasks him, and which yet is fully within his present ability. It must be obvious to every observer, that the method, which might secure these objects in some cases, would utterly fail in others. The teacher, therefore, who relies upon any plan, as possessing in itself certain efficacy, and on that account promising infallible success, will inevitably be disappointed. The efficacy of any method will depend very much on his own spirit and feelings; and if he trusts to a favorite method merely or chiefly as such, however successful it may be when executed with his own mind glowing with enthusiasm, he will soon discover that his method will not work by magic; as a machine or instrument employed with wakeful ardor by him it accomplishes much; but it can do little or nothing of itself alone. The judicious and skillful teacher will be regularly guided by certain general principles, but will ever be on the alert to watch among his pupils the first flagging of interest in his present methods, and put himself to devise new expedients to forward his ultimate object.

2. The analytical and synthetical methods, as they have been termed, have often been brought into comparison. The former is less adapted for the study of a dead language than for almost any other branch of learning to which it can be applied. Much has been urged in its favor in this study, but only doubtful evidence can be adduced from experience. Where there is time sufficient and constant oral instructions can be afforded, such a method is no doubt adequate. But no abiding foundation is laid until the student is well grounded in the principles of grammar, as hinted in the section above. The principles of grammar are nothing but classifications or synthetic statements of those facts respecting the language, which by the analytic process the pupil learns by induction from a series of particular cases; i.e. if he learns them by the analytic process in reality; but in point of fact, he usually learns them, if he learns them at all, because his teacher orally states the general facts to him again and again, as successive particular instances occur; and thus when one of these facts has been stated so often that he cannot help remembering it, he has learned simply what he learns when he commits to memory from his grammar the rule or principle, in declension or syntax, which presents that one general fact; and the former process is as truly synthetic as the latter, with only this difference, that the pupil commits the thing to memory from hearing it said over and over again by the master, instead of committing it in a vastly shorter time and in a more accurate form from his grammar at the outset.

The remark of the author above, that the fixing of the principles of grammar in the memory may be aided by suitable accompanying exercises, is just and important. Much of the prejudice against the method, which has been called synthetic, has arisen from the practice of forcing the beginner to spend many weeks in merely committing the grammar to memory. It is far better that he should be put upon the application of what he learns as he learns it, and that he should be furnished with exercises adapted for the purpose. This is the method most generally practiced in the schools of our country. Most of the elementary books now in use, in the study of both Greek and Latin, contain portions designed for such exercises.

A very good help for acquiring and fixing in this way the principles of Greek Grammar is the following. Lessons in Greek Parsing, or Outlines of the Greek Grammar, illustrated by appropriate exercises in Parsing; by Chaucer & Goodrich. New Haven, 1829.—We may also mention, A. C. Kendricks, Introduction to the Greek Language; containing an Outline of the Grammar, with appropriate Exercises. N. York, 1841, pp. 192. Cf. Bibl. Rep. 32 Ser. vol. vi. p. 499—E. A. Sophoels, First Lessons in Greek.

Attempts have recently been made in England to introduce (in the language of the advocates of the system, to restore) the method of Interlinear Translation. A series of text-books has been published adapted to this design. The Greek course commences with Selections from Lucian’s Dialogues. The beginner is freed from the toil and delay of studying a grammar or turning to a lexicon. The translation is given word for word, the English directly under the Greek; and the learner is expected to be able, on examination by the master, to render the Greek into English, word for word, and also without the book to give the English for each Greek word, and the Greek for each English word. The second volume in the course consists of the odes of Anacreon, and is to be studied in the same way, but accompanied with the study of a grammar adapted to the plan. —For an account of this system, see An Essay on a System of Classical Instruction, combining the methods of Locke, Milton, Ascham, and Colot; the whole series being designed to exhibit a Restoration of the primitive mode of Scholastic Tuition in England. Lond. 1829. Cf. Louv. Quart. Eco. No 4vceii.
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3. It is sometimes asked whether a youth should begin with Greek or with Latin. The question is not perhaps of so much importance as some have supposed. But it may be observed, that some of the most distinguished scholars, both in this country and others, as Pickering, Wytenbach, &c., have thought that the classical course should commence with Greek. The chief remark we wish to urge here is, that it is of the utmost consequence that both languages should be commenced in early life; although very high attainments have been made by persons who began classical study at a comparatively advanced age.

4. Whatever methods are employed in the first stages, it is obvious that as the student advances his attention should be turned to various points by suitable exercises. The habit of thoroughly analyzing sentences upon grammatical principles must be formed and never lost. It is a profitable exercise to the most advanced scholar occasionally in his readings to select a sentence and go over it in a perfectly minute examination of every word, and make a formal statement, even a written one, of all that is true respecting it in its place in that sentence.

Another exercise, which will be found of much utility, is that of analyzing upon logical principles. This analysis extends of course beyond the parts of a single sentence, and examines not only the mutual relations of those parts, but also the nature and ground of the connection between the sentences. It may be unite with a tracing out of the train and order of thought in the mind of the author through successive paragraphs or a whole piece. The nature of this exercise is partially exhibited in an Outline given under § 6 c.

Exercises in oral or written translation from the original into the vernacular are of indispensable importance. It is advantageous to vary the mode of translating. The scholar may sometimes be required to give the vernacular for the original, word for word, taken in grammatical order; a mode absolutely essential with beginners. Sometimes he may proceed exactly in the order of the original; a method which will be found very useful in gaining familiarity with an author’s mode of thinking and with the idiom of the language. Sometimes he may, either before or after reading the original, translate a sentence or passage as a whole, giving as far as possible the exact meaning of the author’s words in the best words of the vernacular, and using only vernacular idioms; a method of peculiar advantage in cultivating accuracy and promptness in the use of the vernacular. Loose and paraphrastic translation cannot be safely indulged even in advanced scholars.

Various other exercises, connected with inquiries on the facts and allusions, the sentiments, figures, and general scope of the original, and with topics of history, chronology, geography, arts, and antiquities, will be suggested to every competent teacher.

In all cases it is to be kept in mind, that repeated reviewing cannot be too much recommended.

On the last point, and on this whole subject, see Dissertations on the importance and best method of studying the Original Languages of the Bible, by John, with notes by M. Stuart. Lond. 1821. Also, Observations on the importance of Greek Literature, and the best method of studying the classics; translated from the Latin of Prof. Wytenbach. Boston, 1820.—On the importance of the Study of the Greek Language, by Prof. Stuart, in the Bibl. Repository, No. vi. vol. ii. p. 200.


Translating from the vernacular into the language which the student wishes to learn, is eminently useful. In the study of Greek, this exercise has been practiced among us much less than in the study of Latin; owing chiefly to the want of suitable helps to enable the learner to begin it in the outset of his course; that deficiency is now supplied (cf. § 7. 5); and the student should commence the writing of Greek as soon as he enters upon his Chrestomathy or Reading-book.

5. How far Reading-Books, comprising mere extracts and selections, should be used, has been a subject of inquiry. In this country for many years, until recently, the course of study has been chiefly confined to such books in the Colleges as well as other schools. Lately, objections have been urged which have awakened some prejudice against them. No friend of learning can object to the reading of “whole authors,” which has been demanded. But the time allowed to Greek, in the present system of study at our Colleges, is not sufficient for reading the whole of more than one or two important authors; and there are many advantages in using a well prepared book of selections. Yet that the student, who would derive full advantage or pleasure from the study, must go beyond his Collectanea or Excerpta needs not to be stated. In what order it is best to read the Greek authors is less obvious. The Odyssey of Homer and Anabasis of Xenophon are adapted for an early place in the course.


66. The following extract, from the Calendar of the London University for 1852, may not be wholly
without interest; since it gives a view of the method of instruction proposed to be followed in that Institution, as presented in outline by the two Professors of the classical department.

"The instruction in the Latin and Greek classics is communicated by daily examination of the students in certain portions of a Latin or Greek author (for which they are required to prepare at home); by questions on the subject-matter and the words of the author; by remarks on the peculiarities of the language and its important facts; by reference to books, or parts of books; by the aid of maps, plans, views, models, colins, medals, &c.; and finally, by requiring from the students translations from these two languages, with other Greek and Latin texts, with various kinds.—There are, in all the classes, regular examinations at Christmas, Easter, and the close of the Session, conducted chiefly by the Cambridge press, by written answers to questions privately printed; by this it is determined to whom Certificates of Proficiency shall be granted and the prizes awarded."

Outline of Course in Latin Language and Literature.—The instruction in this department will, from the commencement of the Session 1831-32, be divided into three courses, as follows:—The Junior Class will begin with two or three books of Caesar's Gallic War. A certain portion of this will be daily translated by the students in the lecture-room. But to make them acquainted with the language, he will be called upon, both orally in the lecture-room, and in writing out of it, to translate a number of short sentences from English into Latin. All of these will be selected from Caesar's own writings, so as to illustrate the different idioms, as they come from time to time occur. For those immediate translation will, of course, be very simple; while such as are to be translated out of the lecture-room will be of a difficulty somewhat greater, but still simple. These exercises are already prepared, and will be printed before the autumn of the next year. No English-Latin Dictionary will be required by the students; all those words for which they might want to consult such a book will be supplied with the exercises. After he has thus overcome the difficulties occurring in narrative, he will read Terence's Andria, where the idioms peculiar to dialogue will present themselves. These also will be fully explained to him, and impressed upon his memory in the same way, viz. by easy passages, carefully selected from translation from the other plays of Terence, and those of Plautus. The Martianus Oration will close the Session.—In this class by far the largest share of the student's attention will be directed to the idioms and structure of the language. At the same time it will not be forgotten, that an acquaintance with certain portions of history, geography, and antiquities, is necessary to the full understanding of every Latin author. The translations from English into Latin will be required four times a week, and once a week a written translation from the text of the author. —The Senior Class will commence with the twenty-first and twenty-second books of Livy, and the ninth book of the Eneid; they will afterwards read parts of Cicero's Letters, as well as the Sixties and Epistles. In this course they will be required to translate all the regular exercises addressed to each author, as in the Junior class; but they will be of a more difficult character. In this class also, a weekly translation from some portion of the text will be required. —In the Higher Class, the instruction will be of a different character. The Professor will himself translate and explain some portion of a more difficult Latin author, or read a lecture connected with the history, antiquities, or language of Rome.—Thus in the Session of 1831-32, it is proposed, that the subject should be—1st. A play of Plautus; fragments of Ennius and the earlier writers, with some of the oldest inscriptions; and a Course of Lectures on the etymological structure of the Latin language.—2d. History of Cicero's times, illustrated by his Orations and Epistles.

Outline of Course in Greek Language and Literature.—There are two regular academical classes, Junior and Senior, besides a class for more advanced students. In the Junior and Senior classes, instruction is given daily, except Saturday; in the Higher class, twice a week. —Junior Class. This class is intended for those young students who enter the University at the earliest period that is recommended; and also for students of a more advanced age, who have learned Greek only a short time, and wish to avail themselves of the more elementary kind of instruction. The Analysis of Xenophon is the textbook, of which small portions are read daily, except Saturday. At the commencement of the Session, the etymological structure of the language is developed by explaining the particular forms that occur in each lesson, and by exhibiting on the black board other examples of the classes to which they belong. Each lesson is twice read on successive days, and the more difficult parts are also translated and explained by the Professor. Written translations of certain portions are required once a week, and they are corrected with reference both to the etymology and the mode of expression. One student's exercise is also selected to be read aloud in the lecture room by the Professor, who makes such remarks as he may judge proper, and calls on other students to read aloud parts of their exercises, and to explain any thing in them that is imperfect or obscure. When this exercise has been corrected, each student is expected to be able to give orally, and with closed book, the Greek text corresponding to the English, which the Professor reads out in short portions, and whenever it is practicable, in full. This is a further provision. To aid them and still further to督促 them, the Greek sentences are given to him to be turned into Greek, the model or example to be imitated being always contained in some part that he has read, and to which he is referred.—During the Session the Professor explains the geography of Greece, and the Greek islands of the Mediterranean, and gives also such instruction on the geography of Asia as is necessary to understand the narrative of Xenophon. Every well ascertained fact of physical or modern political geography which can elucidate ancient geography comes within the plan. These explanations are always followed by examination. The student is recommended to use the maps of the Society for the Diffusion of Useful Knowledge, and is referred to others on a larger scale in the Lecture room and the Library. The subject matter of the Analysis is explained to the student, as well as the language; it being the Professor's design to connect, as far as he is able, all kinds of useful information with the accurate study of the Greek text.—For the Session 1830-31, the first four books of the Abanidas are read. In the Session of 1831-32, the last three will be read. —The Senior Class. This class is intended for those who have passed through the Junior Class, and for others who have come prepared to enter it. The general plan for the Junior class applies to this also, with such modifications as the higher acquirements of the pupils may render necessary. In the Session 1830—31, the class reads Herodotus, Book iii., the Orestes of Euripides; and two books of the Iliad. In the Session 1831—32, the Senior Class will read Herodotus, Book iv.; the Persis of Sophocles; and two books of the Odyssey. —Higher Class. The object of this class is to assist those students of more advanced age or acquirements, who are privately prosecuting their Greek studies. For this purpose the Professor explains some portion of a Greek author, by translating the Greek text, making the necessary remarks on the subject-matter and the words, and by referring the students to books, maps, coins, &c., for further illustration. It is his intention to choose for explanation such books as will be most instructive to older pupils; Timaeides, the Attic orators, Homer, Aristophanes, &c. During part of each Spring Course, Greek inscriptions will be explained to the class, from the Greek Inscriptions, and from the Orations of the Corinthians, and from the Inscriptions of the Bruttii, and from those of the Scyths.

On the study of the University of Cambridge in England, cf. North Amer. Rev. for Jan. 1837.—For a notice, by Prof. B. Sarton, of the mode of instruction in the celebrated Orphan-house Gymnasiurn at Hallam, see the Annuals of Education for the year 1834.—There is a late work on the state of education in the west of Europe; Fr. Tischel, Uber den gegenwartigen Zustand des östlichen Unterrichts in Deutschland, Holland, Frankreich und Belgien. 1838, 3 Parts.

§ 6c. We introduce here an outline of a Method of Logical Analysis applied to the Greek Language, which may be of service in suggesting hints to students and to teachers.

Preliminary Remarks.

1. Logical Analysis examines and unfolds the natural relation, which the different parts of a sentence and the different sentences of a composition bear to each other. It does not consider the etymological forms nor the grammatics.
EXERCISES IN STUDYING GREEK. LOGICAL ANALYSIS.

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4. A simple sentence has one subject, and one verb not in the infinitive mood, with or without an object.

E. g. o μαζίσκαν ἐγγυόμενος τέσσαρα πάντα, "the disciples knew all these things;"—ο δὲ σωφροῖνην, "the good are honored."

Where two or more simple sentences fall within one and the same period, they constitute a compound sentence.

E. g. τής αόρατος ἀκοής, ἀκοὴ μέν ἂν ἄκηκτη, "all, who do injury, shall render satisfaction."

5. Simple sentences, whether alone or constituents of compound sentences, may have three principal parts, viz. the subject, the attribute, the object; and must have two principal parts, viz. the subject and the attribute. —The subject is any person or thing chiefly spoken of, and is the nominative case to the verb of the sentence. —The attribute is the action, passion, or circumstance affirmed or denied respecting the subject, and is always the finite verb of the sentence, or the finite verb taken in connection with an adjective, or participle, or infinitive mood. —The object is the person or thing affected by the action affirmed or denied, and is the word which the verb "acts upon." —The subject, the attribute, and the object form the sentence. —The auxiliary is the nominal case in the sentence is proper." —The clause forming the subject is the subject. —The object is also, although usually a noun or pronoun in the accusative, genitive, or dative case, is often a clause of a sentence, as, e. g. οὐδεις ὁ παῖς ἀξιομόνοις παρέτησεν "he desired that his two sons should be present" the object is the whole clause ὁ παῖς ἀξιομόνοις, &c. —The attribute likewise frequently includes some word or phrase connected with the finite verb. —E. g. ὁ συμβρέχοντας πάρον ἔγγραφον, the attribute is ἔγγραφον πάρον taken together, so in ἔγγραφον ἔγγραφον παρέτησεν, the woman is said to have brought, ἔγγραφον παρέτησεν is the attribute.

6. These principal parts are in their natural order, when the subject precedes the attribute and the attribute precedes the object.

E. g. ο γυνὴ κρίναμεν τον οἰκονομον, "the letter exhibited thus much," the order is natural. —In any other arrangement of the parts of the sentence the sentence is inverted. —E. g. τον οἰκονομον ἐν κρίναμεν κρίναμεν; the order is inverted. —Perhaps it may be doubtful what order is the most truly natural. It is evident, that the same order, that is most common in one language is not the most common in another. But it certainly seems to be the most natural mode in logical arrangement to place the subject first, the affirmation or denial respecting it next, and then whatever is affected by it.

7. Each of the principal parts may be accompanied with an adjunct or with an adverb. An adjunct consists of two or more words rightly combined, and containing no assertion, and appended to the subject, attribute, or object, to express some modification.

E. g. ἦθος ἤ των ἐνυκτερεύσαν, ἢ χαμοῦρον θάφοιν ἐπιγέρας, "Pausanias, from her own property, made a golden bracelet," ἦθος ἢ των ἐνυκτερεύσαν is an adjunct to the subject, and, in the next clause, θάφοιν ἐπιγέρας, "he fulfilled the proleptic voice of the dream," θάφοιν ἐπιγέρας is an adjunct to the object, θαφον ἐπιγέρας: "in favor μετα φιλόσωφους δέσαν, "strength with wisdom is profitable," μετα φιλόσωφους is an adjunct to the subject φαίνει. —Sometimes a single word constitutes an adjunct. —E. g. εἰς παντὸς προέτρωκεν, "there had been constructed for him a seat," here ἐν is an adjunct of the attitude.

The subject taken together with its adjuncts may be considered as the logical subject, in distinction from the grammatical subject, which does not include the adjuncts. —Cf. Andrew and Stoddard’s Lat. Gram. § 201.

8. Adjuncts may be modified by other adjuncts connected with them. In such cases the adjuncts may be termed complex, and in analyzing should be divided into their simple parts.

E. g. ἦθος ἢ τοῦ ἐκόπησεν ἢτοιμασας, "I am full of fear," ἡτοιμασας is an adjunct of the attribute ἐκόπησεν ἢτοιμασας, and is in its natural place; but in the following ἦθος ἢ ἄριστα ἢ ἐνυκτερεύς ἢ ἐνυκτερεύς, it is out of its natural place. Here may be repeated the remark respecting the natural order of the principal parts.

Different languages allow different praxis in the arrangement of adjuncts, and in this consists usually a part of the grammar. —When, therefore, it is said in any sentence the adjunct is not in its natural place, it will not imply that the adjunct is where it should not be, or that it is not in the best place, but only that it is not in the place where it would naturally be, in a simply logical statement of the proposition or sentence, which it modifies.

9. An adjunct may be located in its natural place or out of it. Its natural place is immediately after the part (whether subject, attribute, or object) to which it belongs. —In any other situation it is out of its natural place.

E. g. ἦθος ἢ τοῦ ἐκόπησεν ἢτοιμασας, "I am full of fear," ἢτοιμασας is an adjunct of the attribute ἐκόπησεν ἢτοιμασας, and is in its natural place; but in the following ἦθος ἢ ἄριστα ἢ ἐνυκτερεύς ἢ ἐνυκτερεύς, it is out of its natural place. —Here may be repeated the remark respecting the natural order of the principal parts.

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II. Relation and connection between different sentences.

12. Sentences are usually joined to each other by some relation or connection, which is expressed by means of connectives. These are either conjunctions, adverbs, or relative pronouns. In analyzing, it is necessary not only to point out the connectives, but also to state the nature of the relation, which binds the sentence to that, with which it is connected.

13. It will be impossible to specify here all the varieties of relation which may exist. A few only will be stated, and the rest must be left for the student's discrimination in the exercise of analyzing.

14. Very frequently one sentence is explanatory or adjunctive of another sentence, or of one of the principal parts of another sentence. This is the relation usually expressed when a relative pronoun is the connective.

E. g. 

"he esteemed those, whom all banish from this place," here the relative pronoun who is the connective joining its sentence to the other voces obi, and the sentence who, is explanatory of voces obi the object of the other.

15. Sometimes the relation is that of correlative connection: or to time, quantity, quality, or the like. This is the relation usually expressed, when adverbs are the connectives.

E. g. "I understand thy conduct," or "I understand thy meaning", or "I understand thy representation."

16. A much greater diversity of relations is expressed by means of the words termed conjunctions. The following are the more frequent; namely, continuation or addition, by καί, ἐν, exposition or exposition, by ὅτι, ὅσον, inference or consequence: by διὰ, πρὸς, cause or reason, by γὰρ, ὅτι; opposition or contrast, by ἀλλά, ὥσπερ, in opposition or condition, by ὅσον, ἄν; exception by ἀπόδημον.

PRactical Illustration.

17. To analyze logically a piece of composition is to determine and point out the relations of its sentences to each other, and to separate each sentence into its constituent elements, according to the principles now explained.

When a passage is offered for analysis, the following is the method, in which one should proceed. — 1. State whether the period consists of a simple or compound sentence; if compound, state separately the simple sentences, of which it is composed; — 2. Separate each simple sentence into its principal parts (subject, attribute, object), and state whether their order is natural or inverted; — 3. If either principal part have any qualifier mention it, and the reason in which it is qualified; — 4. If there are adjectives, assign them to the parts to which they belong, — state in what respect they modify those parts, — if they are complex adjectives, specify their simple parts, — and assign them whether they are in their natural place or out of it. In reference to each simple sentence, if it be not connected to any other, state that it is not; but if it be connected, state with what sentence it is connected, and what is the relation expressed or intended.

E. g. Let the following sentence be taken for analysis.

'Ετέρθω δι᾽ ἐκτάσεως Δάρας, καὶ κατάγης εἰς τὴν βασιλείαν Ἀραβαζής, Τιανάφερῆς σιμακίλα, τὸν Κύρον πρὸς τὸν δέλτην, δι᾽ ἐπιζητοῦντος αὐτοῦ.'

1. The period comprises a composed sentence, having four simple sentences, viz. first, ἐκτάσεως δι᾽ ἐκτάσεως Δάρας; second, κατάγης, κατάγης—. The principal parts of the first are Δάρας the subject, and κατάγης the attribute; there is no object. The order is inverted. — 3. The attribute has a qualifier, ἐκτάσεως. — 4. The principal parts of the second sentence are Ἀραβαζής the subject, and κατάγης the attribute; there is no object; the order inverted. — 5. The principal parts have no qualifiers. — 4. The clause ἐκ τῆς βασιλείας is a subordinate sentence, consisting of the connective κατάγης the attribute, and Ἀραβαζής the subject, established, by showing in what condition or situation the subject (Arassæus) was established; it is in its natural place. — 5. The principal parts of the third sentence are Τιανάφερῆς the subject, σιμακίλα the attribute, τὸν Κύρον the object; they are in the natural order. — 5. The principal parts have no qualifiers. — 4. The clause πρὸς τὸν δέλτην is an adjective of the attribute σιμακίλα, expressing the person to whom the accusation was presented, removed from its natural place by the intervention of the object Κύρον.— 2. The principal parts of the fourth sentence are Κύρον ἀπολύουσι (referring to Κύρον) the subject, ἐπιζητοῦντος the attribute, and αὐτοῦ the object; their order natural. — 5. There are no qualifiers, no adjectives.— 5. The first sentence, ἐκτάσεως, is connected to the third, Τιανάφερῆς σιμακίλα, by the connective διὰ, which is both a connective and a qualifier at the same time, and the relation is that of correspondence or time. Timaeus accused Cyrus at that time, or after that time, when, where.— The second sentence κατάγης τ. τ. λ. is connected to the first, ἐκτάσεως ἐκτάσεως by the connective καὶ; the relation is that of addition. — 1. The third sentence is referred back to this: The connecting particle by the connective καὶ (between ἐκτάσεως and ἐκτάσεως); the relation is that of continuation. Here is exhibited a striking peculiarity of the Greek construction, the hiding, as it were, of one particle behind another.— The fourth sentence is connected to the third by the connective διὰ, and the relation is that of explanation, i. e. it explains wherein or of which Timaeus accused Cyrus.

See A. J. Sylvester de Sturry, Principles of General Grammar, proper to serve as an Introduction to the Study of Languages. Part 54, as translated by D. Fendick. 2nd ed. 1835. 12.
INTRODUCTION.

Several editions have been published in this country. It was the copy from the book for the publication of the Greek Reader, and is still used in some of the schools. The following is considered as the best edition: Colloquium Graecum Minorum, with explanatory notes collected or written by A. Dale's, Prof of Greek in the University of Edinburgh. Sixth Cambridge edition, in which the Notes and Lexicon are translated into English.

Author's Greek Reader is used in some schools.—Colton's Greek Reader is considerably used.—Likewise the following, C. C. Bolton, Greek Reader, containing selections in Prose and Poetry, with English Notes and a Lexicon; adapted particularly to the Grammar of E. A. Sophocles, Camb. 1840. 12.

Wytenbach, "Exsulans i ergastia: or Scita Principum Historiaria. 2d ed. Amst., 1683. It has been pronounced an admirable selection.

A. Dalitz, 'Aulmæcra: Epulssia Magariva, five Colloquium Graecum Majorum, at us Academicae Juvenilum, cx. 1st ed. Edinb. 1790. 97. 2 vols. Many editions have been published; a. e. g. the 8th ed. of 1st vol. and 4th ed. of 24 vol. under the care of G. Dunbar, Edinb. 1816-17; and the 1st Lond. ed. under the care of C. J. Bloomfield, Lond. 1821; and the 3d ed. in 1830; and several American editions; particularly among the care of J. S. Popkin, Camb. 1844; the notes of Prof. Popkin, very briefly and modestly expressed, are very valuable, and this edition is considered as altogether the best extant.—A third volume was added by Prof. Dunbar, Edinb. 1819, containing a second quantity of Greek, from the first to the second; it has not been republished in this country.—The 1st volume was published, with English notes by C. S. Wheeler, Edinb. 1840.—The Graecia Magna has been until recently, for many years, the principal text-book in Colleges. Cf. § 6.—A few editions of particular authors have been published in our country, designed for the use of schools and Colleges; e. g. Robinson's Portion of Homer; Felton's Idas of Homer; Wodrow's Alexandreis of Europe, and other tragedies; Stuart's Euphane Tyrannose of Sophocles; Cleveland's Antigone of Sophocles; Pacori's Memoriale of Xenophon; etc. Among the publications of this class in England, may be mentioned the Fairly Greek Classics, and the editions of the First, Highley.—Highly commended is the following collection, published in Germany: Fr. Jacobs & F. C. F. Roth, Bibliotheca Graecae, in var. doct. recognit et commentaria in usum Scholiorum instructa. Gottingen, (commenced) 1526. 8. It was to comprise 180 vols. for prose writers and 20 vols. for poets.

2. Grammar. It would be almost endless to name all the numerous. The following are among the noted.


F. Thriner, Grammatik des gemeinl. und Domherzlichen Dialet. Lpz. 1819. 2d ed. 1833.


Hitherto the following Grammars have been more commonly used in our schools: the Glasgow; Moore's; Fable's; Hudsom'er's, or rather Goodrich's; Buttmann's by Everett; Fals, and Anthoni.—It may be remarked that one chief difference among these Grammars respects the plan of classing the nouns and verbs; some reducing the declensions to three, and the conjugations to three or two; others retaining the larger numbers of the old system. Some eminent thoughts on this subject are found in a pamphlet styled Remarks on Greek Grammarians, (printed, not published. Bost. 1825.)—A brief history of Greek grammars may be found also in J. C. Bloomfield's Preface to the Translation of Matthew above cited.


—In speaking of grammatical helps, it is proper to refer to the treatises of the Greek refugees, as those learned men have sometimes been termed, who on the capture of Constantinople by the Turks fled into Italy. These treatises were published by Various (see Hodius and others, as cited P. IV. §§ 1.)—Concerning the Didot Collection of their grammatical treatises, cf. § 135. The ancient grammarians may also be mentioned; as the writers just named doubtless drew from these sources. See notice of the Grammarians, § 129.—The Scholiasts likewise may be named, or those who wrote Greek commentaries on ancient authors. These, whatever there may be in their comments that is puerile, dull, or false, nevertheless furnish some valuable assistance. Among the most important works of the kind, are the commentaries of Ulpius on Demosthenes, and Eustathius on Homer.—On the value of the scholars, see Chaldaicus, as cited § 135. 3. Lexicon. A number are now offered to the choice of the student.

Hervici Stephani Thesaurus Graec. Ling. Genev. 1572. 4 vols. fol. This is the most extensive. A Supplement was published by Daniel Scott: A Appendix ad Stephani Thevarum. Lond. 1745. 2 vols. fol. An improved edition of the Thesaurus was commenced, Lond. 1815; completed, 1825. (Palpy ed.) Cl. Quart. Rev. Engl. No. xvi.—A third edition was begun, Par. 1831, superintended by M. Hau, see Locd. Quart. Rev. No. cl. 1847, 4th ed. No. xxv. The work is in progress (under Hau and the two Diodoros) "it is an improvement upon the Engl. edition, and embodies nearly all the Greek learning of the age," 4th vol. issued in 1841; to be completed in 7 vols.

Jean. Scapula, Lexico Graeco-Latinum, &c. Basil. 1578. fol. Oth. e. Basl. 1665; Lugduni. 1683; Glasg. 1816. 2 vols. 4. Still ranked next to Stephans. The principal words are arranged alphabetically, and under them are the derivatives and compound words: there is besides a complete alphabetical index.


G. Dumbor, Greek and English, and English and Greek Lexicon. Lond. 1840. 8.

Planger's Greek Lexicon "pays considerable regard to synonyms, and is highly commendable."


There are Lexicons illustrating particular authors; they will be mentioned in speaking of the authors.-Respecting the various Lexicons and Glossaries composed by ancient authors; see the notice of Grammatician, §§ 129-147.

4. There are various subjects on which the student may desire more full investigations than can be given in a Grammar or Lexicon.

(a) Idioms and Synonyms.


J. Seager, Vigerus' Greek Idioms abridged and translated into English, with original notes. Lond. 1828. 8.

Lockhart's Idioms of the Greek Language, accurately arranged and translated. 12.

Nicol's Greek Idioms. 8.

Mart. Rylandanus, Synonymia Latinae Graecae, opera Hesychii. Gen. 1646. 12. The Latin terms and phrases are arranged alphabetically, and under them the corresponding Greek.


(b) Ellipsis and Pcoinasm.

Lamb & Co., Ellinose Graec, etc. Norimberg, 1729; Lpis. 1805; Glasg. 1813. 8. Lond. 1825.


Paurguet, Les idiomates de la langue grecque avec les ellipses, &c. Par. 1784. 8.


G Hermannius, Dissert. de Ellipt. et Picon. in Graecia Linguasi, in the Museum Antiqvitatis Studiorum, (vol. 1) Berlin 1869. 8.

(c) Derivation and Composition, and Affixes.

L. C. Vallesius, Observationes academ. quibus via mundi ad origines græc. investigandas. (Ed. Schied.) Traj. ad Rhen. 1790.

J. C. de Lamen, de Analogia Linguum Graec. (Ed. Schied.) Traj. ad Rhen. 1790.

Scheid, Eymologism of J. D. de Lamen, with the two works just mentioned. Traj. ad Rhen. 1865. 3 vols. 8.


T. Neuter, The Primitives of the Gr. tongue, with the most considerable Derivatives and a collection of English words derived from the Greek. Lond. 1801. 8.


On affinities of the Greek to other languages, see P. 4. § 36.—E. F. Becker, Organism der Sprache. Frankf. a M. 1841. 8. on the general subject of the languages.


J. Horne Todd, Divisions of the Fustrel; revised by R. Taylor. Lond. 1829. 2 vols. 8.


(d) Particles.


E. Knut, Devarii Liber de Graec. L. Particulis. Lpis. 1835. 8. This vol. contains an exact reprint of Devarius. A second volume was promised; one part of which appeared in 1849. 8. pp. 354.


Hess. Hesperim, Doctrina particularum ling. graec. Delphia, 1799. 2 vols. 4. There is an abridgment by Schiltz. Lpis. 1839; Glasg. 1813.


(e) Preposition and Article.


Mor & Tats, on the Prepositions. Cl. Class. Journ. i. 996. iii. 24, 470.


(f) Diacritical.

J. Zwingier, Græcæon Dialectorum Hypotypox in SicapecLexicon. Lugd. 1653.-Gregorius, see § 146.

Maltair's Greek Dialects abridged and translated by Seager. Lond. 1831. 8.

C. L. Strane, Quadrat. del dialetto Hornold Specimen. Knigsh. 1829. 4.

Aemili Purt, Lexicon Ioculdem. Francisc. 1603; Lond. 1823, 8—By same, Lexicon Doricum. Francisc. 1603.


(g) Accents.

P. Lilles, Regula Accentum et Spiruum Graecorum. Par. 1773. 12.
INTRODUCTION. HELPS IN THE STUDY OF GREEK.

M. Stuart, Practical Rules for Greek Accents and Quantity. Andover, 1826.—See § 5. and P. IV. § 51. 

J. B. Scala, Analysis of Greek Metres. Camb. 1804. 
G. Hermann, Elementa doctrinae metrice. Lpz. 1816; Glais, 1817. 
Tate’s Introduction to the principal Greek Tragic and Comic Metres. 
Dunbar’s Prosodie Grecia, or Exposition of the Greek Metres. 
Macrau’s Metres of the Greek Tragedians explained. S. 
J. Basse, Greek Grads; or, Greek, Latin, and English Prosodical Lexicon. Lond. 1830. 8. 
Gravis’s Prosodical Lexicon of the Greek Language, collected from the Herodic Poets. 12. 

6. In reading Greek, the beginner needs the help of some Book of Exercises. The following may be named. 
Hunter’s Greek Exercises.—Nelboe’s—Valpy’s, by Cairoz. N. York, 1811.—Dunbar’s—Fuss’s—John Howelz. An Introduction to Greek Prose Composition, from the German of V. C. F. Pest & E. F. Wusstenmaz.—Anthon’s.—E. A. So- phoclæ, Gr. Exercises and Key. 

6. In order to a thorough and successful pursuit of classical literature, it is indispensable to attend considerably to the subjects of Antiquities, Mythology, and Archaeology in general. On topics pertaining to the Archaeology of Language and Art, we refer to the sections in Part Fourth of this Manual; on other topics of Antiquities and Mythology, to the sections of Parts Second and Third. 

7. An important class of helps is composed of such as illustrate the subjects of Chronology, Geography, History, and Biography. 
(a) Classical Dictionaries. This phrase designates works which include more or less fully all the subjects just named; with an alphabetical arrangement. 
Dictionnaire (de Subbathier de Chalons) pour l’Intelligence des Auteurs Grecs et Latins, tant sacres que profanes, contenant la Geographic, l’Histoire, la Fable et les Antiquités. Par. 1730—37. 3 vols. 
L’Abbe Saliater de Castræ, Siecles Payens. Par. 1744. 8 vols. 
Bouillet, Dictionaire Classique. Par. 1832. 2 vols. 8. 

(b) Geography. The Essays of Clessin Geography given in Part First of this Manual, being studied with Butler’s Atlas, will be found sufficient for all elementary purposes. 

Encyclopedia Methodique, vols 69—71, as printed by P. II. § 12. 2. (c). 
Crawzy, Geographical and Historical Description of Anc. Greece. Lond. 1828. 3 vols. 8. 
Kruse, Heliad. Lpz. 1825. 3 vols. 8. “Good.” 
S. Butler, Geographia Classica, with an Atlas. Phil. 1831. 8. 
The Atlas may be purchased separately. Some Atlas the student should have constantly at hand. 
D’Anville’s Atlas Orbis Antiqui. 12 sheets fol. 
The Elion Comparative Atlas of Ancient and Modern Geography, upon a new plan, giving two distinct Maps, one ancient and the other modern, of the same country. 50 plates. 4. 
Bean’s Classical Atlas, remodeled from the ancient Maps of Cellarius. The accounts of modern travelers are useful. 
E. D. Clarke, Travels in Egypt, Syria, Greece, &c. Lond. 1816—24. 11 vols. 8. with plates and engravings. 
E. Chardin, Travels in Asia Minor and Greece; Account of a Tour at the expense of the Soc. of Diletanti. Lond. 1817. 2 vols. 4. 
De Croy-Droser-Guerre, Voyage Pittoresque de la Grece. Par. 1762, with valuable plates. 
Pouginville, as cited P. I. § 87 
E. Dodwell, Classical and Topographical Tour through Greece. Lond. 1819. 2 vols. 4. 
W. Gili, Itinerary of the Morea. Lond. 1827. 12. 
W. Gili, Geography and Antiquities of Ithaca. Lond. 1807. 4. 
Laje, Travels in the Morea. Lond. 1830. 
J. J. Lockhart, Attica and Athens, with a Map. 
J. C. Hobhouse, Journey in Albania and other Provinces of Turkey, in 1809 and 1810. Lond. 1813. 4. with fine plates. 
See also P. I. § 116. 
On the history of Geography, see P. IV. § 27. 
(c) Chronology. An Introduction to Classical Chronology is given in this Manual, P. I. 
W. Halé, Analysis of Chronology and Geography, History and Prophecy. Lond. 1830. 4 vols. 8. 
J. Blair, Chronology, &c. from the Creation to the year 1832. Lond. 1803. fol. 57 tables; with 14 maps. 

2 P
HISTORY OF GREEK LITERATURE.

Burti de Longchamps, Les Fastes Universels, ou Tableaux Historiques, Chronologiques, &c. Par. 1821.
Goodrich's Blair's Outline of Chronology is a useful compend.
(d) History and Biography.
J. Gillies, History of Ancient Greece. Lond. 1786. 2 vols. 4. often publ. since. Phil. 1714. 4 vols. 8.
8. Benefit as well as pleasure may be derived from works giving philosophical reflections, or elegant and popular views, or lectures, on subjects embraced in classical study. We put here the following.
Campbell's Letters on the Greek Historians.
9. Among the very important aids in this study, are those which may be called Historiae of Greek Literature, or Introduction to the History of Greek Literature, giving comprehensive notices of the Greek authors, their different works, and the various editions, translations, commentaries, &c. The design of the sketch of Greek Literature given in the present work, is to furnish the scholar with a help of this kind. But he will wish to be referred to others.
By the same, Kleinernes Handbuch zur Kenntniss Griech. und Rom. Class. Schriftsteller. Rudolst. 1823. 8.
G. Bernhardy, Grundris der Griech. Literatur, mit einem vergleichenden Ueberblick der Romischen. Halle, 1866. pp. 520. This does not contain distinct notices of individual authors; but is valuable as presenting the characteristics of different periods and departments of literature, with the general causes and particular development; giving select references to passages in the classic authors; also to modern writers.
F. A. Tröfl, Vorlesungen, vol. 2d, as cited under 11, below.
F. Schüll, Histoire de la Litterature Grecope, &c. (2d ed.) Paris, 1823. 8 vols. 8. Prof. Anthon has made much use of it in his last edition of Lemprière's Classical Dictionary (1840), which the student may consult on the Greek and Latin authors with great advantage. There is a German translation: F. F. Schumann and Mr. Poind, Geschichte der Griech. Literatur von F. Scholl,—mit Befichtigungen und Zusatzen, &c. Berl. 1828-31. 3 vols. 8. This is much more valuable than the original, being made under the supervision of Scholl, at Berlin, and containing additions by himself and the translators. It is the most satisfactory work of the kind.
10. Works purely bibliographical, treating of translations and editions, are also useful.
Briegmann, View of the English editions, translations, and illustrations of the ancient Greek and Latin authors, with remarks. Steff. 1797. Suppl. 1801. 8.
Renaudard, Catalogue de la Bibliothèque d'un Amoureux. Par. 1819. 4 vols. 8.
§ 8*. We shall now proceed to the history of Greek literature. The method pursued will be, to treat of the principal authors, classing them under the departments in which they were chiefly eminent, and ranging them in chronological order. Before noticing the authors, in any department individually, a general view of the character and progress of that department will be given.

In order to secure greater distinctness of conception, the whole extent of time included will first be divided into a few periods, which will be regarded in the general view of each department.

It will be most convenient to adopt the division given in Schöll's History of Greek Literature, which work is the principal source from which the translator has drawn in the additions made to Eschenburg in this part of the Manual.

§ 9. The history of Greek literature embraces more than twenty-seven hundred years. In this long space of time many changes must have occurred in the circumstances of the people which affected the character of their literature. The more obvious and remarkable of these changes may be selected to aid us in dividing the history into several periods. Some division of this kind is necessary to avoid confusion. Six periods may thus be readily distinguished.

The first is the period preceding and terminating with the capture of Troy, B. C. 1184. The proper history of Greece does not extend further back than to this event, so much is everything previous darkened by the fictions of mythology.

The second period extends from the capture of Troy to the establishment of the Athenian Constitution by Solon, B. C. about 600. In this, Greek literature may be said to have had its rise, commencing in poetry; although there are a few names of poets assigned to the previous ages. Prose composition does not belong to the period.

The third period is from the time of Solon to that of Alexander, B. C. 336. During this period Greek literature reached its highest perfection. But the liberty of Greece expired at the battle of Chaeronea, and from that time her literature declined.

The fourth period, beginning with the subjection of Greece to the Macedonians, ends with her submission to the Romans, by the capture of Corinth, B. C. 146. In this period genius and fancy ceased to be the peculiarity of the literature, and gave place to erudition and science.

The fifth period reaches from the fall of Corinth to the establishment of Constantinople as the seat of the Roman government, A. D. 325. During this period, Greece was but a comparatively unimportant province of a vast empire. Her literature also was thrown wholly into the shade by the luster of the Roman, which enjoyed now its greatest brilliancy.

The sixth period terminates with the capture of Constantinople by the Turks, A. D. 1453. The Greek language was still in quite extensive and honorable use, but neither the people nor their literature ever rose from their depression. After a succession of adverse events, Greek letters were at length driven from their last refuge in the east to a few seats of learning in Italy.

These periods may be designated by characteristic names: the Fabulous, the Poetic, the Athenian, the Alexandrian, the Roman, and the Byzantine.

§ 10. In noticing the most important authors and prominent circumstances in the literary history presented in this vast field, the following order will be adopted. The Poets will take the first place; next we put the Orators; then successively, the Sophists and Rhetoricians, the Grammarians, the Writers of Epistles and Romances, the Philosophers, the Mathematicians and Geographers, the writers styled Mythographers, the Historians, and finally the Authors on Medicine and Natural History. A glance at the writings of the early Christians in the Greek language will be subjoined.
1.—Poetry and Poets.

11 u. Among the Greeks poetry appeared much earlier than prose; indeed, the literature of all ancient nations commenced with poetical composition. Moral and religious maxims, principles of social and political action, physical phenomena, wonderful events, and the praise of eminent men, formed the chief subjects of the earlier Greek poetry. Probably addresses to the Deity, practical rules of conduct, proverbial sentiments and oracles, were first clothed in verse. This was not originally committed to writing, but sung by the poets themselves, who often wandered as minstrels from place to place, and by living rehearsals extended the knowledge and influence of their own verse and that of others. It was not until eminent poets had sung, that the rules of poetry, in its several branches, could be formed; as they are necessarily drawn from observation and experience.

§ 12. The Greeks received much of their civilization from Egypt and Phenicia (cf. P. IV. § 33, 40); something perhaps was derived from India; but it was in Thrace that the Greek muses first appeared. Here, in Thrace, the traditions of the most remote antiquity center and lose themselves, ascribing to this country the origin of religion, of the mysteries, and of sacred poetry. The mountains of Thessaly and the vicinity. Olympus, Helicon, Parnassus and Pindus, became the sanctuaries of this poetry. Here the lyre and harp were invented. In Thessaly and Boeotia, provinces in later times destitute of men of genius and letters, there was scarcely a fountain, river, or forest, not invested with some interesting association. In a word, the poetry with which the civilization and literature of Greece commenced, came from the northern portions of the land. Tradition has preserved the names of several poets, who lived, or originated, in those regions as early as about 1250 or 1300 years before Christ. Among these were Linus, Eumolpus, Melampus, and Thamyris.
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The general nature and subject of this poetry, consisting, as has been mentioned, of hymns and religious songs (γάνθρ, sometimes also called νιπόν), are such as suggest the name of sacred here applied to it. The poets probably united in their persons the triple character of bard (φιλοσοφίς), priest (λειψις), and prophet (προφήτης). The principal names which escaped oblivion were Linus, Olen, Melampus, Eumolpus, Thamyris, Tiresias, Orpheus, and Musæus. There are pieces extant ascribed to some of these, particularly to Orpheus and Musæus; but nothing probably that is genuine, except a few imperfect fragments.

Although, when we speak of the sacred poetry of the Greeks, we usually mean only the pieces ascribed to Hymnas, Anquetil, and Callimachus, after the time of Alexander, wrote a number.


§ 16. Among the productions comprehended in the sacred poetry, it is proper to notice the oracles (γάνθριον) which were ascribed to the Sibyls. The name Σιβύλλα is commonly derived from Σιβύλ (or Σίβυλ) and Βήλα, and was synonymous with prophetess.

What the ancients have said of the Sibyls is obscure and perplexing. As many as ten are enumerated on the authority of Varro. A very high antiquity was assigned to some of them. A few fragments of the oracles ascribed to these are preserved. The eight books now extant, called the Sybiline oracles, are spurious, evidently fabricated since the Christian era.

Dionysius Halicarnassensis (v. 62) is the chief authority for the story of the Sibyl, who is said to have offered nine books of oracles for sale to Tarquin II. He states, that the three books, which Tarquin finally purchased (after she had destroyed six, and for the sum first demanded for the whole), were carefully kept in a stone chest in the temple of Jupiter Capitolinus, and were destroyed when the capital was burnt; and that subsequently to this, those extant in his time were collected. He speaks of them as ἄρευκτος, ἀπορώτας, ἀγωγός, These are said to have been partly in verses and partly in symbolical hieroglyphics (Servius on Æn. iii. 414. and vi. 74), written on palm-leaves. They appear evidently to have been of Grecian origin and in the Greek language. The phrase libri fatales was applied to them in common with other supposed prophecies preserved with them in the capitol. (Lactant. Div. Inst. i. 6. 12.) —The work now extant is, in the language of Paley, "nothing else than the Gospel history woven into verse:;" and "perhaps was at first rather a fiction than a forgery; an exercise of ingenuity, more than an attempt to deceive." —The early fathers frequently cited the Sibylline oracles in favor of Christianity. They are also cited by Josephus. Bishop Horsley has ably contended, that the original Sibylline oracles included records of actual predictions somehow communicated to families and nations not belonging to the Jewish race. —A manuscript, which contained 334 verses, called a 14th book of the Sibylline oracles, was discovered by the Abbé Mai in the Ambrosian Library at Milan, and published by him in 1817.


§ 16 b. The productions belonging to what is here called sacred poetry, constituted the whole literature of the Greeks antecedently to the Trojan war. There are indeed some other works now at hand, which are ascribed to personsages said to have lived before that time; such e. g. as the Egyptian Hermes Trismegistus, and Horus Apollo, or Horapollon, and the Persian Zoroaster. But now the time when they lived is matter of dispute; especially the time of Zoroaster, some placing him less than 600 years before Christ. And, however early they may have lived, the writings in Greek, under their names, are either fabrications, or translations made at a much later period.


§ 17. (b) Epic Poetry. As the poet gradually lost the sacred and mystic character with which he had been invested, poetry assumed more of the epic form. It aimed more to interest and amuse the multitude, who gathered around the wandering minstrel, especially at festivals and shows, to hear his song and tale. The minstrels bore the name of Rhapsodiers (Psdéoolo). Their songs partook more of the nature of narratives than those of the religious bards. They freely indulged in fiction; a new term was soon introduced, expressive of this; they were said to maké othi; pieces (τομία, τομή) 57 2 2
while the former were only said to sing (τίνες, διάλοις). They were not restricted in the choice of subjects. They clothed in new and exaggerated forms the oldest recollections and traditions; they rehearsed the genealogy of the gods, the origin of the world, the wars of the Titans and the Giants, the exploits of the demigods and heroes. The poets were numerous after the time of the Trojan war. They brought to its perfection hexameter verse, which had been employed by preceding bards; and from this time it was restricted chiefly to epic poetry.

§ 18. All the poets of this class were wholly eclipsed by Homer, who is justly styled the father of epic poetry, and who remains to this day acknowledged prince of epic poets. It is a remarkable fact, that the Homeric poems were the principal foundation of the whole literature of the Greeks. Yet it has been supposed by many, that they were not committed to writing (cf. § 50. 4) until the time of Solon and Pisistratus, at the close of the second or beginning of the third period before mentioned (§ 9). They were then collected into a body, and constituted the first production that circulated among the Greeks in a written form. It was a splendid model, and received with high and lasting admiration by every class of the people. The influence of these poems in Greece is beyond calculation. "From Homer," says Pope, "the poets drew their inspiration, the critics their rules, and the philosophers a defence of their opinions; every author was fond to use his name, and every profession writ books upon him till they swelled to libraries. The warriors formed themselves upon his heroes, and the oracles delivered his verses for answers."—The history of Greek epic ends as it begins, essentially, with Homer. The only poet near his time who has enjoyed much celebrity is Hesiod, who wrote in hexameter, and is usually ranked among the epic poets, although his principal work belongs rather to the didactic class. There is a story of a poetical contest between Hesiod and Homer, in which the former bore away the prize; but it is a fabrication, and on the tradition on which the story was founded, probably grew out of a conjectural comment on the passage of Hesiod, where he alludes to a prize gained by him at Chalcis, but says nothing of Homer. Cf. P. IV. § 65. § 19. During the whole of the third period into which we have divided the history of Greek literature, from Solon to Alexander, we do not find a single epic poem. The Persied of Choricius of Samos is lost, and if extant would not secure its author a rank above his contemporaries in the class of later Cyclic poets. The Thebaid of Anti- machus of Colophon, which is also lost, was much commended by some of the ancient critics; but it seems to have been of a mythological cast rather than properly epic. In other departments poetry flourished in the highest degree; but in this Homer had closed the path to glory.

§ 20. In the next period, the Alexandrian age, we meet with but one name of any celebrity, Apollonius Rhodius, author of the Argonautics, who flourished about 200 years B.C. Three other epic poets are mentioned, belonging to the same age; Euphorion of Chalcis; Rhianus of Bene in Crete, originally a slave; and Musaeus of Ephesus, who lived at Pergamos. Each is said to have written several poems; which are wholly lost (Scholl, Hist. bk. iv. ch. 30).

In the fifth period, from the supremacy of the Romans, B.C. 146, to the time of Constantine, A.D. 325, there were several didactic poems in hexameter, but not an epic appeared that has secured remembrance.

In the last period, after the seat of empire was removed to Constantinople, there were only one or two inferior poets, or verse makers, hanging about the court. Many performances were composed in hexameter. The principal, that can be called epic, are the Dionysiacs of Nonnus, and the Paralipomena of Quintus Calaber, which, although some critics have highly praised them, will be read but very seldom. The Destruction of Troy by Tryphiodorus may also deserves to be named.


§ 21. (c) The Cyclic poets and the Homeridae. Although there was no great epic poet after Homer, there were many who imitated his manner and sung of the same or similar subjects. Some of these, perhaps the most celebrated, were Rhapsodists, who publicly rehearsed portions of Homer and other poets, as well as their own verses. This led to the composition of the pieces called sometimes hymns (hymnης), being addressed to some deity; and also proems (προοίμια), because they were a sort of introduction to the rehearsal which followed. The Rhapsodists, who chiefly rehearsed or imitated Homer, have been called the Homeridae. (Scholl, Hist. bk. ii. ch. iv.) But to all these poets, as a class, the term Cyclic was applied by the ancient grammarians. The name is derived from κύκλος, a circle, and was given because their poetry was confined to a certain
round or cycle of subjects and incidents. Their performances were of the epic character, but are almost totally lost. The cycle of subjects treated by them included the whole extent of Grecian story, real and fabulous, from the origin of the world down to the sack of Troy. They are sometimes called the poets of the epic cycle; and have been divided into two classes; such as treated of the mythology and legends anterior to the Trojan war, termed poets of the *Mythic Cycle*; and those who treated of the various incidents connected with that war from the decision of Paris to the death of Ulysses, termed poets of the *Troyan Cycle*. It is easy to perceive how the term cycle should obtain its metaphorical sense of a *monotonous and spiritless author.*—The *Cyclic poets* are interesting to us chiefly from the fact, that they furnished the sources whence subsequent poets drew their materials. Virgil and Ovid are said to have borrowed largely from those authors.

† There were several poets in the period between Solon and Alexander, who treated of subjects belonging to the epic cycle, and are sometimes called the later Cyclic poets. (*Schaüll.* bk. iii. ch. xv.) In the last period also of Grecian literature the poets, who are called epic, are rather mere imitators and copiers of the *Cyclic* tribe, and might be classed with the same; as e. g. Quintus Calaber, Tryphonius, and Eustaces.

The names and works of some of the Cyclic poets are given in the *Iliac Table.* This is a tablet of marble, on which the capture of Troy and events connected with it are represented by little figures in bas-relief, with names added. It was found among the ruins of an ancient temple on the Via Appia, and is preserved in the Museum of the capitol at Rome. Its date is not known; probably not before the time of Virgil.


§ 22. (d) *Lyric Poetry.* It has already been remarked, that in the earliest poetry of Greece, music and song were united. The hymns and other mythical pieces of the sacred poetry were adapted to some instrumental accompaniment. The rehearsals of the Rhapsodists and epic minstrels were not without the music of the harp or lyre, employed at least in proems and interludes.

But the poetry distinctively called lyric originated later. It commenced probably in odes sung in praise of particular gods; partly addressed to them like hymns, and partly recounting their deeds. Of these there were many varieties; as the *Pan,* an ode to Apollo originally, afterwards to any god; *γυμνή,* a song accompanied with dancing as well as music; *Διήθρασαν,* an ode in honor of Bacchus. There was also a class of songs called *περιλήματα,* used on festivals and in processions; as the *Δομήνη* *πορφυρά,* sung by virgins bearing laurel branches in honor of Apollo; *Στριόφωρα* *πορφυρά,* sung when the sacred tripods were carried in procession; *Οὐρανόπορα* *πορφυρά,* sung by youth carrying branches and clusters of the vine in honor of Minerva. There were odes giving thanks for deliverances, especially from epidemics, *Εποίημα* ; and others supplicating help and relief, *Εκλεια.* Diana was celebrated in the songs called *Οἰναγοί;* *Ceres,* in the *Thyia* of Bacchus, in the *Θυσίας;* Apollo, in the *Φωλιδίως.*

§ 23. But lyric song was not confined to the praises of the gods and to religious festivals. The enthusiasm awakened by the revolutions in favor of liberty burst forth in effusions of lyric poetry. The tumult and excitement of republican contests and hazards seem to have been congenial to its spirit. It admitted a free license and variety of meters, and was suited to every imaginable topic that could awaken lively interest. It was shortly extended to almost every concern of life, and the weaver at the loom, the drawer of water at the well, the sailor at his oars, and even the beggar in his wandering, had each his appropriate song, and, so generally was music cultivated, they could usually accompany it with the lyre.

Accordingly we find numerous species of songs spoken of in the classics. Odes to heroes were of three varieties; the *Εγκώμου,* proclaiming the deeds of the person celebrated; *Εκκώς,* his *vittae;* and *Επεκώς,* his *victories.* There were different forms of nuptial odes; the *εναντιον and γαμήλια,* sung at the wedding; *δραμάθια,* in conducting the bride home; *περιδάλμα,* at the door of the bed-chamber. The *ιάμος* was a sort of bantering satirical song; the *παιγνία* were of a similar but more sportive and loose cast. The *παιγνία* and *πανήγυρια* were sung by choirs or companies of boys and virgins. The *ερωπωρία,* *χορεύς,* and *κορωνιώτα* were songs of mendicants. Finally, without enumerating any more, it may be remarked, that Ilgen has pointed out about thirty different kinds, in a treatise on the convivial songs of the Greeks. (Cf. § 27.)
§ 24. It has been observed that lyric poetry allowed a great variety of meters. Many of these were afterwards distinguished by the names of the lyric poets supposed to have invented them. A great license was also indulged in the form of the stanzas or strophes in which the lyric pieces were composed, both as to the number of verses or lines included in them, and the order or succession of lines of different meters. The earliest and simplest form of strophe consisted of two lines or verses of different meter. The second form seems to have included four verses, consisting of at least two meters, used by Alcaeus, Sappho, and Anacreon. But strophes of a more artificial composition were employed by Alcman and Stesichorus. Those of Pindar, and such as are used in the choral parts of tragedy, exhibit the greatest art in their construction.

On the meters and strophes consult Hermann, and Seager, as cited § 7. 6.

§ 25. Lyric poetry began to flourish at the close of the second period we have pointed out, from the Trojan war to Solon, and after epic had reached its height. The most ancient of the lyric poets (as distinguished from the mythic, epic, and cyclic poets), whose name is recorded, was Thaletas of Crete, induced by Lycurgus to remove to Sparta. (Cf. Plutarch on Lycurgus.) Archilochus, Alcman, Alcaeus, and Sappho, flourished just before Solon, or about the same time, and were all celebrated among the ancients, particularly the first and last of them; but we have nothing of their writings except a few fragments.

In the next period, between Solon and Alexander, lyric poetry was cultivated with increasing ardor and splendid success. Simonides, Stesichorus, and Bacchylides, are mentioned with praise. Many other names of less note are also preserved; as Lasus, Hipponax, Ibycus, Pratinas, Asclepiades, Glycon and Phalaecus, Melanippides, Timotheus, Telestes, and Philoxenes. Several poetsessas also adorned the circle of lyric authors in this age; as Erina, Myrtis, Corinna, Telesille, and Praxilla. But it is not from any of these writers we have named, that the lyric poetry of the Greeks derives its high reputation among modern scholars; for of all their works almost every thing has perished; a loss which some of the mutilated portions remaining cause us much to regret.

Time has been more sparing in reference to the performances of two other poets, to whom the judgment of all has ascribed the palm of pre-eminent excellence in lyric verse, Anacreon and Pindar. Each of these excels, yet their characteristics are totally opposite. Anacreon sings of women and roses and wine; Pindar of heroes, of public contests, of victories and laurels. The one melts away in amatory softness; the other is ever like the foaming steed of the race, vaulting in the pride of conscious strength, or the furious war-horse, dashing fearlessly on, over every obstacle. Under these masters, Grecian lyrics were advanced to their greatest perfection.

§ 26. The ancients speak of nine as the principal lyric poets, viz. Alcman, Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Simonides, Pindar, and Bacchylides. It will be observed that all these have been already mentioned. The age of Pindar completes especially the history of lyric poetry in Greece, as that of Homer does the history of epic. No eminent genius appears after him.

In the next period after the time of Alexander, we hear of several poetesses, as Anyta, Nossia, and Mæro; and some of the poets at Alexandria wrote lyrical pieces, as Philetas, Lycophron, and Callimachus. But after the Roman supremacy we shall scarcely find a strictly lyrical production noticed in the fullest detail of Grecian poetry.


§ 27. (c) The Scelion (σκελίον ἀπήγα). This was a species of poetry, which appeared before the time of Solon, and flourished especially in the period between him and Alexander. It was nearly allied to lyric poetry; or, more properly speaking, was only a peculiar form of it, consisting of little songs, designed for social purposes, and particularly used at banquets and festive entertainments.

The word σκελίον, employed to designate the kind of song here described, has troubled the grammarians. It properly signifies something crooked or distorted (detourné), and evidently indicates something irregular in the poetry to which it is applied. The question has arisen, wherein consists the irregularity?—According to Suidas, the Greeks had three modes of singing at the table. First, all the guests forming a joint chorus, chanted a psalm accompanied by the harp, in honor of some god. Then, the harp was passed from guest to guest, beginning with the one occupying the chief place, and each was requested to sing some more or less sonnet from Simonides, Stesichorus, Anacreon, or other favorite author. If any one declined playing, he might sing without the harp, holding in his hand a branch of myrtle. There was a third manner,
which required absolutely the accompanying of the harp, and something of the skill of an artist. Hence the harp did not pass in order from guest to guest, but when one performer had finished some couplets, he presented the myrtle-branch to another qualified to continue the song and music. This one, having completed his part in turn, gave the branch to a third, and so on. Along with the myrtle was presented also to the singer the authorship, with which the piece gained the name of ἀδήσια. From this mode of passing the harp, in an irregular manner, the poem thus recited was termed σκολιά. —Plutarch, on the other hand, states that the σκολιά were accompanied with the sound of the lyre; that this instrument was presented to each guest, and those who were unable to sing and play could refuse to take it; he adds that the σκολιά were so called because there was neither common nor easy. But he gives also another explanation, according to which the myrtle branch is represented as passing from couch to couch in the following way: the first guest on the first couch passed it to the first on the second couch, and he to the first on the third; it was then returned to the first couch, and the guest occupying the second place, but who was played, passed it to the second on the second couch, and thus it went through the whole company. From this crooked maneuvering the songs of the table were called σκολιά. —These explanations are too subtle to be perfectly satisfactory. It seems much more suitable to suppose the name to have referred originally to the irregularity of meter, in which respect the σκολιά were to have had unlimited license. The subjects of these songs were not always the pleasures of the table and the cup. They often treated of more serious matters, including sometimes the praise of the gods. Songs for popular use, and those designed to enliven manual labor and domestic care, as those of shepherds, reapers, weavers, nurses, &c. went under the common name of σκολιά. The earliest known author of σκολιά, or according to Plutarch the inventor of music adapted to them, is Terpander, of Antissa in Lesbos, who lived about 670 B. C. Other authors of such pieces are recorded; as Cittagorus the Lacedaemonian, Hybris of Crete, Timocreon of Rhodes. Archilochus, and other lyric poets, composed pieces which the class here described.


§ 28. (f) Elegiac Poetry. The origin of elegiac poetry was an ancient theme of dispute if we may credit Horace: Quis tamen exiguis elegos emisisset auctor, Grammatici certant, et adhuc sub judice his est. “It appears,” says Schöll, “that the grammarians of Alexandria (for to these Horace doubtless alludes) raised this question of their confounding times and terms. The matter becomes clear when we give to terms their proper meaning. It is necessary to distinguish between the ancient ἔκλογα of Callimachus, and the later ἔκλογα, the invention of which has been ascribed to Simonides. The first was merely a lyric piece, particularly a war-song, composed of distichs with hexameter and pentameter alternating, the original form of Ionian lyrics. The word ἔκλογα (from ἐκ, alas! and λέγω) signifies a lamentation; and any lyric poem on a mournful subject was so termed. The Attic poets, when they sung on a mournful theme, employed the distich of alternate hexameter and pentameter, which had been previously used in the war-song. It was now that this distich received the name ἔκλογα, from the new class of subjects to which it was applied; for it was not originally so called, but went by the general name of ἔκλογα, afterwards restricted to heroic verse. The term was therefore the name of a kind of meter or strophe, rather than a kind of poetry. The grammarians, overlooking this, called the two kinds by the name of elegy, because the meter was the same in both.”

Callinus of Ephesus is regarded as the author of the first poem composed in elegiac meter. He is commonly supposed to have lived about 684 B. C. Others place him much earlier. The fragment ascribed to him is part of a song stimulating his compatriots to resist the vase against their enemies the Messenians. Tyrants is next in time, immortalized by his song composed for the purpose of rousing and encouraging the Spartans in a war with Messenia.

§ 29. The first example of the new application of the elegiac meter (i.e. to mournful themes) is said to have been given by Mimmerus of Colophon in Ionia, about 590 B. C. The few verses remaining of him breathe a sweet melancholy, deploring the rapid flight of youthful days, and the brevity and ills of human life. But Simonides is considered as the inventor of the proper elegy, although he neither devised the meter, nor first applied it to topics of a saddening cast; but it was after Simonides that the name ἔκλογα was given to a poem of considerable size in distichs of hexameter and pentameter. Most of his pieces which are preserved are, however, epigrams rather than elegies. Antimachus a lyric poet, Euripides the tragic writer, and Hermesianax, are mentioned among the authors of elegies in the period now before us, between Solon and Alexander.

In the next period, the only elegiac writer of any importance was Callimachus; although Alexander the Æolian and Philetas of Cos are named. Callimachus was much admired and imitated by the Romans. After him elegiac verse does not appear to have been cultivated at all among the Greeks.

In conclusion, very little of the Greek elegiac poetry remains to us, but some of the fragments we have are in strain finely soft and sweet.

§ 30. (g) Bucolic or Pastoral Poetry. This species of poetry is supposed to have taken its rise from the rustic songs of Sicilian shepherds. Its invention is ascribed to a certain Daphnis, who lived in the early fabulous ages, and enjoyed the reputation of a divine descent, while he pastured his flock at the foot of Mount Ætna.

But Theocritus, belonging to the Alexandrine age of Grecian literature, may be considered as the father of bucolic song. The Idyl had not been cultivated by any writer before him. This term, from τοικία, signifies a little picture, a dissertation in miniature, a descriptive piece of poetical drawing. The Greek Idyl does not seem to have been confined to any one topic exclusively, yet was chiefly employed in representing the scenes of pastoral life. Its external form was marked by the use of the Hexameter verse and the Doric dialect. Theocritus carried it to a high degree of perfection; and in pastoral poetry, no poet, ancient or modern, has surpassed him.

In fact, Greek bucolic poetry begins and ends with Theocritus. Two other poets belonging to the same age, viz. Bion and Moschus, are commonly ranked in the class of bucolic or pastoral writers. But neither of them is considered as equal to Theocritus; and the subjects and scenes of their poetry have more of the lyrical or mythological than of the pastoral character.

On Pastoral Poetry in general ; Bern. de Fontenelle, Disc. sur la Poes. pastor. &c. Par. 1707. 12.—Florian, Em. sur la Pastorale, in Pref. to his Ecclises. Par. 1788. 12.—Fraquere, Sur le Poesie, in Mem. de l'Acad. des Ins. ii. 121.—Pope, Disc. on Pastoral Poetry, in Tommasi's Discours. Lond. 1707. 8.—The Guardian, No. 28, 30, 32.—Newberry, Poetry on a new Plan. Lond. 1798. 8.—Hain’s Lectures.


§ 31. (h) Didactic Poetry. In this form of poetry, the literature of the Greeks was not peculiarly rich. The objects which didactic poetry has in view, may be included under two heads; it aims to give instruction, either in what pertains to morals, or in what pertains to science or art. In the earliest specimen of didactic poetry among the Greeks—the Works and Days of Hesiod—there is a combination of both; the first book chiefly consisting of moral precepts, and the second of rules of husbandry, concluding however with a repetition of precepts on the conduct of life. This production belongs to the period before Solon.

The next productions, which we meet in the account of Grecian didactic poetry, consist wholly of moral precepts or sentences (γοτοπαί). From this circumstance, the writers have been called Gnomic poets. The poetry consists of pithy maxims, expressed with brevity and force. The metrical form may have been chosen principally for the sake of memory. Pythagoras, Solon, Theognis, Phocylides and Xenophanes, are the chief among the Gnomic poets. Fragments remain ascribed to each of these; but not all, however, considered genuine, especially the Golden Verses of Pythagoras, and the Exhortation of Phocylides.

Gnomes was a peculiar species of composition, to which it may be proper here to allude, as another form of didactic poetry; viz. the fable or apologue (τοικίας και Μύες). The most ancient Greek fables are two or three ascribed to Archilochus and Stesichorus, and one found in Hesiod. The most celebrated fables are those of Ἀσωπ, who lived in the age of Solon. They were probably composed in prose. Socrates translated some of them into verse. They were collected in a body by Demetrius Phaleurus, and a translation of them is said to have been made about the same time into elegant verse. In the age of Augustus they were translated into the verse called Choliambics, by Babrius. This metrical version is supposed to have been the basis of the modern copies, which are in prose, and belong perhaps more properly to the subject of philosophy.


§ 32. The Alexandrine age presents several didactic poets. The first in chronological order were two Sicilians, Diciarchus and Archestratus. The former wrote, in iambic verse, a geographical description of Greece. He was a disciple of Aristodile, and left also some philosophical pieces. The latter traversed many lands examining the subject of human food and nourishment, and gave the result of his experience and research in a poem entitled Gastrology. At the very close of the period was Nicander, of Colophon, or of Ætolia according to others. His two poems (called Ῥηονακα, relating to venomous bites; and Ἀετοῦθης, relating to the poisons) have more of poetical elegance than of scientific merit. His Geographies and Metamorphoses (Εἰσφορικά), both lost, are said to have furnished hints to Virgil and Ovid.
But the first place in point of excellence belongs to Aratus, who flourished at the Macedonian court, about 270 B.C. His astronomical poem is highly commended by the ancients. Cicero translated it into Latin verse. Aratus is the poet quoted by Paul before the Areopagus. (Acts xvii. 28.)

In the next period, after the capture of Corinth, B. C. 146, there were also several writers belonging to the class now under notice; but none of them of much celebrity. Among the principal were Babrius or Babrius and Oppian. The former has been already mentioned as author of a metrical version of the apocolyses of Æsop. The latter wrote on fishing and hunting; a third poem, not extant, on hunting, is also ascribed to him. The following are likewise mentioned: Apollodorus of Athens, who wrote a poetical chronology (Σαρωκακ) and a description of the earth (Περὶ περιοδος); Scymnus of Chios, and Dionysius of Cherson, authors each of a Voyage of the World (Περίπος θεωρητικης); Heliodorus, author of a poem entitled Απολογιας; and Marcellus of Sida, in the time of the Antonines, who wrote a poem of forty-two books on medicine (Μηδουσια).

After the seat of the Roman government was changed, there were, as has been mentioned, numerous inferior poets. Several of them would fall into the class of didactic poets, but they scarcely deserve to be named. Among them were Naumachius, author of a poem on astrology; Dorotheus, author of a poetical treatise on triangles, and another on the places of the stars; and Manuel Phils, who wrote on the peculiarities of animals (Περὶ γυνου ἑρωτας).


§ 33. (t) Erotic Poetry. Under this denomination are included such poetical performances as refer particularly to the subject of love. It is sometimes applied to a class of lyrical pieces, which were of an amatory character (παρωνια υλος). Aleman, or Alcmeon, who lived at Sparta, B. C. about 470, is regarded as the father of erotic poetry in this sense of the phrase. Most of his poems were of a class called παραθώνα, or praises of virgins. His songs were very popular with the ancients, and were sung by the Spartans at table with those of Terpander. Alceus, Sappho, and Anacreon wrote pieces of the same description.

But the term erotic is generally applied by critics to another class of writings; viz. several productions of a later period, chiefly in prose, which had something of the nature of novels, or modern works of fiction. They were truly a species of romance, and properly therefore may be noticed as a distinct branch of literature. In this place we shall speak only of such authors as wrote in verse. There were three writers in the period after Constantine the Great, who composed poems, which may be justly ranked among the performances here described. The most eminent of them was Theodorus Prodomus, a learned philosopher and theologian, in the beginning of the twelfth century, author of a great variety of poetical pieces. "Scripit carmina," says Harles, "invita autem Minerva." The principal was his romance, in iambic verse, entitled the love of Rhodanthe and Dosicles. The other two were Constantine Manasses, and Nicetas Eugenius; both lived about the same time with Prodomus. The work of the former, the loves of Aristander and Callitha, is nearly all lost; that of the latter, the loves of Drosilla and Charicles, in nine books, is extant. They were both in the verse called politico.

§ 34. (b) The Epigram. The term ἐπιγραμμα originally signified merely an inscription, and from this use the poetry so called derived its prevailing character. The Greek epigram served for a motto on a pillar or an offering to a god, an explanation or memento under a painting, a panegyric on a statue or a monument, an epitaph on a grave-stone. Of course we could not expect it to be strikingly marked by that smartness of manner and sharpness of wit and point, which modern taste demands. It usually expressed a simple idea, a sentiment, a reflection, a regret, a wish; inspired by the accidental sight of a monument, an edifice, a tree or other object; or awakened by the recollection of something agreeable, melancholy, or terrible in the past. Here we propose to mention some of the authors of different ages to whom epigrams are ascribed.

A few are referred to the time antecedent to Solon. Those ascribed to Homer are the most ancient, but their genuineness is doubted. One worthy of its reputation bears the name of Æsop. There are various epigrams belonging to the two periods between Solon and the Roman supremacy, some said to be from the most distinguished authors. Indeed most of the poets, it is probable, composed occasionally these little pieces. Anacreon, Erina, Æschylus, Euripides, and especially Simonides of Ceos, may be named. The latter defeated Æschylus in competition for the prize-inscription at Thermopylae.—A single
epigram is referred to Socrates; one to Thucydides; thirty to Plato, but without foundation. Three by the painter Parrhasius are preserved by Athenæus.

The Alexandrine age abounded in epigrammatists; more than thirty are enumerated. The most eminent were Callimachus, and Leontidas of Tarentum. The latter left a hundred epigrams, in the Doric dialect, among the best that are preserved.

In the next period, the number of epigrammatists was still larger; above forty writers are named between the fall of Corinth and the time of Constantine, and a great number of their pieces are extant. Among them is the poet Archias, less celebrated for his own productions than by the oration of Cicero in his behalf. Diogenes Laerius, the biographer, also has a place here. We have the largest number of pieces from Meleager and Lucilius. The latter, a contemporary of Nero, published two books of epigrams, of which more than a hundred remain, chiefly of a satirical cast. Some of the emperors amused themselves in writing poetry of this description; we have several pieces from Trajan. In this period, collections of epigrams began to be compiled and published under different titles. They are now called Anthologies, and will be described in the next section.

After Constantine, it was chiefly in the epigram that the poets labored, or gained any distinction. Between forty and fifty different writers are mentioned, pagan and Christian. The more eminent among them were Gregory Nazianzen (cf. § 293), Paul Silvanus, the consul Macedonius, and Agathias of Myrina (cf. § 258).

Besides the epigrammatists that have been now alluded to under the different periods of Greek literature, the Anthologies contain the names of nearly one hundred others, whose epoch has not been ascertained.


§ 351. Anthologies. The Greek Anthologies (Blumenlesen) are collections of small poems, chiefly epigrams, of various authors. Many of the pieces are remarkable for their beauty and simplicity in thought and their peculiar turns of expression. These collections began to be compiled during the decline of Greek literature. Several of these collections were made before the fall of Carthage, but seem to have been formed with more reference to the historical value of the inscriptions than to their poetical merit. The collection of Polemo Penegetes was of this early class, which are entirely lost. Next to these, the first of which we have any knowledge was made by Meleager of Gadara in Syria, B. C. nearly 100. It was entitled Σκόπος, the crown or garland, and contained the better parts of forty-six poets, arranged alphabetically. The next was by Philippus of Thessalonica, in the time of Trajan, with the same arrangement. A little after, under Hadrian, about A. D. 120, a collection of choice pieces was formed by Diogenianus of Heraclea. About one hundred years later, Diogenes Laertius gathered a body of epigrams composed in honor of illustrious men; from the variety of meters in them, it was styled Παραμετροι. In the second or third century, Strato of Sardis published a compilation including most of the poets embraced in the anthology of Meleager, and some of those embraced in the work of Philippus, together with several others. It was entitled Παναγια «Μοισά. But that which may be considered as the third Anthology was published in the sixth century by Agathias of Myrina, who has already been named as one of the more eminent epigrammatists after the time of Constantine. This bore the title of Σκόπος, and consisted of seven books, into which the pieces were distributed according to their subjects. In the tenth century a fourth collection was made by Constantine Cephalas, of whom nothing else is known. In preparing it he made use of the preceding compilations, especially that of Agathias, but inserted also pieces of ancient authors not introduced in them. The epigrams and other pieces are arranged according to subjects, in fifteen sections. Finally, in the fourteenth century, Maximus Planudes, a monk of Constantinople, the same who collected the fables of Εσωπ, formed a fifth Anthology. Planudes arranged the pieces included in his collection in seven distinct books.

The two last mentioned, that of Cephalas and that of Planudes, are the only Anthologies now extant. That of Planudes was first printed in 1494, and the collection of Cephalas was, after that, almost entirely forgotten. In 1606, a manuscript copy of Cephalas was found by Claude Salmusius (Claudius Salmusius), in the library at Heidelberg.

Of the Anthology of Planudes the following are the principal editions:—Herr. Eliecran (Herr. Stephanus), Par. 1508. 4.—Michel, Frankf. 1600. 4. —An edition at Naples, 1795. 8 vols. 4. with an Italian translation.—Jeronimo de Bouch, Utrecht, 1755-98. 2 vols. 4. with a translation in Latin verse by Hugo Gregorius, and a supplement containing additional pieces; De Bouch added a 4th vol. of Notes by himself and Claud. Salmusius; a 5th was published by D. J. Van Leunen, 1825. (*bele et bonne edition.* Schill.)

The discovery of the manuscript copy of Cephalas excited much interest in the literary world. Salmusius made preparations for publishing an edition, but died without having accomplished the work; having delayed it from conscientious scruples, as he said, about publishing some of the amatory pieces. After his death, J. F. d'Orville engaged in preparing for an edition of Cephalas; but he also died without effecting it, and his papers passed to the library at Leyden. Some portions of the work of Cephalas were
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published, in the mean time, by J. Jentius, at Rotterdam, 1742, and J. H. Liech, at Leipzig, 1745. But after D'Ossere, the next principal labor upon this Anthology was by J. J. Reiske, who published his work under the title Anthologia graec. C. Cephalis condita libri III. &c. Lips. 1754. 8. This was republished, with a valuable preface, by Thos. Warton, Oct. 1766. 2 vols. 12. Reiske having declined editing the impure pieces which constituted the 12th section of Cephalas, they were published by Chr. Ad. Küster, under the title Stratozom alorumque vet. poet. gr. epigrammatum ed. Aalen. 1764. 8.

A more complete collection of Greek epigrams and small poems is found in Bruenech, Analogia veterum poetrorum Graecorum, Argent. 2d edit. 1758. 3 vols. 8. Each piece is placed under the name of the author to whom it is ascribed. — A new edition was afterwards published by Fred. Jacobs, Anthologia Graeca, sive postarum graecorum fuses, ex recensione Bruenck. Lips. 1764. 8.; the first 8 contain the text, more correct; the 5th consists of various tables and references; the remaining 8 contain a valuable commentary by Jacob. — By the same, Anthologia Graeca, ad fidem cod. olium Palatini nume Parisini, ex apographo Gotheno edita, curavit, epigrammatum in cod. Pal. desiderata et annotat, critic. adjunct. F. Jacobs. Lips. 1813-17. 3 vols. 8. ("un corps complet des epigrammes grecques restes de Pantequihe." Sch.-L.) — The text of this edition is followed in the stereotype edition of Temporeus. Lips. 1798, 3 vols. 12mo. — There are smaller collections: 8; — by the same, in Misc. J. F. Korna, Halle, 1759. 8. J. W. Wettstein, Meissen, 1823. 8.; Melanzer's Schangedichte [epigramme], by Wurtz, Graz, 1759, 8.; and by Graf, Leipzig, 1781. 8. — There are English translations of some of the pieces, by Robert Händ and others, Collections from the Anthology Graecum, comprising the fragments of early lyric poetry, with specimens of all the poets included in Melanzer's Garland. Lond. 1783. Revised in Blackwood's Mag. June, 1838. — Also by W. Hay, in Blackwood's Mag. vol. 39, p. 79, and vol. 40, p. 274, &c; — There are taste ful translations into German of some of the most beautiful pieces by Herder's Sardisette Blüter. Göthe, 1783. 8.; several also in Tempel (by F. Jacobs). Leipzig. 1803. 2 vols. 8. — See Edinb. Rev. vol. ix. — Lond. Quart. Rev. x. 129.


§ 36. (1) Dramatic Poetry. Dramatic poetry took its rise from the religious ceremonies of the Greeks. It was an essential part of the public worship of the gods, especially of Bacchus at Athens, that there should be choirs composed of a sort of actors, who should, with dancing, singing, and instrumental music, represent some story relating to the divinity worshiped.

Histories state, that the inhabitants of Sicyon thus represented by actors the adventures of Adrastus, as they were honored as a god, and accordingly referring to a period anterior to the existence of dramatic poetry, he calls these choirs of actors tragic, because they represented the sufferings (τιμώματα) of Adrastus. Suidas and Photius mention Epigenes the Sicyonian as the inventor of tragedy. Themistius asserts expressly, that tragedy was invented by the Sicyonians, and perfected by the Athenians. — The father of history also states, that when the inhabitants of Ægina took away from the Epidaurians the statues of two national divinities of the latter, and erected them in their own island, they instituted in honor of the same, choirs of females under the direction of a male leader, in imitation of the Epidaurian. These choirs, in the worship rendered to the divinities, performed what might, by an anachronism similar to the other just mentioned, be called comic dramas. At Athens, as has been intimated, there were choirs like those of Sicyon and Ægina, that performed a part in the festivals of Bacchus. Sometimes representing, by their dances, songs, and gestures, the expeditions of Bacchus and other events of his life; sometimes yielding to the imagination that accompanies the pleasures of the vintage, they constantly venerated the praises of the god, to whom they were indebted for the wine. These performances were conducted with a high degree of licentiousness both in language and in action.

In these performances the drama had its origin. Probably at first they did not include what is now understood either by action or by fable. The songs employed were lyric in their nature. Those sung by the choirs of Sicyon and Ægina were lyric, but of a tragic or comic character. But at length it began to be a custom to interrupt the song of the choir by the representation of some scene or action, which was called ἐρωτάμα or τραγῳδία, that is, something acted or something brought in. The murder of Bacchus or Osiris by Typhon was, it is likely, one of the most common subjects thus represented. But subjects of a grotesque character would also be natural, from the great license attending the Dionysiac festivals. Gradually, and from causes of which tradition preserves no account, three distinct kinds or varieties of representation arose; and these laid the foundation of the three branches of the Greek drama, viz. tragedy, comedy, and satire.

On the interest taken at Athens in dramatic exhibitions, cf. P. III. § 90.—The question whether women were admitted to such exhibitions in Greece is discussed by Bährer, Kleine Schriften, as collected by Sillyng, vol. i. p. 293.

§ 37. (1) Tragedy. The etymology of the word tragedy is uncertain; perhaps it was derived from the circumstance that a goat (ταῖμῒ) was the prize received by the conqueror. Tragedy was an improvement upon the chorus of the Bacchanal festivals, and for a long time retained marks of its origin; having taken its rise, beyond question, from the songs at these annual festivals of the god of dissipation, when the poet who furnished the most popular piece was rewarded with a goat, or perhaps a goat-skin of wine. The chorus was a principal and essential part of the tragedy; it was lyric in structure, and like other lyric poems usually presented the regular division of strophe, antistrophe, and epode. In tragedy the chorus was charged with the exposition of the fable; it praised the gods and justified them against the complaints of the suffering and
the unhappy; it sought to soothe the excited passions and to impart lessons of wisdom and experience, and in general to suggest useful practical reflections.

The chorus usually never quitted the stage, but remained during the whole performance. Their presence was indispensable, because the tragedy was not as among the moderns divided into acts; it served also to preserve the unity of the piece. The chorus was usually composed of a hundred or more, or of a fewer number, of women, or of maidens. The number of χορευτής was at first quite large; in the Eumenides of Aeschylus it consisted of fifty; but after the representation of that piece, it was limited to fifteen. It was divided into two portions, each having its chief or head, styled κορυφάζων. When united they were jointly, under the direction of a leader styled χοροπεδίον, or μεσοδότης, when they took part in the dialogue, it was done by the Corcyraeans or leader. The portion strictly lyrical was sung by the whole chorus together, accompanied by the flute. When the chorus moved, it was in the orchestra (θρησκευτικά); when still, they occupied the thymele (θυμήλον), a sort of altar placed in the orchestra, whence their name. They could look upon all that transpired on the stage. In singing the portion of the dialogue, the chorus moved in a sort of dance across the orchestra from right to left; and back from left to right, while uttering the antistrophoi; in the epode, they stood in front of the audience. Tragedy had its appropriate kind of χορευτής, termed ηδέλεσσα; that of comedy was called κορόβας; and that of satire, σειρεύς. The chorus was instructed in performing its part frequently by the poet himself. (Cf. P. IV. § 66.) The expense of preparing and furnishing a chorus for an exhibition was often very great; it was defrayed by individuals (χορογιαί) designated by the civil authorities. (Potter's Arch. Gracc. bk. i. ch. xv.)


§ 38. Thespis, of Icarus (a ward of Attica), contemporary with Solon and Pisistratus, is regarded as the inventor of tragedy. Much obscurity rests on the changes, which were introduced by this poet, as the work of the peripatetic Chamaeleon of Heraclea, which treated of the subject, is lost. His first innovation appears to have been in relation to the chorus. Before Thespis, its actors were masked as Satyrs, and indulged in the most licentious freedom in amusing their auditors; he assigned them a more decent part. He also introduced an actor whose recitals allowed intervals of rest to the chorus. Other events besides the exploits of Bacchus were likewise made the subject of representation. But Solon prohibited the exhibition of his tragedies as being useless fabrications. The performances of Thespis were no doubt rude. The stage is said to have been a cart, the chorus a troop of itinerant singers, the actor a sort of mimic, and the poem itself a motley combination of the serious and trifling, the ludicrous and the pathetic.—After twenty-five years, the prohibition was removed by Pisistratus, and Thespis reappeared with new glory. It was now, 537 B. C. according to the Parian marble, that he gained the prize in a tragic contest.

Suidas gives the titles of four tragedies of this poet. There remain two fragments of doubtful authority, cited by Clemens Alexandrinus (Strom. v.) and Plutarch (De audiendi poesi), and a third found in Polux (Gb. vii. 13).

Phrynicos, of Athens, is the next name in the history of tragedy. He was a disciple of Thespis, and introduced some changes, particularly the use of the female mask. He employed, however, but one actor besides the chorus; yet this actor represented different persons, by changing the dress and masks. He was the author of a tragedy, which Themistocles caused to be exhibited with great magnificence, and which bore away the prize. The memory of its success was perpetuated by an inscription.—The first author, whose tragedies are cited as having been committed to writing, was Chorilus of Athens, about 500 B. C. It was from regard to him that the Athenians constructed their first theatre. The ancients attribute to him 150 pieces, all lost. He is to be distinguished from Chorilus of Samos (cf. § 19), and from Chorilus of Iasus, the contemporary of Alexander.

§ 39. The real father of tragedy was Aeschylus of Eleusis, who flourished in the time of the Persian war, and fought in the battles of Marathon, Salamis, and Plataea. Before him, the fable formed but a secondary part, the episode of tragedy; he made it the principal part, by adding a second actor and speaker, and thus introducing a dialogue in which the chorus did not always take a share. Sophocles of Athens, a contemporary of Aeschylus but 27 or 28 years younger, added a third speaker and sometimes even a fourth. Thus the importance of the chorus was diminished, and the dialogue engrossed the chief interest of the play. Under Sophocles, Greek tragedy received its final and perfect form. A third distinguished tragic writer, contemporary with the two just named, was Euripides, born 16 or 17 years later than Sophocles. Euripides added nothing to tragedy in respect to the external structure; but in tragic interest he excelled both his predecessors. The productions of these three authors were regarded by the Athenians as monuments of national glory. The orator Lycurgus procured the enactment of a law, directing that an accurate and authentic copy of the tragedies of Aeschylus, Sophocles, and Euripides should be deposited in the archives of the state under the care of the magistrates called spermocraces. This copy, it is said, was obtained by Ptolemy the Third, the son and successor of Philadelphus king of Egypt, in a pledge of 15 talents, for the purpose of correcting by it the copies in use
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at Athens; he chose to forfeit the money and retain the original manuscript, sending back to Athens a copy in its stead.

Some have expressed doubts whether we possess the exact productions of the poets above mentioned, as they came from their fertile imaginations. Corrections and additions may have been made by persons called χαρακτεριστα. Those of Ἀσκληπιόδωρος are still more authentic; those of Εὐριπίδης, by his sons Λυφόν and Αρίστα; and those of Εὐριπίδης, by Κεφισόπορου. —See Jasp. Bick, Grec. Trag. Principium, p. 128, Σοφοκλεῖς, Εὐριπίδης, Εὐριπίδης, μου σα βγαίνων συντάκτης καὶ γενίστη σιντι ἐκ τοῦ προτεινομένου σερβτος, &c. Heidelb. 1853. 8.

The history of tragedy in Greece, so far as it is chiefly important, is comparatively brief. Ἀσκληπιόδωρος, as has been stated, was its real author, and its history included but two other names of any distinction; Ἐυριπίδης and Εὐριπίδης complete the list. These were nearly contemporary. Ἀσκληπιόδωρος, at the age of 45 fought at the battle of Σαλαμίς; Εὐριπίδης was born at that place on the very day of the battle; and Εὐριπίδης, the same or the next year, being 16 or 17 years old, led the choir of singers and dancers around the trophy erected to commemorate the same battle. Of their writings only about 30 plays remain to us. But their reputation rests on a basis more solid than the quantity of what they produced or time has spared.

Perhaps, however, the plays now extant are valued the more because they are so few, being considered, as it were, the savings of a vast wreck. There was a rich abundance of dramatic works among the Greeks. Pieces once exhibited were seldom again brought forward, and this circumstance may have increased their number. Authors elite at least two hundred tragedies of the first order and five hundred of the second; and the number of inferior merit is still greater. —See Wolf & Batsman, Museum der Alterthumskunde, vol. i.

§ 40. Besides the three eminent tragic poets, the grammarians of Alexandria placed in their canon three others, viz. Ιούς of Χίος, Αχαϊος of Ἑλεία, and Αχαϊος of Αθῆναι, nearly contemporary with the three whose names are so illustrious. Only a few fragments of their works remain; they may be found in the collection of Гρειχοπόνος, etc. (cf. § 43.) The names of above twenty others are recorded as writers of tragedies before the time of Alexander; but none of them are eminent, and nothing remains of their works but disconnected fragments. Among them are Εὐριπίδης and Μιλόν, sons of Ἀσκληπιόδωρος, and Λυφόν, son of Εὐριπίδης. We find also in the catalogue, Κριτίας and Θεογνίς, two of the famous thirty tyrants.

In the period between Alexander and the capture of Corinth, there were a few tragic writers, whom the critics of Alexandria ranked in their second canon, the first including the masters who wrote before the death of Alexander. Their second canon, called the tragic Πλευδάδες, included seven poets, who lived in the times of the first Πτολεμείς. They were Alexander of Ζευλία, Φιλίσκεος of Κορυς, Σοσίθεος, Ημινός, Έκταντες, Σοσιφάννης, and Λυκόφρον. The first of these has been named among the elegiac, and the last among the lyric poets. The thrilling fragments of these writers, now extant, are found in the collections of Φρεονίμος (cf. § 31) and Γρτόως. Another poet, Τιμόν, who for a while taught philosophy at Χαλευδος, is said to have composed sixty tragedies. —Πτολεμεῖς Φιλάδελφος, in order to encourage the dramatic art, established theatrical contests like those at Athens. But the productions of the poets at Alexandria fell far short of those of Athens in the preceding period. The tragedies were rather works for princes and courtiers, or the inspection of cold critics, rather than for popular exhibition. They were productions of sublety and artifice, but comparatively uninteresting and lifeless. —After what is termed the Alexandrine age, nothing was produced in Greek tragedy.


§ 41. (2) Comedy. Επικαρναος of Κος, who was a professor of the Pythagorean philosophy at the court of Hiero, in Sicily, about 470 B. C., is usually considered as the first writer of comedy. The species cultivated by him is called Σίθηνος comedy, which the ancient writers distinguished from the Αττικ comedy.—Fifty comedies are ascribed to him, but the fragments preserved (cf. the collection of Hertel, cited § 43), scarcely enable us to judge of their character. Φορμίου, of Συρακος, was another writer in the same species. The pieces of Επικαρναος are said to have been known and admired especially by the Athenians, and to have given a great impulse to the cultivation of comedy among that people. (Barthelmy's Anarchasis, ch. ix.)

Schiil gives the following account of the origin of Attic comedy. —"Between Τρα
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gedy and Comedy in modern literature there is such an analogy that they are justly regarded as two species of the same genus. From this it has been imagined, that both had the same origin among the ancients. But it is not so. Tragedy grew out of the songs with which the cities of Greece celebrated the festivals of Bacchus. Comedy, on the other hand, took its origin in the country. The wards or boroughs (τόποι) of Attica were accustomed to unite in singing the phallic songs (φαλλάδες), in which the most unbridled licentiousness was allowed. The performers, drawn in cars, proceeded from borough to borough; their numbers increased at every station; and they strolled about the country until their excesses forced them to seek repose. Hence comedy derived its name from κόμη, a village. The two species of drama followed in their progress a different course. They were for a long time strangers to each other, and it was not till a late period that comedy adopted the improvements embraced by her sister. At length, however, the chorus, which had played the principal part, as in tragedy, lost its primitive importance, and it finally happened that comedy appeared on the stage without this accomplishment."

Susratin of Megara, about 570 B.C., is described as traversing the territory of Attica with an exhibition of these burlesque pieces, which constituted the beginnings of comedy. Crates, about 500 B.C., is said to have given to them a more complete and perfect form. From this time tragedy was not the only representation attending the festivals of Bacchus; comedy was associated with it as a novel spectacle.

Mythology furnished but few of the subjects of comedy, in the character which it first assumed after its introduction from the eastern world. It was a complete contrast to the tragedies. Passing over the politics of the day, the characters and deeds of leading chiefs, the civil and military officers, and in short every thing pertaining to public or private affairs, entered into the materials, with which it amused the hearers. It was therefore obviously liable to great abuse. No citizen could be secure from attacks, which were not made by mere allusion, but more frequently by naming the person and portraying his features upon the mask of the actor. It is this use of personal satire, which essentially characterizes what is called the old comedy.

The grammarians of Alexandria have ranked, as belonging to the old comedy, six poets; viz. Epicharmus, Cratinus, Eupolis, Aristophanes, Pherecrates, and Plato, called the comic, to distinguish him from the philosopher. The first has already been spoken of. Aristophanes is the only one of the rest of whom we have any whole pieces extant. The fragments of the others may be found in the collection of Grosius (cit. § 43). The plays of Aristophanes justly and illustrate the character above ascribed to the old comedy. Besides these six poets, more than twenty others are recorded as authors in this kind of comedy, of several of whom trilling fragments are preserved.

See P. F. Konig'sser, Die alte Komische Buhne in Athen. Breulan, 1817. 8.—Parry, La vieille comedie, Mem. Acad. Inst. xii. 215.

§ 42. The old comedy continued until the time of the Thirty, when, B.C. 404, a law was enacted which prohibited the use of living characters and real names, and also of the παραβάσεως of the chorus. This gave rise to what is called the middle comedy. All that we know historically of this, is from the remarks of an ancient grammarian by the name of Platonius (cf. Hertz, cit. § 43). But there is one piece of Aristophanes, the Παραβάσις, which is a specimen of the kind; it was not represented until after the law abolishing the old form. The chief peculiarity is the exclusion of personal satire. It seems also to have consisted in a considerable degree of parodies.—The grammarians of Alexandria regarded two authors in the middle comedy as classic; viz. Antiphanes of Rhodes and Alexis of Thurii. No more than insignificant scraps are left of the 360 pieces ascribed to the former, or the 145 of the latter. There were between thirty and forty other writers whose names are preserved, with the titles of some of their comedies.

The comic chorus consisted of twenty-four members, even after the tragic was limited to fifteen. There were other points of difference. "It frequently happens that there are several even the same comedy, who at one time all sing together, and in opposite positions, and at other times change with, and succeed each other without any general reference. The most remarkable peculiarity, however, of the comic chorus is the parabasis, an address to the spectators by the chorus, in the name and under the authority of the poet, which has no concern with the subject of the piece. Sometimes he enlarges on his own merits, and ridicules the pretensions of rivals; at other times he avails himself of the rights as an Athenian citizen to deliver proposals of a serious or ludicrous nature for the public good. The parabasis may be considered as repugnant to the essence of dramatic representation. All tragic impressions are by such intermixtures infallibly destroyed; but these intentional interjections, though even more serious than the subject of the representation, are bailed with welcome in the comic tone."

Schlegel, 'On Dram. Lit. lect. vi.—See also Schilh. Hist. Lit. Gr. II. iv. ch. xii. on the paros of the comic choros, παραβασις, τρισκνάσα, τρισκνάσα, κο.—Le Beau, sur le Phatis d'Aristoph. et sur les caracteres assigne a la comedie moyenne, in the M. s. de l'Acad. des Inscr. et Belles Lettres, tume xxx.

§ 43. The new comedy belongs wholly to the Alexandrian period of Greek literature. In this the chorus wholly disappeared, having been deprived of its most important functions by the change from the old to the middle. The new comedy instead of in-
dulging in personal satire with the use of real names like the old, or turning into ludicrous parodies the verses and themes of other poets like the middle, aimed more to paint mannerers. "The new comedy," says Schlegel, "is a mixture of seriousness and mirth. The poet no longer himself turns poetry and the world into ridicule; he no longer gives himself to a wild and frolicsome inspiration, but endeavors to discover what is ridiculous in the objects themselves; in human characters and situations he paints that which occasions mirth."

The most celebrated writer in the new comedy was Menander, whose pieces are spoken of by the ancients with great admiration, and their loss is much regretted. He began to write at the age of twenty, and is said to have composed a hundred plays. Besides Menander, the Alexandrian critics recognize four others as possessing classical merit, Philippides, Diphilus, Philemon and Apollodorus. Several other names are also recorded, which it is of no importance to repeat.

Although the plays belonging to the new comedy were very numerous, amounting it is said to some thousands, not a single original specimen is preserved. We have, however, several imitations or translations in the Roman authors Plautus and Terence.


§ 44. (3) Satyre. The following account of the satyrion drama is given by Barthelemy. "After having traced the progress of tragedy and comedy, it remains to speak of a species of drama, which unites the pleasantry of the latter, to the gravity of the former. This, in like manner, derives its origin from the festivals of Bacchus, in which choruses of Sileni and Satyrs intermingled jests and raillery with the hymns they sang in honor of that god. The success they met with gave the first idea of the satyrion drama, a kind of poem in which the most serious subjects are treated in a manner at once affecting and comic. It is distinguished from tragedy by the kind of personages it admits; by the catastrophe, which is never calamitous; and by the strokes of pleasantry, bon-mots, and buffooneries, which constitute its principal merit. It differs from comedy by the nature of the subject, by the air of dignity which reigns in some of the scenes, and the attention with which it avoids all personalities. It is distinct from both the tragic and comic dramas by rhythms which are peculiar to it, by the simplicity of its fable, and by the limits prescribed to the duration of its action; for the satyre is a kind of entertainment, which is performed after the tragedies, as a relaxation to the spectators. The scene presents to view groves, mountains, grottoes, and landscapes of every kind. The personages of the chorus, disguised under the grotesque forms attributed to the satyrs, sometimes execute lively dances with frequent leaps, and sometimes discourse in dialogue, or sing, with the gods or heroes, and from the diversity of thoughts, sentiments, and expressions, results a striking and singular contrast."

"The satyrion drama," says Schlegel, "never possessed an independent existence; and it was given as an appendage to several tragedies, and from all we can conjecture was always considerably shorter. In external form it resembled tragedy, and the materials were in like manner mythical. The distinctive mark was a chorus consistsing of satyrs, who accompanied the adventures of the fable with lively songs, gestures, and movements. The immediate cause of this species of drama was derived from the festivals of Bacchus, where satyr-masks were a common disguise. As the chorus was thus composed of satyrs, and they performed the peculiar dances alluded to (αξιων or αξίων), it was not a matter of indifference where the poet should place the scene of his fable; the scene must be where such a choir might naturally, according to Grecian fancy, display itself; not in cities or palaces, but in a forest, a mountain, a retired valley, or on the sea-shore."

The great tragic authors, Æschylus, Sophocles, and Euripides, each distinguished themselves by pieces of this kind. Several other writers in the same age are mentioned, as Fratinus, Aristias, Xenocles, and Philoxenes. But the most distinguished of all, in the satyrion drama, were Achaeus of Eretea, and Hegemon of Thasus.

"The latter added a new charm to the satyrion drama," says Barthelemy, "by parodying several well-known tragedies. The idea and neatness with which he executed these parodies, rendered his pieces greatly applauded, and frequently procured them the crown. During the representation of his Gigantomachia, and while the whole audience were in a violent fit of laughter, news arrived of the defeat of the army in Sicily. Hegemon proposed to break off the piece abruptly; but the Athenians, without removing from their places, covered themselves with a shout, and had the tribute of a fracture to their relatives who had fallen in the battle, listened with the same attention as before to the remainder of the entertainment."

The Cyclops of Euripides is the only drama of this species that has come down to us. Its subject is drawn from Homer's Odyssey; it is Ulysses depriving Polyphemus of his eye, after having made him drunk with wine. In order to connect with this a chorus of satyrs, the poet
represents Silenus and his sons the satyrs as seeking over every sea for Bacchus carried away by pirates. In the search, they are wrecked upon the shores of Sicily, enslaved by Cyclops, and forced to tend his sheep. When Ulysses is cast upon the same shore, they league with him against their master; but their cowardice renders them very poor assistants to him, while they take no share of his victory and escape from the island, by embarking with him. The piece derives its chief value from its rarity, and being the only specimen from which we can form an estimate of the species of composition to which it belongs.


§ 45. It is not important to confound these satyric compositions of the Greeks, which have now been described, with the satire of the Romans, which was totally different in its nature.

It may be remarked, however, here, that the Greeks had satire in various forms both in poetry and prose. The Margin of Homer may be considered as a sort of epic satire. Of lyrical satire (or iambic as it may be called, from the verse generally used), a few fragments remain from different authors. Archilochus is one of them. Another was Simonides of Naxos in the island of Amorgos, author of a satire upon women. We may add the name of Hipponax (Par. Ep. vi. 12), who employed, perhaps invented, the Choliambic verse (λοιμάβιος, ἰαμβος χοίλιων), as best adapted to satirical purposes.

Here also may be mentioned the poems called Σωλωνι as for they were a kind of satire. They have been called by some didactic satire, as they seem to have ridiculed especially the pretensions of ignorance. They were a sort of parody, in which the verses of distinguished poets, Homer particularly, were applied in a ludicrous manner to the object of the satire. Xenophanes of Colophon is regarded as the first author of this species. Yet the only writer, of whom it is certain that he composed Σωλωνι is Timon of Phlius, the skeptic philosopher already named (§ 40) as a dramatist. His satires formed three books, and were very cautious. A few fragments are extant. He enjoyed a high reputation with the ancients, and Athenaeus states that commentaries were written upon his Σωλωνι. This is not the place to speak of the prose satire of the Greeks, but it may be remarked that the principal writers were Lucian and the emperor Julian.


§ 46. Besides the three regular varieties of the drama already described, the Greeks had a great number of performances which were of the nature of farces. At festal entertainments buffoons were often introduced, whose pantomime was mingled with extemporary dialogue (αρισκαλλα). In the theatre, licentious and indecent representations were made by actors called μύρα. Pieces of this sort were termed νοοτολογ or μαγευσια. No specimen of them is preserved.

The name of minnes (μύρα) was at length given to little poems designed to bring before the spectator or reader an incident or story, which was not, like that of tragedy, drawn from mythology or heroic adventures, nor like that of comedy, taken from civil or political life, but furnished by domestic occurrences. A piece of this sort contained a painting of manners and characters, without a complete fable. Sophron of Syracuse, B. C. 420, is mentioned as a writer of minnes. His pieces were written in the Doric dialect, and not in proper verse, but in a kind of measured prose (καταλογοφαίρ). Plato very much admired them, and encouraged at Athens a taste for such performances. The few fragments of Sophron’s minnes which remain are not sufficient to enable us to judge fully respecting their character. The fifteenth idyl of Theocritus is an imitation of one of them. A commentary on the minnes of Sophron was written by Apollodorus of Athens. Another author of minnes was Philius of Aegae, who flourished in the last days of Socrates.


§ 47. In concluding this sketch of the Grecian drama, it may be remarked that the Athenaeus had not, like the moderns, a regular theatre, daily open for public amusement. Dramatic representations were appropriated to religious festivals. Performances designed for public exhibition were submitted to the first archon. When this magistrate judged them worthy of appearing, he assigned the poet a choir or chorus, an ornament or appendage so essential that no piece could be performed without it. Great pomp attended the choral service, that it might seem worthy of the auspices of a divinity. The expenses were defrayed by the rich citizens to whom the tribes decreed the honor, or assigned the tax. The citizens vied with each other in the splendor and magnificence with which they furnished these theatrical displays, which might serve to promote their private political interests under the name of generosity and προνοια. The labor of the poet was not ended, as in modern times, with furnishing
the composition for the use of the declaimers or actors. He was obliged to form his band of speakers, distribute the parts, and make them learn and rehearse. He was also obliged to instruct the chorus how to conform their movements to the voice of the corypheus. Often the poet became himself an actor, and assumed one of the more difficult parts. The laborious task was expressed by the phrase ἀνθρωποσ ἐκφάμα. In this view the poets were termed ἄνθρωπος, and the instruction given by them to the performers was called technically ἀνθρωποσ. This last term, was, however, afterwards used in another sense in reference to the drama; viz. to signify something like what we should call a literary notice, giving an account of the title and subject of a play, the time of its exhibition, its success, its author, and the actors, &c. Aristotle and the critics of the Alexandria composed such notices (ἄνθρωπος), which were no doubt accompanied with critical remarks, and the loss of which is a matter of great regret.


§ 47. Having glanced in a general manner at the history of Greek poetry in each of its departments, the plan already pointed out (§ 8) leads us now to notice more particularly the principal poets.

In doing this, it will be recollected, we are to arrange the names in chronological order. To a brief notice of the poet and his works, a view of the more important editions, translations, and other illustrative works, will be added. Before commencing with individuals, however, we will first join here some references to works which relate to the Greek poets, or classes of them, collectively.


In noticing editions of the Greek authors, the translator encounters a peculiar difficulty To many persons everything except merely naming a good edition of each author will appear superfluous. Others will scarcely be satisfied without such description and specification as properly belong to works expressly bibliographical. The following plan is adopted under the impression that it will be, on the whole, the most useful. The editions which are judged to be best, on account of a generally good text and a good critical apparatus of readings, comments, &c. will be first mentioned, after the letter E. —Next after the letter E, will be named in chronological order such other editions as have been celebrated, from the Principis, or earliest, to the year 1680.—Last will be given, after the letter K, the editions since 1800, which are known or are worthy of notice, and are not named in the first list, or among the translations. In this third class, the mark ‡ is employed to designate good school editions. Other marks are also employed, with a uniform significance wherever applied; viz. the ‡ to designate an edition distinguished for a pure or improved text; the sign † to designate one having notes, excursuses, or other accompanyin g matter; &c. is used to designate an edition, a translation, or any other work named, which is considered superior to others of the same class.

§ 48. Orpheus, a Thracian, pupil of Linus, and companion of the Argonauts, lived about B. C. 1250. The tradition, that by his lyre he tamed wild beasts and moved inanimate things to action, is mere allegory, and refers only to the moral improvement effected perhaps by means of his song.

1. The works ascribed to him are Hymns, Ταξερ, twenty-eight in number: an
historical poem on the expedition of the Argonauts, Ἀργοναυτικός; a metrical treatise on the secret powers of Stones, Πέτρων Λείψιος; a piece on earthquakes, Περὶ Εδανίων; and other fragments. These poems are now considered as the production of later times, composed at different periods.


§ 49. Museus, according to a contemporary of Orpheus, born at Athens, a poet and philosopher. The poem of Hero and Leander, Τα ζαυν Χριστιανος, which has been ascribed to him, was probably the work of a later age, probably the work of a later century after Christ. It contains many passages of epic beauty, but far too little of the simplicity belonging to its pretended age.

1. There was a Museus who flourished not far from A. D. 500. A letter from Procopius to him implies that he was a grammarian, which title is given to the author of the poem, as it is conjectured, that the real author was this person.

We have the titles of many works ascribed to the ancient Museus; the following, besides others: Χρυσε, oracles; Τελεα, initiations, a species of poem referring to religious rites of an initiatory and kind, called also καλονειν, purifications, and παραλοιπον, absolvements; Ανθοσ νικοεις, Βοῦθα, precepts; Πολυταπειρων, describing the remarkable things of Thesprotia; Σφαίρα, an astronomical poem. &c.—The few fragments of the ancient Museus remaining are gathered in the collection of the metre of poetry by Stephanus (cf. § 47. 2).


§ 50. Homer lived about 1000 B. C., or perhaps later. The place of his birth is uncertain; seven Grecian cities claimed the honor; it probably belonged to Chios (Scio) or Smyrna. Most of the circumstances related of his life are derived from two biographies, which have been ascribed, on insufficient grounds, to Herodotus and Plutarch. The story of his blindness seems to have been a mere tradition.

1. There is a diversity of opinion respecting the period in which Homer lived. While some place him as above, B. C. 1000, others place him only about B. C. 600. The Arandelian Marble places him B. C. 907. The date ascribed by Wood and adopted by Mirford is B. C. 850. A writer in the Philosophical Transactions (vol. xlvii.) brings Homer back to the sixth century before Christ, by astronomical calculations, not to be relied on. Different traditions are related respecting his parentage and birth, to explain the terms Μνονέδας, son of Μνον, and Μελεσίγες, born by the river Μελές. Conflicting etymologies of his name, Ομήρος, have been devised, some of them sufficiently absurd.—Respecting the manner of his life, all the accounts, whether genuine or spurious, generally agree in representing him as a Rhapsodist wandering on the Asiatic coast and through the islands of Greece, and earning fame and a maintenance by the recitation of his verses.—His death is variously told. One story brings him to his end by falling over a stone. Another allows him a gentler death. Another tells
that he broke his heart out of pure vexation, because he could not solve a riddle proposed to him by some waggish young fishermen.

Numerous treatises have been written on the life of this poet. Besides the two above mentioned, ascribed to Herodotus and Plutarch, there are three short lives in Greek, one of them written by Proclus. Wood, in his Essay, defends the authenticity of the piece ascribed to Herodotus. That ascribed to Plutarch is by some judged to be of an earlier date than the supposed author.—Of modern biographies, those of Pope and Madame Dacier are very convenient.


2 u. His two epic poems, the Iliad and the Odyssey, originally consisted of various Rhapsodies, which were first reduced to their present form under the direction of Pisistratus and his son Hipparchus. On being committed to writing, which could hardly have been done by Homer himself, it is not improbable that they received some additions and interpolations. Both of them are a series of songs, probably from several authors, Homer and the Homeridæ, composed at different times and successively enlarged. "The subject of the Iliad is the "wrath of Achilles," his separation from the Grecian army in consequence of it, and the events of the Trojan war during his absence and immediately after his return. The theme of the Odyssey is the wandering of Ulysses, the dangers and sufferings of his return from Troy to Ithaca, and the events following his arrival. Besides these two heroic poems, the most celebrated of epic productions, there is ascribed to Homer a comic piece, the Batrachomôôia (Battle of the Frogs and Mice), a mock-heroic poem, belonging unquestionably to a later period. There are also ascribed to him thirty-three Hymns, besides various small pieces and epigrams. Some of the Hymns were probably composed by the Homeridæ or Homeric Rhapsodists (cf. § 21).

3. Besides the works above named, many others were formerly ascribed to Homer, of which the titles only are preserved. The Μαρκάς has already been mentioned (§ 45), "a satyr upon some strenuous blockhead," often alluded to by the ancient writers. At least twenty other titles are recorded; among which are the following: Αμνονία, Αραμονία, Γηραμονία, Θείγιοι, Κλέονες, Νάσος, Παγός, &c.—The Βαργαλομαβία has been ascribed to Figres, who lived in the time of the Persian invasion; but some allusions and names in it are supposed to indicate an Alexandrine age and source. This mock-heroic has been repeatedly imitated. Theodore Prodromus, in the 12th century, wrote an imitation in Iambic trimeters, called the Galeámaciôa. There are also Latin imitations; one by Addison in the Museîa Eîomènes.—The greater part of the Homeric Hymns belong to the class of addresses and invocations to the gods (Πιπολυμα), which the Rhapsodists were accustomed to make in commencing their recitals. But several of the larger ones, especially, may with propriety be termed epic.


4. The controversy among the learned respecting the origin of the Iliad and Odyssey, has awakened much interest, and deserves some notice here. The first doubts which Homer was the sole author, seem to have been expressed by Pârrewl in his Parallèle des Anciens et des Modernes (Par. 1688), in which it is suggested, that they are but a collection of many little poems, of different authors. This suggestion was noticed by Boitaule, in his Réflections et critiques sur Longin (Par. 1684), and by Kenwett, in his Lives of the Grecian Poets (Lond. 1697), and opposed by them. The notion, however, was enforced by F. Heddin, who went so far as to deny the personal existence of Homer. In a treatise bearing the title Conjectures académiques, ou Discours sur l'Iliad, 1715. Dr. Bentley (in reply to Collins's discourse of Free-Thinking; Letter to N. N. by Philalethes Lipsiænsis § 7) expressed an opinion, that these poems originally consisted of several distinct songs and rhapsodies composed by Homer, but not united in an epic form until 500 years afterwards. The same idea was further developed and finally adopted by C. F. de Pârrewl in a work called Principi di scienza nuova d'intorno alla commune natura delle nationi. Naples, 1744, 5th ed. A holder position was taken by Robert Wood, in his Essay above cited; he affirmed, that Homer could not have committed his poems to writing, because the art of writing was of subsequent invention; which he argued, (first) from the absence of all allusion to the art in the Iliad and Odyssey; (2d) from the fact asserted by him that prose composition, always coeval with the art, did not then exist; and (thirdly) from the loss of other literary productions of the age. The performance of Wood was translated into German, and attracted much attention, and gave a new impulse to the study of Homer. In 1785, Wölff published his Prodigen der Homer, in which he maintained that "the Iliad and Odyssey are not the production of Homer, or of any other single author, but a collection of rhapsodies, composed at different times and by different persons, and subsequently and gradually wrought up into the form in which they now exist." This doctrine was not eagerly embraced by the public. At the close of the year 1795, Hegner, who then had the reputation of the first Hellenist in Ger-
many while Wolf was acquiring that of a rival to him, published in the Göttingen Journal a review of Wolf's Prolegomena. In this review, Heyne stated or insinuated, that he had himself always taught the same general doctrine respecting the Homeric poems. This was resented by Wolf, and occasioned a controversy between these champions; not, as has often been supposed, due to any want of the genuineness of these poems, but concerning the merit of priority in stating the new theory of their gradual formation. This contest for the honor of originating the doctrine, had great influence in deciding general opinion in favor of it in Germany. It was defended with ingenuity by Iger, in the introduction to his edition of the Homeric hymns, cited above (3). One of the principal attempts to controvert it was made by the poet and philosopher W. Scholl, in a pamphlet entitled P. IV. of the Iliad, published in 1801. In 1805, Heyne fully avowed and supported the theory in the excursuses in his edition of the Iliad. The theory was attacked in France by St. Croix, in a pamphlet styled Refutation d'un paradigme littéraire. Par. 1789. In England also a powerful opposer of it has appeared in Granville Penn, whose arguments are given in his work styled An Examination of the primary Argument of the Iliad &c. published in 1821. This work was severely reviewed in the London Quarterly (vol. xxvii), and to the review Penn replied in the Classical Journal (vol. xxvii). Scholl gives a glance at the history of this question, and plainly intimates that he does not embrace the Wolfian doctrine. "Posteriorly," says he, "will judge of their solidity; and we will only add, the whole in Germany the Wolf is generally received, they are almost as genereously rejected in England, Holland, France, and Italy. It is known that they were firmly resisted by Ruhnken, one of the greatest critics of the last century, and by the celebrated Wollaston." Coloride remarks, "however starting this theory may appear at first sight, there are some arguments in its favor, that with all clear and serious inquiries will ever save it from indiscipline and contempt."—The work of Nitzsch, besides cited, controverts the Wolfian theory of Wolf with much ability and success, and is said to be producing at least a partial revolution of opinion in Germany. But W. Miller, in his work cited below, strongly defends the Wolfian theory.—For the special arguments employed in this controversy, we must refer the reader to the works of the different writers; observing, however, that, according to Heyne, Wolf is merely a repetition of the opinion which has never been proved: namely, that writing, or at least any common writing material, was unknown in Greece, in the Homeric age; while the apparent familiarity of Homer with Sidonian authors, the close alliance between the Sidonians and the Jews, and the indisputable use of the art of writing among the Jews in Europe, prove that the tradition of the Iliad and the Odyssey were the productions of the same author and age; is a different question. A doubt was expressed even in ancient times. A modern writer (Constant) has urged the diversity of style, manners, and mythology in the two works, as evidence of diversity of authorship. Another modern ș has attempted to show that Ulysses was the author of both the Iliad and the Odyssey.

It is not pertinent to remark here, that there is an early and very remarkable German or Teutonic poem, which some of the German writers have compared to the Iliad; called the Niheraen Lied, and fondly termed by partial antiquaries the "Northern Iliad."
POETS. 


§ 51. Hesiod lived probably B. C. 950, according to some before Homer. He was born at Cum in Æolia, and was called the Ascean, because educated at Asca in Æolia. As a poet, Hesiod is inferior to Homer. But his poems are highly valuable, as we may know us to much respecting the concealments and modes of thinking which prevailed in a high antiquity, upon domestic, mythological, and physical subjects.

1. We may collect from the poems of Hesiod, that his father was a native of Cum, and removed to Asca at the foot of Mt. Helicon, where he devoted himself to pastoral and agricultural life. On the estate, which his father left at death, the greatest part was obtained by Perses, his elder brother, who had bribed the judges to make an unequal division. Yet Hesiod by the prudent management of his portion acquired a competence, while Perce was reduced by improvidence to want.—It has been supposed by some, that he tended his own flocks on Mount Helicon, while others maintain that he was the priest to a temple of the Muses on that mount.—He mentions a poetical contest at Chalce, which formed a part of the games at the funeral of Amphialus, king of Eubon, and in which he gained the prize of a tripod, afterwards by him consecrated to the Muses of Helicon. (Cf. P. IV. § 65. 1.) This incident was the foundation of the fable of his victory over Homer, which Plutarch, in his Banquet of the seven wise men, puts into the mouth of Periander; and which forms the subject of a work styled Πήδανος καὶ Ἡδηκῶν Ὀμήρου, written after the time of the emperor Adrian.—Plutarch likewise introduces in the Banquet, from the lips of Solon, a marvelous story respecting the death of Hesiod, which also is probably a fabrication.

On the life and age of Hesiod; see the Liviis by Vivian, Kennett, &c., as cited P. 47.—Also Prelim. Disc. in Robinson’s Hesiod, and discourse prefixed to Cocke’s Hesiod, both cited below (5).

2 u. We have from him a didactic poem, on rural economy, Γεωργιαν Παρεγγαγματα. Works and Days, and another of a mythological character, Θεουωσια, a theogony, on the lineage of the gods and the history of the world. The piece styled Αεικις Ταῦτα, Shield of Hercul, is probably a fragment from a later author.

3. The Works and Days of Hesiod consists of 828 hexameter verses. The poem is of unequal merit, some parts of it bordering on the puerile, others discovering great elevation of thought and feeling. It is an object of the poet in the Works and Days to rebuke his brother and judges for their injustice, and teach the duties of industry, frugality, and prudence.—Pausias says, that this was the only work allowed by the Æolians to be the genuine production of Hesiod. He states that he saw, near the fount of Helicon, a copy of this poem in lead, almost destroyed by age.—The Theogony contains about 1000 lines. There are passages in it of great force and sublimity. The contest of the Giants and the Titans, and of Jupiter with Typhon are often specified as such.

The Shield of Hercul in 480 lines, is supposed by some modern critics to have belonged to a lost work of Hesiod, entitled Θεουωσια, the Herogony, a genealogy of the deities, including, as they think, two pieces cited by the ancients; viz. Καταλογια των θεων, Catalogue of women, a history of such as were mothers of demigods; and Ημας την Μεγαλη, an account of heroes. The Καταλογια is sometimes mentioned as consisting of five cantos, of which the Ημας formed the fourth. The title Ημας was supposed by Bentley to have arisen from the phrase η μας (qualis, such as), with which the transition was made from one heroine to another. Of this last piece the Shield is commonly thought to have been a part; it begins with the phrase just mentioned. In a description of the person and adventures of Alcmen, which occupies the first 56 lines. Others consider the part it relating to Alcmen as all that belonged to the piece styled Ημας or Οσεο, and view the rest, describing the armor of Hercul, &c., as a separate poem. This portion of the Αεικις or Scutum, is an amplification of Hercul’s
description of the shield of Achilles.—Thirteen or fourteen other works, not extant, were ascribed to Hesiod.

Cook, Discourse pref. to his Transl.—Edinb. Rev. vol. xv. p. 101.—Manz, on Hesiod, in the Charact. der vornehmsten Dich-
tor, vol. iii. p. 49, as cited § 47. 1.

4. The same theory which some have so strenuously maintained in relation to the Homeric poems, has also been applied to the poems of Hesiod. They have been said to be pieces compiled by Alcmeon in the ages of Solon and Pisistratus, from the recitations of the Rhaps-
5. odists, or at least from imperfect written copies; it being supposed, that there were many poets from different authors imitating the manner of Hesiod, and in after times ascribed to him. Thus Hesiod has been considered as the head of an ancient Babylonian school of poetry, as Homer of an


tus, Compositions from the Works of Hesiod; 37 beautiful outlines. Lond. 1817. fol.

§ 52*. Archilochus flourished about B. C. 680. He was a native of the island of Paros, and ranked among the greatest poets of Greece, and generally supposed the inventor of iambic verse. He wrote satires, elegies and triumphal hymns, and lyrical pieces, of which only trilling fragments remain.

1. Little is known of his life. He went, while young, with his father in a Parian colony to Thasos. He states of himself, that in a battle between the Thasians and Thracians, he threw away his shield, and saved himself by flight. On account of this, it is said, that when he afterwards visited Sparta, he was ordered by the magistrates to quit the city.

2. The fragments of Archilochus are found in Bruin's Anthologia, and Jacob's Anthologia, cited § 35.—Also in Gaisford, vol. 1. and Boismanday, vol. xx, as cited § 47. 2. They were published separately, with comments, by Igen. Litzel, Lips. 1814. 8; enlarged 1819. S.—Cf. Stevin, La vie et les ouvrages d'Archilochus, Mem. Acad. Ital. vol. x. p. 36.

§ 53. Tyrtaeus, about B. C. 647, of Athens, or more probably Miletus, leader of the Spartans against the Messenians. By his elegies, full of the praises of military glory and patriotism, he roused the ardor of his warriors, and rendered them victorious. Of his writings, only three elegies and eight fragments have come down to us.

1. The common account is, that the Lacedaemonians, at the bidding of Delphian Apollo, sent to the Athenians for a general to conduct their wars with the Messenians, hitherto unsuccessful; and that Tyrtaeus, lame and deformed, was selected by the Athenians, out of hatred. Schöll remarks that the whole story has the air of fable, and that the alleged deformity had no foundation in truth, being a satirical allusion to his use of pentameter verse.

2. The effect ascribed to his poems is not improbable. The Lacedaemonians were accustomed to adorn the field under the inspiration of martial music and songs, as illustrated in 'Dutch's life of Lycurgus. The songs thus used in rushing to battle were called parabataia. The instruments used by the Lacedaemonians were flutes. Tyrtaeus is said to have invented and introduced among them the trumpet.—The elegies composed by Tyrtaeus amounted to free books. It is commonly supposed that they were chiefly war-songs of the kind just mentioned. We have but a single frag-

ment of these passages of Tyrtaeus, which were in the Doric dialect; his now remaining elegies, being in the Ionic dialect, are not to be confounded with them.—A work by Tyrtaeus is cited by Aristotle and Pausanias under the title of Euvokia ("bonne légis-

§ 54. Homer's Iliad and Odyssey. The Iliad is the longer of the two, consisting of 15,694 lines, and the Odyssey has 12,111 lines. It is generally believed that Homer wrote both these works, and that they were composed in the 8th century B.C. The Homeric period is considered to be the golden age of Greek literature.


§ 54. Sappho flourished probably about B. C. 612. She was a native of Mytilene, in the island of Lesbos. Of distinguished celebrity as a poetess, she is also remembered from the story of her unhappy passion for Phao, and her tragic leap from Leucate into the sea, in a fit of despair. This story, however, seems to belong to another Sappho, of a later age. It is from the poetess that the verse termed Sapphic takes its name. Of her productions there now remain only two odes, full of warm and tender feeling, and some small fragments.

1. There is a disagreement respecting the precise date which should be assigned to Sappho. Some make her a contemporary of Anacreon, considerably later than the time above named. Little is known of her life, and her character is a subject of controversy. The imitations cast upon her are of doubtful authority, and are supposed by some to have their origin in the license of the comick poets. They may have arisen from confounding her with the courtesan of Eresus, in the same island Lesbos. It is now made quite probable, that the whole story of the passion for Phao and its fatal issue belongs to the latter, who was a person of some celebrity, as seen from the fact that her image was stamped upon some of the Lesbian coins, a circumstance which Barthelmay applies to the poetess. A coin, brought from Greece in 1828, has upon it a female head with the name ΣΑΠΦΗ and the letters ΕΠΕΚΙ, supposed to refer to Eresus.


2. Sappho is said to have composed hymns, elegies, scolia, and epigrams, as well as odes. The two odes now extant are preserved, the one in Longinus, and the other in Dionysius Halicarnassus (de Compositione verborum) as a specimen of soft and flowing style. Two or three epigrams are among the fragments otherwise preserved.

3. Editions.—B.—C. F. Neus, Gr. & Lat. Berl. 1827. 4. Other lyric fragments promised by him. Cf. John's Jahrbücher, for 1829, vol. i. p. 299—133.—F.—Principes by H. Stephanus (with Anacreon). Lut. Par. 1854. 4.—J. C. Wulff, Hann. 1733. 4. as 1st vol. of his Fragments of nine Greek poets.—R.—H. F. M. Volger. Lips. 1810. 8.—E. A. Mobius, Hann. 1814. 8.—§ Same, as given in the Bibliotheca of Jacob & Rust, with Anacreon, as above cited (§ 59. 3), the best for students.—Blomfield, in the Mus. Crit. et Class. Class. Researches, vol. 1. Lond. 1813; this text highly valued.—The odes are found in most editions of Anacreon. The epigrams are in the Anthology of Jacobs.

4. Translations.—English.—J. Addison, in the Works of Anacreon. Lond. 1735. 8.—Cf. Addison's Spectator, Nos. 223, 229.—French.—De Steury, as cited § 53.—German.—Rauwer, and Oertel, cited § 59. 4.

§ 55. Solon, the distinguished lawgiver of Athens, native of Salamis, and descendant of Codrus, lived B. C. 594. He wrote several poems. By one of them he aroused the Athenians to a war with the Megareans, in which he, as their general, subdued Salamis. Afterwards he was appointed archon at Athens, and this was the epoch of his legislation so much celebrated. We have a series of moral maxims, in elegiac verse, ascribed to Solon.

1. Solon is said to have engaged in early life in trade, and in this pursuit to have visited Egypt and other foreign countries. On returning to Athens, he devoted himself to poesy and philosophy. After he was brought into public office, as above mentioned, and had established his laws, he again left Athens for ten years, for the sake of rendering them permanent. He returned and spent the remainder of life in literary pursuits, and is said to have done much in collecting and publishing the poems of Homer. Some accounts say that he died at Athens, others at Cyprus, at the age of 80.—His biography is given by two ancient writers, Plutarch and Diogenes Laerctius.

2. Besides the poetical remains of Solon, there are some fragments of his laws extant, and a little piece on the pursuits of life. Diogenes Laerctius also has recorded certain letters, said to have been written by Solon.

3. Editions.—B.—Fortlage. Lips. 1776. 8; the 2d vol. of a collection of Gnostic Poets.—N. Bechius (Bech). Bonn, 1825. 8.—F.—Principes, by Gellius, as cited § 53. 3.—The chief poetical fragments are in the collections of Brunck, Winterston, and others, cited § 47. 2.—For the fragments of Solon's laws, Sup. Petit, Leges Atticae. Par. 1853. fol. improved ed. by P. Wadding. Lut. 1842. fol.


§ 56. Theognis, born at Megara, lived in banishment at Thebes, about B. C. 550. There remain of his poetry 1233 verses, belonging to the class of γιορακια (sententiae) or maxims.

1 u. They are simple verses or couplets, once probably forming parts of connected poems; two poems, particularly, are said to have been composed by him. The portions extant are valued for their moral rather than their poetical character.

2. Theognis is said to have died B. C. 495. His verses are addressed, under the
name of ἰπανικαὶ ἐξοραταί, extortations, chiefly to a young man to whom he gives counsel on the
conduct of life. He has been reprobated for the licentious nature of some of his
sentiments; yet nothing of this character appears in the fragments extant. He incul-
cates religious and filial duty, and recommends caution in the choice of friends.—It
is improbable that any of the verses ascribed to Theognis are of later origin,
although most of them are thought to be evidentially of high antiquity. In 1815, or near
that time, 159 verses, never printed, were discovered by Bekker, in a Modena
manuscript. These added make the total number extant about 1400.

§ 57. Phocylides, of Miletus, lived about B. C. 540. He belongs to the class
of Gnostic Poets. Of the genuine verses of Phocylides, only a few fragments
are extant, preserved by Stobaeus.

1 u. An ethical poem, called the Exhortation or Admonition (ἐνάστεια ἀνθρωπίνη) in 217
verses, is ascribed to him (cf. § 51). It is allowed by the critics to be the work of a
later author, perhaps a Christian of the second or third century.

2. The genuine remains of Phocylides are in Brucke's Analecta (cfed § 95) and other collections.—The Exhortation was first
printed by Σίδων (with the golden verses of Pythagoras, in C. Lascar's Greek Grammar),
Ven. 1655. 4. —F.—Principes, by Σίδων (with Hesiod), as cited § 51. 5.—The verses (except the 139) are found

§ 58. Pythagoras, of Samos, probably lived between 550 and 500 B. C. He
is celebrated as the founder of the Italian School of philosophy. The fragments
called Πυθαγόρας ἔχθρα, Golden Verses, which commonly pass under his name, are
probably from some disciple belonging to a later period.

1. Certain epistles, and a number of symbolical precepts (ἐπιστολάς ἀνθρωπίνας) are also
ascribed to him. The name of Pythagoras most properly belongs to the
department of philosophy. Cf. § 170.

2. Editions.—B.—E. G. Gándorf. Lips. 1776. 8.—J. G. Lindner, Gr. & Lat. Rodolst. 1810. 8.—F.—Principes, by Σίδων, in
C. Lascar's Elenenata (the same cited § 57. 2).—F. Niedham (with the comm. of Herodotus on the verses). Cant. 1799. 8.—J. A.
Schlyer. Lips. 1750. 8. —The verses are found in the collection of Gnostic Poems already cited; and in Grafton's Olympos Graecus.
vet. sententiae et moralis. Lips. 1838 8.

3. Translations.—French.—Père de Cézard (Gr. & Fr. E. Par. 1813. 8.—German.—G. Ch. Linck (in hexameter). Alt. 1750. 4.

§ 59. Anacreon lived about B. C. 536, a native of Teos in Ionia. He fled
with his parents from Persian oppression, to Abdera in Thrace. Subsequently,
he resided at Samos, under the protection of Polykrates the king, and afterwards
at Athens, under Hiparchus. He died in his native place, or at Abdera, in the
85th year of his age. He was a lyric poet, and wrote in that light kind of ode,
of which love, social pleasures, and wine, form the subjects, and which from
him has received the name Anacreontic. The collection of odes ascribed to him
contains many belonging to other authors, some of whom were of a later age.

The pieces are of unqual merit. Many of them are unworthy of the praise
which the ancients bestowed on Anacreon, and which, beyond question, justly
belongs to the rest on account of their vivacity, grace, and lyric beauty.

1. The time and manner of Anacreon's death are variously stated. Common tradi-
tion reported that he died by suffocation, from swallowing a grape-stone, while in the
act of drinking wine. This tradition is supposed by some to have originated from the
baccalani character of his poetry.

Herodotus (ii. 121) and Plato (in Hiparchus) are the authorities for some of the facts stated
above.—A learned life of Anacreon is given by Barnes, in his edition of this poet.

2. He is reputed to have written elegies and iambic poems in the Ionic dialect, be-
sides scolia and epigrams. The odes which have been ascribed to him are 65 in num-
ber. The genuineness of most of them was denied in the middle of the 16th century,
by Francis Rosartellius, one of the acutest critics of that age. Their credit having
revived, it was again attacked at the commencement of the last century, by De Pauw.
The same views were enforced by Fischer at the close of the last century, since
which time the opinion above stated by Eschenburg has generally prevailed. The opinion
is confirmed by the fact that, with two exceptions, none of the existing odes are known to
be cited by any ancient author.

curs. —J. Fr. Dege.' Lips. 2d ed. 1741. 8. with a German translation, and other lyric pieces.—F. Malm. Göög. 1825. 8.
—Mord & R. Stephanus. Paris, 1556. 8.—Fabi (Tearauic Faber), Gr. et Lat. Salom. 1660, 1690.—Barnes, Gr. et Lat. Camb.
1765, 1781. 8.—Mattair, Gr. et Lat. Lond. 1725, 1749. 4. var. —Frasor, Gr. et Lat. Tr. Rhen. 1725, 1765. 4.—Spalatti, Gr. Rom.
1763—68. S. very splendid. *Prised from ancient MS. of the tenth century; the type, comprehending the first sixteen pages,


Section on "Pindar, of Thebes in Boeotia, about B. C. 490, was a lyric poet of the greatest celebrity. He wrote in the higher kind of lyric verse, employed to celebrate the triumphs of heroes and victors. He sung chiefly the praises of victors in the great public games of the Greeks. There now remain 14 Olympian, 12 Pythian, 11 Nemean, and 8 Isthmian Odes. Many other Hymns and Peans, Dithyrambs, Threni (Euphrosyne), and the like, are lost. Quintilian justly ranks Pindar first among the nine most distinguished lyric poets of the Greeks (cf. § 26). He is marked by his lofty sublimity, his bold energy of thought, his vivid and poetical imagination, and the flowing fullness of his diction. Horace gives a lyric description of his character (lib. iv. ode 2).

1. Pindar was early taught the arts of music and poetry. Lasus and Simonides were his instructors. The Greeks related a story of him, that once, while he was a youth, as he threw himself upon the grass fatigued and sleepy, a swarm of bees deposited their honey on his lips, which prefigured the sweetness of his future poetry. In several instances he lost the prize in poetical contests with Corninus, who is, however, supposed to owe something to the charms of her person as influencing the feelings of the judges. He is said at last to have appealed from them to herself. From all other competitors he invariably bore away the prize. He enjoyed great honors while living. The conquerors at the public games counted it a great part of their glory to be celebrated in the verse of Pindar, for which they courted him, and bestowed on him the most liberal rewards. A statue was erected to him in Thebes, and was standing in the time of Pausanias, six centuries afterwards. The house which he had occupied was spared by the Spartans, and at a later period by Alexander, when Thebes was laid in ruins.—The age which he attained is variously stated; some say 55, others 66, and others 86 years.

For the incidents of Pindar's life we are chiefly indebted to Pausanias; some circumstances are drawn from Elian, Plutarch, and others. Of the accounts by moderns; see Lives of the Poets, cited § 47.—Preface in Todd's Translation, below cited.—J. G. Schneider, Versuch über Pindars Leben und Schriften. Strassburg. 1774. 4.

2. The division of the odes into four classes is ascribed to Aristophanes of Byzantium. He selected, out of the general mass of Pindar's effusions, such as had reference, more or less directly, to victories gained at the great games of the Greeks; yet some are found in the selection which do not refer specially to any particular victory. Schöll remarks, that some of these odes seem to have been prepared to be rehearsed at the general triumph of the conquerors on the evening after the contest in the games, and others for the more private festival afterwards given to the individual victor, by his relatives and friends.—One of the Odes (Olymp. 7) is said by a scholar to have been preserved in a temple at Athens, in letters of gold.—The more the odes of Pindar are studied, the more the reader will be impressed with the genius of the author. The abruptness of his transitions has often been a ground of censure, but with great injustice. In many cases, where a new topic is introduced with apparent violence, or, as might at first seem, only by a perfectly wild imagination, there is found, on a closer view, a very philosophical and logical connection.—There is much of an epic character in the use of history and mythology, which he so happily employs. The Doric dialect abounds in his language; yet he does not confine himself to it, but adopts Æolic and other forms where strength, variety, or the peculiarity of his meter demands. C. W. Wiegert, Cursus Pindarii ingenii, etc. Miiseon. 1804. 4.—G. Harnann, de Dialecto Pindarii Observationes. Lips. 1809. 4.—See also Lond. Quart. Rev. vol. v. and xviii.—Schöll, Hist. Lit. Gr. vol. i. p. 277.—Cf. J. W. Kathen, Versuch eines Beweises, dass wir in Pindars Siegesgeschichten Urmschnitten über haken, welche auf Günstlingen gezungen wurden, etc. Lpz. 1838. 4.—Preface to West, cited below (5).—Pragier and others, cited below (6).

3. Various forms of poetical composition, besides odes, were written by Pindar; as, in the words of Neander, "Paenes, Dithyrambi, Scolta, Epitaphia, Encomia, Threni, Prosodie, Parthenia, Enkonomia, Bucchae, Daphnephoria, Hypopomathia, Dramata tragica, Epigranumata epica, etc."
§ 61. Ἐσχύλος, a native of Eleusis, in Attica, flourished about 490 B. C. He engaged in military service, and acquired glory in the battles of Salamis, and Platea. He afterwards retired to Sicily where he died. His merit was very great as a poet in the drama of the tragedies. Indeed he was, properly speaking, the author of tragedy, as he gave it greater unity of action, introduced the dialogue (although the chorus still retained an important place), employed a more dignified style, and imparted a more noble and elevated character to the external representation. Yet we notice a want of completeness and finish in his plays. His efforts to present terrific or shocking scenes, with bold and uncommon modes of thought and expression, sometimes lead him into what is exaggerated, obscure, or unnatural. Nor can we find in him the beauties belonging to a full and regular method.

The birth of Ἐσχύλος is dated B. C. 525, and his death 456. He is said to have made his first public attempt, as a tragic author, at the age of 25, B. C. 499. Six years after the battle of Marathon, he gained his first tragic victory, and eight years after the battle of Marathon, he gained again the prize for a tetralogy (cf. P. IV. § 66).—Dioch of the mysteries in some of his plays, although he was acquainted. Others assign as the reason, his defeat in a poetical contest with Simonides, and in another with Sophocles. Schlegel suggests (Dram. Lit. lect. iv.) that he retired from apprehensions of the hostility of the populace towards him, because he had highly recommended the Areopagus by holding a check upon democratic violence. See F. C. Petersen, De Eschyl. vita, etc. Haverius, 1816, 8. —Life of Esch. in Stanley’s edition, cited below (4).

2 u. Of 75 or 90 tragedies, which he is said to have written, only seven remain. These are entitled Ἱσσυλίου τεκμήρια, Prometheus vincit; Πηνέα, Perse; Εὐρήκαν Ὑδής, Septem contra Thebas; Ἀγαμήμων, Agamemnon; Χορηγοί, Choephoroi; Ἑνυμείδες, Eumenes, Furies; Εἰσοδες, Suppliques. 3. The plots of Ἐσχύλος are very simple. His characters are sketched boldly. A lofty and grave spirit reigns in his poetry. Terror is the predominant emotion. His Prometheus bound is called his master-piece.


*Anon. Gr. & Lat. Ἡγ. Com. 1745. 2 vol. 4. 4 to be shunned! (Dibdin.)—Pudl. Gr. & Lat. 1746. 4. 12.—Persian. Gilg.
POETS. SOPHOCLES.


§ 62. Sophocles, born at Colonus, near Athens, was the greatest author in Greek tragedy, and not without honor as a warrior. He flourished about 450 B.C. He improved the tragic stage by introducing a third speaker, and by limiting the office of the chorus, which, with him, appears rather as a contemplative spectator, than a real participant in the action represented. His trage- dies have the merit of a regular and judicious plan, a striking truth in characters, and a full and energetic expression and play of the passions. They are full of feeling and full of nature.

1. Sophocles was about 30 years younger than Æschylus, and about 16 older than Euripides (§ 33). In early youth, it said, he was beautiful in person, and made rapid attainments. His father, Sophilus, was wealthy, and furnished him with the best advantages for education. At the age of twenty-five he brought forward his first tragedy, for a prize. It was in a memorable dramatic contest, in which Æschylus was a candidate, and Cimon and his nine colleague-general, after their victory over the Ephesians, decided. He won the first prize in such contests twenty times, while Æschylus gained this distinction but thirteen times, and Euripides but a still smaller number. The unnatural ingratitude of his family, in attempting to deprive him of his property on the charge of dozing, furnished him an opportunity to acquire a new glory; he read before the court his Ædipus at Colonus, which he had just composed. In ad- miration of the piece, the judges not only rejected the suit of the family, but escorted the poet from the place of trial to his own dwelling. He died about B. C. 405, not long before the defeat of the Athenians at Ægos-potamos. Discordant and marvelous tales are related of his death.


2. a. Of a great multitude of plays composed by him, we possess only seven: viz. "Æneas macropous, Ajax Flugellifer, Ajax bearing the hash; Triton, Electra; Odysseus Trojanus; Penelope, Troyan, The Trojan women; Phoebus, Philoctetes. The three of these, Cædipus Tragoediae, is esteemed as the best.


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2 R 2
§ 63. Euripides was born at Salamis, of Athenian parents, B.C. 480. He was instructed in rhetoric by Prodikes, and by Anaxagoras in philosophy. Soocrates was his familiar friend. He died B.C. 406, at the court of Archelaus, king of Macedon. His talent for philosophy and eloquence appears in his tragedies, which are strikingly marked by sententious passages and pathetic scenes; in this respect he sometimes violates tragic dignity. An easy and methodical rule is found in all his pieces. His characters are designed with exactness, and are less ideal than those of Sophocles. With much fidelity and truth in expression, he unites great richness and fullness. Most of his plays, of which he composed at least seventy-five, are lost; seventeen or eighteen however remain, besides some fragments, and the Cyclops, which was a performance of Euripides belonging to the satyrical drama (cf. § 44).

1. Euripides remained at Athens until within a few years of his death. He went to Macedon in the invitation of the king, Archelaus. Several causes are suggested as influencing him thus to retire; domestic trials, the abuse and ridicule received from Aristophanes, and public prosecution on a charge of impiety. His death is said to have been occasioned by an attack of some ferocious hounds, in which he was so mangled that he expired not long afterwards. He was seventy-five years old.

For the biography of Euripides, see (besides the works referred to in § 47) his Life by Barnes, in Ped. to his edition below cited (0), and by Mozuchius, Thomas Magister, and Julius Gellius, found in Muysgrave's edition; and the anonymous Life in Elmarty's edition of the Iliad.

2. Euripides is said by some to have composed 120 dramas. A catalogue of those lost is given by Fabricius1. Those which remain bear the following titles: Εινίδη, Οὔτως, Φιλίππα, Μιδάς, Ιουλίανος, ατραφόρος, Ηυπρολόγων Κορινθεί, Αλεπτος, Αντρώπη, Ιερών, Ιερών, η Αθήνη, Ιερών, η Χάουσα, Τιμωρείς, Ταυρος, Τραγωδια, Βίας, Τα Μεθέατρα, Της Μεθέαρας Θέα, Ελευθέρου, Θρῆνος, Θρῆς, Πυθαγόρικες, Hércules furéns, Ηλίαιρα και Πόσι, Ρήνα, Ρήσα. This last, however, is considered as spurious, by some of the best critics2. The principal fragments, are of two pieces emitted Φαθών and Δαυίν, — The Medea is generally considered as one of the best pieces of Euripides. It is said that Cicero was reading this, when arrested by the ministers of the prostration.


3. Ancient authors refer to a production of Euripides, styled Τραγουδια, a funeral song, in honor of Niicias and others, who perished in the fatal expedition of the Athenians against Syracuse. There exist also five letters ascribed to Euripides.


4. In comparing Euripides and the other two masters in Grecian tragedy, it may be said, that he ranks first in tragic representation and effect; Sophocles first in dramatic symmetry and ornament; and Æschylus first in poetical vigor and grandeur. Æschylus was the most sublime; Sophocles the most beautiful; Euripides the most pathetic. The first displays the lofty intellect; the second exercises the cultivated taste; the third
indulges the feeling heart. Each, as it were, shows you a fine piece of sculpture. In \textit{E}uripides, it is a taskaed hero, with all the strength, boldness, and dignity of old time.

In Sophocles and Euripides, it may be perhaps the same hero; but with the former, he has put on the flowing robes, the elegant address, and the soft urbanity of a polished age; with the latter, he is yielding to some melancholy emotion, ever heedless of his posture or gait, and casting his unvalued drapery negligently about him. They have been compared by an illustration from another art: "The sublime and daring \textit{A}eschylus resembles some strong and impregnable castle situated on a rock, whose martial grandeur awes the beholder; its battles defended by heroes, and its gates proudly hung with trophies. Sophocles appears with splendid dignity, like some imperial palace of richest architecture, the symmetry of whose parts and the chastise magnificence of whose whole, delightful the eye, and command the approbation of the judgment. The pathetic and moral Euripides hath the solemnity of a Gothic temple, whose organised gloom and shadow admit a dim religious light, enough to show its high embowed roof, and the monuments of the dead, which rise in every part, impressing our minds with pity and terror at the uncertain and short duration of human greatness, and with an awful sense of our own mortality." (Potter.)


§ 64. \textit{Empedocles}, of Agrigentum in Sicily, who flourished about B. C. 410, may be mentioned here as a didactic poet. He was one of the most eminent men in his native land, and distinguished as a philosopher and naturalist. That from ostentation pride he threw himself into the crater of \textit{Aetna}, is a fable; he probably did while journeying in Peloponnesus.

1 m. A poem in three books, on the nature of things (\textit{Hest physis} \textit{tou oorr}) is ascribed to him by ancient authors. It was imitated by Lucretius (cf. § 557), and a fragment of it still remains. Another poem, called the \textit{Sphere (2phi}) was ascribed to him, but it is undoubtedly from some later author.

2. Other productions were ascribed to him, particularly a number of verses under the name of Kalbagoni, and a poem called \textit{Langodia Moisos}. Some have considered him as the author of the so-called \textit{golden verses} of Pythagoras. In philosophy he was a disciple of the Italian or Pythagorean school. His Life is given by \textit{Diogenes Laertius}.


of the Sphere was published by F. Moris (Par. 1584. 4), as the work of Dem. Trithemius, probably author of the copy that fell into the hands of Moris. Shortly after (1587. 4) a Latin translation by G. Sept. Florent. Christianus—The original and the translation by B. Habrich. Dredt. 1711. 4—Both found also in Fabricius, (Harles ed.) vol. i. p. 8. 6.

§ 65. Aristophanes lived at Athens about B. C. 430. His native place is not certainly known. He is the only comic poet of the Greeks, from whom any complete plays now remain. Aristophanes possessed a very fertile genius, a lively wit, true comic power, and Attic elegance. We are obliged, however, to charge him with bitter personal satire, and ridicule of worthy men, especially of Socrates and Euripides. This, it is true, was in accordance with the character of Grecian comedy at that time, as was also his abundant contempt for the common religious belief. His plays furnish a valuable means of learning the state of manners and morals among the Greeks in his age.

1. He was probably a native of Egea. He is supposed to have died about 280 B. C., at the age of 93. —Nicht. Fritzehilin, Life of Aristoph. prefixed to Kuster's edition, cited below.—Frhr. mann, Klein. Handbuch, p. 165.

2. Of more than fifty comedies written by him, only eleven are extant. They are styled, 'Αναριστος, the Acharnians; 'Ιπτις, Knights; Νεκτρών, Clouds; Ξυσκές, Wasps; Ειδήσ. Peace; Οινόπλων, Birds; Αυστρίατρα, Lysistrata; Τριψεληφωράσιαν, Females keeping the festival Τριψεληφώρα (in honor of Ceres); Βάτραχον, Frogs; 'Εκκλεσιουσώναι, Females in Assembly; Πιλότος, Plutus, god of riches.

3. In the 'Αναριστος, the author attacks Euripides, and in the name of Socrates, the sophists in general, and that this play had little or no influence in reference to the trial and condemnation of that philosopher.


§ 66. Menander, born at Athens about B. C. 342, one of the later comic poets of the Greeks. He wrote numerous comedies (§ 43), of which we possess only slight fragments. The loss of Menander is the more regretted on account of the praise bestowed on him by Quintilian (x. 1). Some idea of his manner was obtained, however, from the imitations of him in Terence. Philemon is usually named in connection with Menander, as a contemporary and rival.

1. Menander died at the age of about 50; Philemon, a native according to some of Sicily, but according to others of Cilicia, lived to the great age of 97 or 98. The former was rather a voluptuary; the latter was particularly temperate.


§ 67. Lyphchoron, a poet and grammarian, born at Chalcis in Euboea, flouris-
ed in the time of Ptolemy Philadephus, B. C. about 284. His performance styled "Ἀλεξανδρα, Alexandra or Cassandra, was improperly ranked in the class of tragedies; it is a monologue or monodrama, in which Cassandra predicts to Priam the fate of Troy. This topic is interwoven with many others, pertaining to the history and mythology of different nations, so as to render the poem obscure and heavy.

1. Lycephon was a writer of tragedies, and was ranked among the Pleiades (cf. § 40). A work also on the subject of comedy, Ἰδυλλία, was written by him. The loss of the latter is more regretted than the loss of his dramatic pieces. The grammarians of Alexandria collected a mass of materials illustrating his Cassandra, from which John Tzetzes compiled a large commentary. (Schöll, iii. p. 96.)


§ 68. Theocritus, a native of Syracuse, flourished in the time of Ptolemy Philadephus, and in the reign of the second Hiero, B. C. about 275. We have under his name thirty Idyls, Ἀλεξανδρα, some of which are probably not genuine, and also twenty-two smaller pieces, chiefly epigrams. He was the most distinguished of ancient authors in the department of pastoral poetry. Virgil followed him as a master and model, but was his inferior in simplicity and fidelity to nature.

1. We cannot assert what induced Theocritus to remove from Syracuse to Alexandria, where he certainly spent part of his life. Some have stated that certain satires composed by him against Hiero exposed him to the vengeance of that monarch. Where and when he died is not known, although it has been supposed that he returned to Sicily and suffered a violent death from the vengeance of Hiero.

Cl. Life of Theocritus in Poetics, as cited below (3.—Also Enarr. Quaest. Oct. 1642. p. 161.

2. The nature of the Greek Idyl has already been exhibited (§ 30). The Idyls of Theocritus are not confined to pastoral subjects. Of the thirty ascribed to him, only fifteen can properly be considered as bucolic or pastoral; viz. the first 9 and the 11th, considered by all as genuine bucolics, and the 10th, 20th, 21st, 23rd, and 27th, which may be put in the same class. Five are mythological, viz. the 13th, 22d, 24th, 25th, and 26th. Three have been termed epistolary, 12th, 28th, and 29th, bearing a slight resemblance to the epistles of Ovid, but having less of the elegiac character. They are called by Scholl "two may be denominated comic, the 14th and 15th. The last, or twenty-third idyll, the Syracusan Gassios, has no more of the pastoral in its tone than a scene from Aristophanes (cf. § 46). Two others may be styled pomegranatical, the 16th and 17th. And there are two in the collection, 19th and 30th, which may properly enough perhaps be called Anaerontic, being mere imitations of the lighter odes of Anacreon. The remaining one, 18th, is a genuine epithalamium, according to its title, Ἑν αὐτῷ ἐπιταλάθως.—The reputation of Theocritus is built on his Idyls. The epigrams would scarcely have preserved his name from oblivion.—One piece of a peculiar character remains, termed the Ἀλεξανδρα, consisting of 21 verses so arranged as to form a resemblance to the pipe of the god Pan. In the Alexandrine age there was a depraved fondness for such odd and fanciful devices, in which the poet’s lines represented the form of eggs, axes, wings, or altars.


3. The epithalamium of Helen has been thought to resemble the Song of Solomon, and some have supposed that Theocritus imitated the latter. Scholl opposes this idea, although there are passages in the Idylls containing imagery which might have been drawn from the Scriptures. The Septuagint version was made in the time of Theocritus.—Comp. Idyl. xxi. vi. with Isaia, ix. 11. 26. 29 with Sol. Song, l. 1. 9 and vi. 10; Id. xx. 26 with Sol. Song, iv. 11; Id. xxii. 23-26 with Sol. Song, vi. 6. 7. 8. 9.


HISTORY OF GREEK LITERATURE.


§ 69. Bion of Smyrna, and Moschus of Syracuse, were contemporary with Theocritus, as is generally supposed. The Idyls of Moschus belong rather to descriptive than to pastoral poetry, properly speaking; they have more refinement, with less of natural simplicity, than the pieces of Theocritus. The Seizure of Europa is the most beautiful. The Idyls of Bion contain elegant passages; but they savor too much of art, and are wanting in the freedom and naïveté of Theocritus. His principal piece is the funeral song in honor of Adonis.

1. Some have placed the dates of these poets considerably later than the time of Theocritus. Their era is perhaps a matter of real doubt.

2. There remain of Moschus four Idyls, and a few smaller pieces; of Bion, besides the piece above named, only some short Idyls, and a fragment of a longer one. These pieces have usually been published in connection with those of Theocritus; and anciently they were in fact confounded with them.


4. Translations.—German.—Mann, as just cited.—French.—J. B. Golt. Par. 1794. 12.—English.—Greene and Poleto, cited § 68. 5.

§ 70. Callimachus, of Cyrene in Libya, flourished B. C. about 260. He was a historian and grammarian, at Alexandria, patronized by Ptolemy Philadelphia, and by him placed in the Museum (cf. P. IV. § 74). Of his many writings we have only six hymns, some smaller poems, and a considerable number of fragments. His hymns exhibit more of study and artificial effort than of true poetical spirit. Quintilian, however, ranks him as the first elegiac poet of the Greeks; and he certainly was imitated by the Roman Propertius.

1. The Hymns of Callimachus are in elegiac verse. Five are in the Ionic, one in the Doric dialect. That addressed to Ceres is judged the best. Besides these, he composed Elegies, which were regarded as the chief ground of his reputation; but of which only fragments remain. Another class of his pieces consisted of Epigrams, of which nearly 80 remain. Strabo refers to his Iambics and Choliambs, and some fragments of these still exist. Among his poetical works are named also three little poems; viz. Αἰσθαναί, on the causes of fable, custom, &c.; Ἡγίον, on the hospitality shown by an old female to Theseus, on his way against the bull of Marathon; and Τῆα, a poem directed against one of his pupils charged with ingratitude. Many prose works were written by this grammarian and professed teacher; Τα Ὑπηρεσία, Μεμοιρασμοὶ or Commentaries; Κρίνος ἔνων καὶ σκόπων, Settlements of islands and cities; Ἐρωτικαῖ, on the wonders of the world; Μονοήμενος, an account of the Museum at Alexandria; Ίδα τουρακίων συγγαρέων, a sort of universal Tableau of Letters, in 120 books, containing an account of authors in every department, methodically arranged, the first example probably of a history of literature. Some of those performances, which were styled Ναυσάπτυς (cf. § 47), are also ascribed to him. All these works are lost.


5. Philetas of Cos, in the time of Alexander the Great, is sometimes mentioned in connection and comparison with Callimachus (cf. § 29) as an elegiac poet.

The fragments of his Elegies were published separately by C. Ph. Koeper, Gott. 1793. —N. Bach, Hal. 1826. § 71. Aratus of Soli, afterwards called Pompeiolas, in Cilicia, flourished B. C. about 278. At the request of Antigonus, king of Macedon, he wrote an astronomical poem under the title of Φαίδομενα και Διονυσίεια. It was not strictly an original, as the request of the king his patron was, that he should clothe in verse two treatises, the Κοινήν τονον and the Φαίδομενα, of Eudoxus. This poem is memorable on account of Cicero's metrical translation of it. Of this translation, however, only slight fragments remain. It was translated into Latin verse also by Caesar Germanicus, and by Festus Avienus. That of Avienus and a part of the other are still extant.

1. The poem of Aratus was much esteemed by the ancients. Cf. Od. Amor. i. 15. v. 16. Quint. x. i. 55. Although he is charged with knowing but little on the subject of astronomy, many of the mathematicians wrote commentaries on his work; four of these are yet in existence. Delambre (Hist. Astr. Anc. i. p. 74) remarks that Aratus has preserved nearly all that the Greeks knew of the science, at least so far as it could be told in verse. Schöll, iii. 137.

2. There are three anonymous lives of Aratus, besides the notice of Suidas. On the latter didactic poems of the Greeks, Aratus, Necander, and Oppian; we may refer to the Nachträge zu Sutzer (cf. § 70. 4), vol. vi. p. 350.


§ 72. Cleanthes of Assus in Troas, having been for many years a disciple of Zeno, at length succeeded him as teacher in the Stoic school at Athens, B. C. 261. Of his numerous writings nothing remains but an admirable Hymn to Jupiter.

1. Cleanthes received the name Φιλόδραμος; from the circumstance that, in order to enable himself, being poor, to attend the schools of philosophy by day, he spent part of his time in drawing water, as a laborer in the gardens of the city. He is said to have died at the age of 80 or 90, by voluntary starvation. The Hymn, which still keeps alive his memory, is in hexameter verse, and contains some exalted views of a Supreme Divinity; Philip Doddridge says, it "is perhaps the finest piece of pure and unadulterated natural religion to be found in the whole heathen world."


3. An English metrical version is given in H. B. Of F're, cited § 90.

§ 73. Apollonius Rhodius, B. C. about 125, was a native of Naukratis, or perhaps of Alexandria, in Egypt. The name Rhodius was occasioned by his residence at Rhodes, where he for a time taught rhetoric. He was a pupil of Callimachus, and became the librarian at Alexandria.

1. A bitter enmity existed between Apollonius and Callimachus until the death of the latter. Apollonius is said to have retired from Alexandria to Rhodes, from mortification at having been hissed by the partisans of Callimachus at the public reading of
His Argonautics. It was at a subsequent period that he was appointed keeper of the Alexandrian library, being successor to Eratosthenes.

There are four ancient biographers of Apollonius in Greek.—See A. Weichert, Ueber das Leben und Gedicht des Apollonius von Rhodos. Meisen, 1821. 8. Lpz. 1828. 8.

2 u. His chief work was an epic poem, 'Αργοναυτικα, on the Expedition of the Argonauts. He imitated Homer, with talents much inferior. His poem, however, evinces great application, and has some beautiful passages, particularly the episode on the passion of Medea. Yet in poetical genius and style he is rather surpassed by his imitator among the Romans, Valerius Flaccus.

3. The poem of Apollonius consists of four books or cantos. The critics do not agree in their estimate of its worth, nor as to the comparative merits of the Greek original and the Roman imitation by Valerius. Scholl pronounces the latter superior to its model, in agreement with the remark of Eschenburg above. But in the edition of Eschenburg's work published after his death, the opposite is asserted.


§ 74. Nicander, born at Colophon in Ionia, lived about B. C. 146. He was a physician, grammarian, and poet.

1 u. There remain from him two poems in hexameter, termed θερακα and Αλεξάφρακα; the former treating of venomous animals, and remedies for wounds from them; the latter, of antidotes to poisons in general. His Γραφοντος, Γεωργίας, and Αρχισπωλή, Things pertaining to Αἰτωλία, are lost. The two former possess no great merit either as poems or as treatises of natural science, (cf. § 32). The scholia of Eucteius upon them are of much value, particularly as illustrating the history of medicine.

2. Nicander wrote also, as has been before noticed (§ 22), a work styled metamorphoses, which is wholly lost.—Scholl, iii. 111.—Charaktere vornahmt. Dicht. vi. p. 573.


§ 75. Oppian, of Corycus in Cilicia, a later Greek poet, lived as is supposed under the emperors Marcus Aurelius and Commodus, in the latter part of the 2d century after Christ.

1 u. Under his name we have two didactic poems; Αλεξάφρακα, on fishing, in five books; and Κυνεγετα, on hunting, in four books. The former excels the latter in both thought and style. This circumstance has furnished some ground for ascribing them to different authors of the same name. The latter has been ascribed to an Oppian of Apamea, who lived under Caracalla, in the beginning of the 3d century.

2. The hypothesis of two poets by the name of Oppian, father and son, or uncle and nephew, was advanced by Schneider, in 1776, in his edition of the poems. In 1756 it was attacked by Belin de Baila, in an edition of the poem on the chase. Schneider, in a new edition, 1815, still maintained his hypothesis.—Scholl, vol. iv. p. 70.—Charakt. vorn. Dicht. vol. vi. p. 379.

3. The poem Θερακα, on fowling, generally ascribed to Oppian, is lost; but there is extant a commentary upon it, by Eucteius.

This commentary was published by E. Winding, Gr. & Lat. Copenhagen. 1702. 8.


5. Translations.—Of the Cynegetica.—German.—C. G. Lieberkuhn. Lips. 1756. 8.—French.—Belin de Baila, Gr. & Lat. Argent. 1817. 8.—Italian.—A. M. Salvini. Flor. 1728. 8.—English.—M. Sommerville. Lond. 1785. 8.—Of the Hallucinologia.—English.—By Draper & Jones. Oxet. 1722. 171. 8.—See Amorini, sur le pêche des Anciens, as cited P. III. § 58.

§ 76. Nonnus, of Panopolis in Egypt, flourished probably in the beginning of the 5th century; originally a pagan, afterwards converted to Christianity. Little or nothing is known of his history.

1 u. Two works by him are extant; one, the Δωριστατικα, on the deeds of Bacchus, in forty-eight books, of various contents, without much order or connection, in a style not generally easy or natural; the other, a poetical, or as he terms it, epical paraphrase of the Gospel of John, prolix and bombastic.

2. The Dionysiaca of Nonnus has been ranked among epic poems, but perhaps not
with strict propriety (cf. § 20). It is a storehouse of mythological traditions. Some learned men, as Falckenburg and Julius C. Scaliger, have highly praised, while others, as Nicholas Heinsius and Joseph Scaliger, have as strongly condemned it.

§ 77. Coluthus, of Lycopolis in Egypt, was a poet of a later period, probably about the beginning of the 6th century. His poem, called "Eärës úççavóç, or Rope of Helen, has many defects, and but little real poetry. The whole is without plan, dignity, or taste, with many traces of too close imitation.

1. He is said to have lived in the reign of the emperor Anastasius, who abdicated A.D. 518. He wrote a poem in six cantos, entitled Cæleonidas; this, with other pieces of him, is called the "Rope of Helen"; it consists of 385 verses, in imitation of Homer.

2. This poem was known by Cardinal Bessarion, along with that of Quintus (cf. § 78); and Schöll remarks that it is ascribed to Coluthus without certain evidence; "The word rope (in the title) must not be taken in the common acceptance; for Paris had more courtly than to offer, and Helen more kind-hearted than to suffer, such a violence. It must be taken rather for a transporting of her, with her consent, from her own country to Troy."

§ 78. Quintus, or Cointius, lived probably in the first part of the 6th century. He was called Smyrnaeus from his native place Smyrna, and received the surname C. ûrher from the circumstance that his poem was found in a convent in Calabria.

1. The poem ascribed to him, termed Παραλειπόμενα Όρφης, Things omitted by Homer, is extant from the Cyclic poets (cf. § 21). It consists of 14 books, giving the history of the siege of Troy from the death of Hector to the departure of the Greeks.

2. Cointius' poem was found, in a convent at or near Otranto in Calabria, a manuscript copy of this poem, and also of that of Coluthus. And there is in manuscript another poem ascribed to Quintus, on the twelve labors of Hercules, in the library of St. Mark, and in that of the king of Bavaria at Munich.—Studious imitation of Homer is apparent everywhere in the Paralipomena. Some have considered it a sort of amplification of the Little Iliad of Lesches, one of the early cyclic poems, or a compilation gathered from various poets of that class.


5. In connection with the imitations of Homer in the poems ascribed to Coluthus and Quintus, we may notice another imitation of a singular kind, the Ομοθεϊκον, Homerocentra. This is a Life of Jesus Christ, in 186 hexameter lines, formed by verses and hexameters selected from Homer. It is ascribed by some to Pégailius, who lived in the 5th century; by others to Eustochis, wife of the emperor Theodosius 2d. It was probably the work of both, having been commenced by the former and finished by the latter. The edition by L. H. Teucher. Gr. u. Lat. Lpz. 1795. 8. is mentioned as the best.

§ 79. Tryphiodorus, a native of Egypt, of whose history nothing is known, lived in the 6th century, and was the author of a poem, entitled Ηιδον χριστι, the Destruction of Troy. It is marked by bombast and affectation of ornament.

1. He is said to have written other poems, as the Marathonica, the Hippodamia, and the Odyssey called Lipogrammatic (λιπωγραμματικ), because some particular letter

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2S
of the alphabet was excluded from each of its 24 books; or, according to others, because the letter Σ was excluded from the whole poem. The Destruction of Troy consists of only 681 verses, and is perhaps merely a sort of argument of a more full contemplation by the author.—Scholl, vi. 109.


§ 80. Theodorus Prodromus lived at Constantinople in the first half of the 12th century. There are several works by him yet remaining in manuscript, from which it appears that he followed the various pursuits of theologian, philoso-

pher, grammarian and rhetorician. He is mentioned here on account of his erotic poem in 9 books, styled the Loves of Rhodanthe and Dossicles. Cf. § 33.

1. He enjoyed high reputation among his contemporaries, and the epithet Cyrus (Κυριος for Κυριος) often joined to his name, is said to have been given to him in token of respect. On embracing monastic life, he assumed the name of Hilarian. His poem above mentioned is but an indifferent performance. Various other poetical pieces were composed by him; as the Galeomyomachia, or Galeomachia, mentioned § 50. 3; a poem, styled Poverty gives wisdom; another styled Friendship banished; and some epigrams in honor of eminent Christian Fathers, Basil, Chrysostom, and others. Other pieces remain in manuscript,—Many works in prose were also written by him, of a character, which places them in the class of grammatical and rhetorical works.


3. Two other authors were mentioned (§ 33) in speaking of erotic poetry, Nicias Eugenianus and Constantine Manasses; the Aristander and Callithea of the latter being nearly all lost; the Drossilo and Chercites of the former, in nine books, still existing.

These were first published by J. F. Roumonde. Par. 1519. 2 vols. 12. Gr. & Lat.

§ 81. Tzetzes or Tzetza (John) was a grammarians of the 12th century, at Constantinople. From the works and fragments of other poets, and without taste, he compiled what were called his Anthemoria (τα ποιον Ομορφον), Hermecia (τα Ομορφον), and Posthemoria (τα μετ' Ομορφον). To these he also furnished scholia or comments.

1. The three pieces form a whole of 1665 hexameters, and are together called Tzetea. The first contains events from the birth of Paris to the tenth year of the Trojan war, with which Homer's Iliad opens; the second consists of an abridgment of that poem; the third, like the poem of Quintus, refers to what occurred between the death of Hector and the return of the Greeks. Tzetzes also wrote a work in political verse, called Bejloag igeroupici, treating of topics of history, mythology, and literature, in a very miscellaneous and disconnected manner: the work is more commonly called Chiliades, from a division of the verses into several portions of 1000 lines each. He also composed an iambic poem, on the education of children. Several other works in verse by him are yet in manuscript. The most considerable is the Υποθεσις τοι Ομορφου, explaining the fables of Homer. But Tzetzes holds a higher rank as a grammarian and scholar. He wrote commentaries on Homer's Iliad and on Hesiod. His commentary on Lyceophon, by some ascribed to his brother, Isaac Tzetzes, has been mentioned (§ 67. 1).


II.—Oratory and Orators.

§ 82 u. Prose was cultivated later than verse, and oratory later than other branches of prose composition, of which the earliest form was historical. But although oratory, in form and as an art, did not exist at so early a period, yet even in the heroic ages there was actual eloquence. There was practical skill in moving the feelings of assembled numbers in civil and military affairs. We have evidence of this in the
addresses made by the warriors of Homer, which, although doubtless the productions of the poet, are yet a proof of the existence and the success of a sort of oratory.

§ 83 u. The example of those historical writers, who were not indifferent to the beauties of style, seems to have first suggested to the Greeks the advantage of careful attention to the language and manner of their spoken addresses. From the time of Solon (B. C. 594), political eloquence was much practiced at Athens, and by the emulation of great speakers was ere long advanced to high perfection. Rhetoric and oratory soon became objects of systematic study, and were indispensable in the education of such as wished to gain any public office, or any influence in the affairs of the state.

§ 84. It may be remarked, then, that Grecian oratory was not of early or sudden growth. It was not till after Greece had adopted the popular forms of government, not till after the works of her Homer had been collected and begun to be studied, and after her general prosperity and independence allowed her citizens to attend to speaking as an art, that Greece exhibited any very eminent orators. At the time of Solon, beyond which the history of Grecian eloquence cannot be carried back, several of the states had existed much longer than Rome had at the time of Cicero. While eloquence made its first appearance thus late, and gradually rose to perfection under the peculiar circumstances of the nation, it continued in power and splendor only for a short period. Its real history must be considered as terminating with the usurpation of Philip and the supremacy of Macedon over southern Greece; so that the whole space of time, during which Grecian oratory particularly flourished, includes less than three hundred years. This space coincides with the third of the periods into which we have divided the history of Greek Literature, from Solon (about 600 B. C.) to Alexander (B. C. 336). It is, however, the brightest period in the annals of Greece; a glorious day, at the close of which her sun went down in clouds and never again rose in its native splendor.

§ 85. It is also worthy of remark, that whatever glory has redounded to the Greeks for their eloquence, belongs almost exclusively to Athens. In the other states it was never cultivated with success. The orators, of whose genius any monuments are still preserved, or whose names have been recorded as distinguished, were Athenians. So that Cicero in his Brutus inquires, who knows of a Corinthian or Theban orator, unless you except Epaminondas? Out of Greece, however, the study flourished, both in the islands and in the settlements in western Asia. The Sicilians were the first who attempted to form rules for the art, and the Rhodians had orators that might be compared with the Attic.


§ 86. To one who traces the history of Grecian oratory through the period which has been mentioned, it will present itself under three different aspects successively. It exhibits one characteristic appearance from the time of Pisistratus to the close of the Persian war; another from the close of the Persian to the close of the Peloponnesian; and a third from the close of the Peloponnesian war to the supremacy of Macedon. A glance at the peculiar character of the eloquence of these three periods, will give us perhaps the best general view of the whole.

See Cicero’s Brutus.—Hieron’s Greece by Banerjef, p. 257, where some of the views touched upon in the following sections are beautifully developed.

§ 87. Of the first portion no monuments or fragments of the oratory remain. Its character must be drawn altogether from the testimony of later periods and from circumstantial indications. It was in this age, that the poems of Homer were collected and published; which gave a new impulse to Grecian mind, and unquestionably exerted an influence on the language and oratory of the times. As the models of language and style were all in poetry and not in prose, the speeches and the composition of this age were marked by a poetical structure, by something of the rhythm and measure of verse. Such indeed was the preference for metrical composition, that Parmenides taught his philosophy in verse, and Solon published his laws in the dress of poetry. Solon is ranked among the distinguished orators of the period; and the first circumstance which brought him into notice, was a poetical harangue to the populace of Athens.

§ 88. Oratory as an art was now scarcely conceived. The orators were only the favorite leaders of the people; chiefly such as had been brave and successful in war, who gained popular influence by military enterprise, and were permitted to be powerful statesmen because they were fortunate generals. Their speeches were brief, simple, bold; adorned with few ornaments (cf. Anacharsis, ii. 257), accompanied with little action. Such was Pisistratus, whose valor in the field and eloquence in the assembly raised him to an authority utterly inconsistent with the republican principles of his country. Such too was Themistocles. In him predominated the bravery and art of the military chieftain. It was his policy and energy that saved Greece from the domination of Persia. He acquired unlimited sway as a statesman and orator: because, in proposing and urging the plans which his clear and comprehensive mind had once formed, he could not but be eloquent; and because he never offered a plan, which he was not
ready and able to execute with certain success. His eloquence, like his policy, was vigorous, decided, bordering on the severe, but dignified and manly. It was altogether the most distinguished of the age; and the name of Themistocles is therefore selected to mark this era in the history of Grecian eloquence.

§ 89. Of the second portion of the period in view, as well as the first, we have no remains which are acknowledged to be genuine, if we except the harangues of Antiphon. The number of eminent public speakers was, however, increased; and there began to be more preparation, by previous study and effort, for the business of addressing the popular assemblies. In this age, the orators were men who had devoted their early years to the study of philosophy, and whose attainments and political talents raised them to the place of statesmen, while this elevation still imposed on them the duties of the soldier and the general.

The most celebrated among them were Pericles, who flourished first in order of time, and after him successively Cimon, Alcibiades, Critias, and Themistocles. Pericles and Alcibiades exerted the greatest influence upon the condition and interests of the Athenians. The latter, ambitious of glory, of fearless of danger, ardent and quick in feeling, and exceedingly versatile in character and principle, was able, in spite of a defective pronunciation (Anach. i. 365) and a hesitating delivery, so perfectly to control a popular assembly and mold their feelings by his own will, that he was regarded as one of the greatest of orators.

§ 90. But to Pericles must be granted the honor of giving a name to this era of eloquence. His talents were of the highest order, and he qualified himself for public influence by long and intense study in private. He disclosed his powers in the assemblies with caution, and whenever he spoke, impressed the hearers with new convictions of his strength and greatness. His information was various and extensive, his views always liberal and elevated, his feelings and purposes in general highly patriotic and generous. Cicero remarks of him, that even when he spoke directly against the will of the populace and against their favorites, what he said was popular; the comic satirists, while they ridiculed and cursed him, acknowledged his excellence; and so much did he shine in learning, wisdom, and eloquence, that he ruled Athens for forty years almost without a rival.

Pericles pronounced a funeral eulogium over those who fell in the first battles of the Peloponnesian war. This oration Thucydides professes to give us in his history (ii. 35); but most probably we have the fabrication of the historian, and not the actual production of the orator. The piece, however, may indicate the peculiarities of Pericles and other speakers of the age.

Cf. E. Bentham, Funeral Eulogies from Thucydides, Plato, Lysias, and Xenophon, in the original Greek, &c. Oxf. 1675. S.

§ 91. The distinguishing qualities of their eloquence were simple grandeur of language, rapidity of thought, and brevity crowded with matter to such an extent even as to create occasional obscurity. They had very little of artificial plan, or of rhetorical illustration and ornament. Their speeches are seldom marked by any of the figures and contrivances to produce effect, which the rules of sophists brought into use among the later orators. They have less of the air of martial addresses than the harangues of the first period we have noticed, but far more of it than appears in the third. Their character is such as to show, that while the orator was a statesman of influence in the civil council, he was also at the same time a commander in war. Such was the eloquence of the era which is designated by the name of Pericles.

§ 92. But the third is the most glorious era, and is marked by a name which has been allowed to stand pre-eminent in the history of human eloquence, that of Demosthenes. It was an age fruitful in orators, of whose talents there still remain rich and splendid monuments. The orator was no longer necessarily united with the general; but was able to control the deliberations of the people, although he never encountered the perils of the camp.

It was now that oratory became a regular study, and numbers devoted themselves to the business of teaching its rules. These teachers, known by the name of Sophists and Rhetoricians, made the most arrogant and ridiculous pretensions, professing to communicate the art of speaking copiously and fluently on any point whatever. But we must not affix to all, who went under this name, the idea of a vain and pompous declaimer. There were some honorable exceptions; e. g. Isocrates, who taught the art, and whose influence upon the oratory of this period was so great, that Cicero gives him the honor of forming its general character. His school was the resort of all who aimed at the glory and the rewards of eloquence.

Isocrates, Lysias, Isæus, Æschines, and Demosthenes, are the bright names in the constellation which marks this era. Andocides, Dinarchus, Hyperides, and Lycurgus, are also recorded as eminent speakers. These, with Antiphon of the preceding era, form the illustrious company of the ten Athenian orators. They could have been, however, only a small part of the number in the profession in this period, as we might judge, even had no names been recorded, from the fact that at its very close there were at least ten, and according to some thirty, whom the Macedonian conqueror demanded to be delivered up to him as hostile to his supremacy.—Schhöll, ii. p. 265.
§ 93. In the age before us, the general characteristics are to be found in the state and circumstances of the profession, rather than in the form or nature of the eloquence. Each of the more eminent orators had his distinguishing peculiarities, which makes it difficult to mark the prominent traits, which might be stamped upon all. It is easy, notwithstanding, to notice the influence of the system of art, to which the speakers of this age thought it necessary to attend. There is in their orations too little of the plain sense and simplicity of former times, and much, often far too much, of the ambush and artifice of logic, the flourish and not mere rhetoric. You discover also frequently, the orator’s consciousness of influence arising from his skill in speaking. It was an age, when the populace flocked to the assemblies and the courts of justice for the sake of hearing and being affected; when even the unprincipled demagogue could, by the spell of his tongue, raise himself to the archonship of Athens.

§ 94. This period furnished a greater number and variety of occasions for the display of oratorical talents. Numerous state prosecutions, similar to that in which Lyseas engaged against Eratosthenes, grew out of the disturbances and revolutions connected with the Peloponnesian war, and these necessarily drew forth the genius of opposing advocates. Public discussions, likewise, became frequent upon different subjects relating to war, politics, and government, which opened a wide field not merely for harangue, but for studied and labored composition. At the close of the period, the encroachment of Philip on the Grecian rights afforded and impelled to the ambitious demagogue and the zealous patriot. This circumstance was perhaps the cause of the peculiar energy and warmth of feeling, which distinguished much of the oratory of the period. Although the writers and speakers differed in opinion as to the true policy of the Greeks, their orations breathe a common spirit of national attachment and national pride and confidence. Indeed the patriotism and the genius of Greece seem to have exhausted themselves in the efforts of this last day of her independence and her glory. In Demosthenes she heard the last tones of her favorite art, as she did the last remonstrance against her submission to servitude.

§ 95. Such is a glance at the rise and progress of eloquence in Greece. Late in its origin, confined chiefly to Athens, flourishing only for a comparatively short time, marked successively by the eras of Themistocles, Pericles, and Demosthenes, it ended its career when the country lost its independence, but with a glory that is gone out into all lands, and will survive through all ages.—It should be observed, however, that Cicero and other writers speak of the eloquence of the period immediately subsequent to Philip and Alexander; and here is the place for a few words respecting it. § 96. True eloquence, says Scholl (iii. 939), that which speaks to the heart and passions of men, and which not merely convinces but carries away the hearer, ceased with the fall of liberty. Under the successors of Alexander, not finding any object worthy of its exertions, it fled from the scenes of politics to the retreats of the schools. Athens, degraded from her eminence, no longer was the exclusive residence of an art, which had once thrown such luster over her name and history. From this time, instead of the orators of Attica, we hear only of the orators of Asia. In reality, however, instead of orators at all, among the Greeks anywhere, we find, after this time, only rhetoricians.

The most famous of the schools just alluded to, was that of Rhodes, founded by Aeschines. In these institutions the masters gave out themes, on which the young pupils exercised their talents. These were frequently historical subjects. Often the questions which had exercised the great orators of the previous age were again debated. But such performances had not for their object to convince judges, or force an assembly to action. The highest aim now was to awaken admiration in hearers, who wished not to be moved, but to be entertained. The noble simplicity of the old orators was exchanged for a style overloaded with rhetorical ornaments. Hegesius of Magnesia is regarded as the father of the new style of eloquence and composition which now appeared, and which, as has been already mentioned, was termed Asiatic. His discourses are lost.

§ 97. But the principal name worthy of notice after the time of Alexander is Demetrius Phalereus, who was appointed governor of Athens, by Cassander king of Macedonia. He was the last of the great orators of Greece. Cicero speaks of Demetrius with considerable commendation, as the most learned and polished of all the ancient masters. But he describes (Brutus, 9) his influence as substituting softness and tenderness instead of power; cultivating sweetness rather than force; a sweetness which diffused itself through the soul without stirring the passions; forming an eloquence which impressed on the mind nothing but its own symmetry, and which never left, like the eloquence of Pericles, a sting along with the delight.

§ 98. We pause here in our general glance at Greek oratory, because every thing pertaining to the subject, in the periods after the capture of Corinth (B. C. 146), will be more properly introduced in speaking of the Sophists and Rhetoricians. But it is important to allude to the three branches, into which Greek oratory was divided by the teachers. They were the deliberative, the legal or judicial, and the demonstrative or panegyrical. Demosthenes is the unrivaled master in the first. Ly-
§ 994. We now proceed, according to our prescribed plan (cf. § 8), to notice individually the principal orators, of whom there are existing remains.

But it will be proper to give first some references to sources of information respecting them, and to the printed collections of their performances.

1. The chief original sources of information are two; the fragments of a treatise of Dionysius Halicarnassensis, in which Lysias, Isocrates, Xenophon, and Demosthenes were critically examined; and the Lives of the ten orators, ascribed to Plutarch.—Of modern works, the most complete is the Geschichte der Griechen by H. Hauptmann, 1834. S.—Rubenow, Historia critica oratorum Græc. in his ed. of Rutilius Lupus. Leyd. 1785. 8.—Harriot, Sur Parig. et les progres de la rhétorique, chez les Gréce, in the Mem. de l'Acad. des Insocr. vol. ii. 200; xili. 97; xv. 145; xvii. 378; xii. 203; xxi. &c.—MAXIMUS, über die Bildung der Rhetoriker unter den Griechen, in his Vermichten Abb. u. Anz. Bresl. 1821. 8.—SCHILL, Hist. Litt. Gr. ii. 197.


§ 100. Antiphon, of Rhamnus in Attica, was born about B. C. 480. In the year 411 or 410 B. C. he was condemned and put to death as a traitor. He was celebrated at Athens as an orator and a teacher of eloquence.

1 r. The ancients ascribed to him a treatise on rhetoric, Τέχνη ῥητορική, said to have been the first written on the subject. He also prepared orations or speeches to be used by others, for which he received payment. Of the fifteen which are still extant, three belong to criminal cases actually occurring and brought to trial; the other twelve seem rather to be imaginary speeches adapted to supposed cases. Antiphon was a pupil of the sophist Gorgias, and is said to have been the first to apply the art of rhetoric to judiciary proceedings. Thucydides was instructed in his school. During the Peloponnesian war, Antiphon repeatedly had the command of Athenian troops. He was a member of the council of the 400, the establishment of which was, in a great degree, owing to his influence. He is said to have been the first who, for money, composed orations to be read or spoken by others; this became afterwards a frequent practice and a source of great emolument.—Cf. Cicero, Brutus, 12.—Thucydidès, viii. 68.


§ 101. Andocides, an Athenian of illustrious birth, later than Antiphon, about B. C. 468. He was distinguished as a statesman and orator, but too restless in his political character. He suffered many vexations, and finally died in exile, B. C. about 396. We have four speeches from him, which commend themselves by their simplicity and force of expression, and which are of much value in illustrating the history of the times.

1. One of the discourses of Andocides is against Alcibiades, Καρτι Ἀλκιβιάδου; another respecting the peace with Sparta, Πέτα Εἰρήνης; the other two were in self-defence: Περὶ καθεδρᾶς, treating of his second return to Athens, after having fled from the prison into which he was thrown by the 400, and Περὶ μυκηνῶν, relating to the mysteries of Eleusis, which he had been accused of violating.


§ 102. Lysias, a native of Athens, son of Cephalus from Syracuse, lived between 458 and 379 B. C. He was a teacher of rhetoric. Many years in the early part of his life he spent at Thurium in Magna Graecia. Above 200 discourses are said to have been written by him, all in advanced life; only 34 of them are extant. These justify the reputation he enjoyed on account of the beauty of his style and his power in convincing and persuading. Cicero (Brut. 9) gives him the praise of having almost attained the ideal of a perfect orator; yet he is inferior to Demosthenes in simplicity and energy.

1. The father of Lysias removed to Athens, on the invitation of Pericles, and belonged to the class of inhabitants termed μισθοφόροι, metics, or foreign residents. At the age of 15, Lysias went
out with the colony established by the Athenians at Thurium. Here he remained 30 years stu-
dying and practicing oratory. He then returned to Athens, and in partnership with his brother Polemarchus, he vested some of his property in a manufactory of shields, in which above a hundred
slaves were employed. The wealth of the brothers became so great, that they were included
among the 300 richest men of the city, on whom was cast the burden of paying all the expenses
of the state. Their wealth at last exposed them to the lawless avarice of the thirty tyrants.
Polemarchus was condemned to drink hemlock. Lysias escaped by flight. On the overthrow
of the thirty, he returned to Athens and spent the rest of his days in the employment of a rhetor-
ician. He lived to the age of 81.

—L. H. Becker, De Vita et Scriptis Lysiae. Berl. 1837. 8. pp. 228. described as "a work of industry and tolerable judgment."

2. His orations were written for the use of others, and he is said to have spoken but one
himself, that against Eratosthenes. The Λόγος κτητόρος, or funeral oration over the
Athenians who were slain under the command of Iphicrates, is considered his chef-d'œuvre.

3. Editions.—B.—J. Taylor, Gr. & Lat. Lond. 1738. 4.—Augur, Gr. & Lat. Par. 1783. 2 vols. —The Præceptor, by
Aldus, cited § 99. —Given in Reiske, 5th and 6th vols.—Boller, 1st vol.—Dobson, 3d.—Separately. Alter. Vien. 1755. 8.—J.

4. Translations.—English.—J. Gillies. Lond. 1778. 4.—French.—Augur. Par. 1763. 8.—German.—Some of the orations,

§ 103. Isocrates was born at Athens about B. C. 436, and died B. C. 338. He was a scholar of Gorgias and Prodicus.
From his diffidence and the weakness of his voice he rarely or never spake in public. But he acquired great
honour by giving instruction in eloquence, and contributed thereby to the perfection
of the art. Yet other rhetoricians, he encouraged attention to the harmony of language. In this lies the greatest excellence of his own discourses, which are distinguished rather for accuracy and polish than native
ardor and warmth. Yet his school marked an epoch in Greek eloquence. He wrote partly as a master for his scholars, and partly for the use of others.
There are extant 21 orations ascribed to him.

1. In youth he was a companion of Plato, and like him was a great admirer of So-
crates. He is said to have died, by voluntary starvation, in grief for the fatal battle
of Chaeronea.

There is an anonymous life of Isocrates, found in the 2d vol. of J. C. Orelli, Opuscula græc. vet. sententiae ac moralis. Lips.
1819. 2 vols. 8.—G. B. Schmars, 2 Dīa. de vita et genere scribendi Isocratis. Hal. 1765. 4.—F. G. Fregag, Orator. or rhetor.
egrec. quisus status honoris causa postea format, decas. Lps. 1752.

2. The most finished of his pieces is that styled Πανγύγιψις, i. e. a discourse before all the assembled people; it was pronounced at the Olympic games; addressed to all the
Greeks, yet exalting the Athenians as entitled to the first rank among the states.
This oration, with few of the others, may be placed in the class of deliberative, επίθετο-
νικικά. Four may be termed encomiastic, ευκομαστικά; among these are the Πανδιακό-
νική to the Athenians, one of the best pieces of Isocrates, but imperfectly preserved.
Eight belong to judicial cases, λόγοι δίκαιων; one of these, Προ τινών αντίπαθεων,
De permutatione, or on the exchanging of property, relates to his own personal affairs.
—The remaining three are pecuratic, παρατυπικα. One of these, Προ διδακτίων, is by
some critics ascribed to another Isocrates. That styled Νικολάκης, and sometimes
Kύρος λόγος, written for the use of Nicocles king of Salamin in Cyprus, is said to have
procured from the prince in return a present of 20 talents. Besides these orations, there
is a discourse against the Sophists, Καρa των εςφαγον. An art of rhetoric, Θυγρατι
is also quoted by Quintilian. Τεν επιπλεί, likewise (cf. § 156. 2), are preserved as
having been written by Isocrates.

Schill, ii. 208.—Milford, vii. 212.—Abbe Patry, Les Ouvrages d'Isocrate, Mem. Acad. Inst. xii. 162.—J. G. Strang, Krit. Be-

3. Editions.—B.—W. Lange. Halle, 1804. 8.—Corygi. Par. 1867. 2 vols. entirely in Greek, with a preface in modern Greek,
Græc. cited § 99.—Hercon. Wolf, Gr. & Lat. Bas, 1793. fol.—P. Stephanus, Gr. & Lat. Gener. 1604. 8.—W. Batten, Gr. & Lat.
Lond. 1749. 2 vols. —Augur, Gr. & Lat. Par. 1781. 3 vols. not very highly estimated by the critics. Given also in Boller,
2d vol. and Dobson, 3d vol.—Separate portions.—Pανεγυρικος; Moras. Lps. 1757. 8. impr. by Spohn. Lps. 1817. 8.
and by Bätler. Lps. 1831. 8.—G. Dindorf. Lps. 1826. 8.—De Permutatio (incomplete until the discoveries of a modern scholar, Mustyseus. Cf. Schill, ii. 263).—J. C. Orell. Zür. 1814. 8.—De Fauce. P. J. Léopold. Münch. 1836. 8.—Aρεοπα-
γικος και Εραγες; G. B. Barten. Lps. 1822-44. 8.—Select orations; J. H. Brem, in loc. Bibliotheca.

4. Translations.—English.—J. Gillies. The Orations of Isocrates. Lps. 1793. 8.—Young, The Orations and Epistles. Lond. 1792. 8.—French.—Augur. Par. 1761. 3 vols. 8.
—German.—W. Lange. Berl. 1785. commenced.—J. H. Christian, in the Coll. of New Translations, ed. by Osterl, Schwalb, and
Tafelt. (prose). Stuttg. 1837.

§ 104. Isæus, a native of Chalcis in Eubœa, but resident at Athens, was a scholar of Lysias and Isocrates, and the teacher of Demothenes. Born about 400 B. C. he probably died in the former part of the reign of Philip. He took
Lysias for his model, but excelled him particularly in dignity and elevation.
1. Of 50 orations by Isæus extant in the time of Phocion, only eleven now remain. They all relate to the subject of inheritances (διαλογία ερυθρών), and contain much information respecting the laws of heirship at Athens, the customs relative to the adoption of children, to the testaments and bequests, and almost every thing connected with the transferring of property. They present, also, a melancholy picture of the fraud and cruelty frequently indulged by guardians, executors, and contending heirs. The style is full of nervousness. Demosthenes is said to have chosen him as a master in preference to Isocrates, on account of this trait.— Cf. Quart. Rev. vol. xxi. 

2. Editions.—G. F. Schumann, Isæi Orationses XI. Grapheis, 1831. 8. — Ten of the orations are in Reiske, vol. vii.; one of them, however, the inheritance of Cleonymus, was first published in full by A. Mai, Mil. 1815; the eleventh, the inheritance of Menander, was published by Tyrwhitt, Lond. 1778. 8. — They are given in Reiske, 3d vol.—in Dobson, 4th vol.


§ 105. Lycurgus, descended from an ancient Athenian family, died at an advanced age, B.C. about 330. He was a pupil of Isocrates and Plato, and a friend of Demosthenes. He was warmly devoted to the interests of the commonwealth, and was rewarded with the honors of the state. Of his orations, 15 remained in the time of Plutarch; but only one has been preserved to us, that against Leocrates for his deserting Athens in her distress, after the battle of Chaeronea. His oratory was marked by strong moral feeling and patriotism, without much effort to be eloquent.

1. He fearlessly resisted all the claims of Philip and Alexander, and was one of the orators demanded by Alexander after the capture of Thebes. His children, to whom he left no property, were educated by the state. It is supposed that one of the inscriptions, which Fourmount caused to be copied at Athens, is an account of the administration of Lycurgus, in which he received and expounded, according to the inscription, 13,900 talents.


§ 106. Demosthenes was born B.C. 355, in the Attic borough Pæania, and died B.C. 322, in the island of Calauria, by poison self-administered, in order to escape the vengeance of Antipater. Isæus was his master in rhetoric, but he received instruction also from Isocrates and Callistratus.

1 u. His celebrity was much greater than that of any other Grecian orator, on account of the fire, vehemence, and strength of his eloquence, which he especially exerted in rousing the Athenians to war with the Macedonians, and in defeating his rivals bribed by the latter. We have 61 orations of Demosthenes, and 65 introductions, which are probably not all genuine. The characteristics of this orator were strength, sublimity, and a piercing energy and force, aided by an emphatic and vehement elocution. His peculiarities, however, sometimes degenerated into severity.

2. At the age of seven he lost his father. His guardians wasted his property, and at the age of 17 he appeared before the courts against them, and urged his own cause successfully. Thereby encouraged to speak before the assembly of the people, he failed entirely. He retired and studied and toiled in secret for many years. At the age of 25, he came forward again and commenced his brilliant career. At the age of 63, having been driven from Athens by the hostility of the Macedonian Antipater, and pursued to his retreat in the island of Calauria, he terminated his own life by poison. It is worth of notice that Demosthenes and Aristotle were born and died in the same year.

The life of Demosthenes is given by Plutarch; and also in the Lives of the ten Attic orators, ascribed to him. There are also two other Lives, written as a Reply by Lalenus, (cf. § 125.) — For a good view of his history, see Schöll, ii. p. 224; and Haren, transl. by Bunsen, p. 276.— Cf. A. G. Becker, Demosthenes als Staatsmann und Redner. Hal. 1816. 2 vols. 8. Quedl. 1833.—P. A. Zimmern, De Demosthene resp. Athen. administratore. Berl. 1825. 8.—A. Bouillé, Vie de Démocrite, &c. Par. 1834. 8. very good.—But Ranke, in the Encyclopædia of Ench. & Orator, Halle, 1818, sa. said to be better.

3. Seventeen of the orations belong to the class of deliberative; 12 of these relate to the contests between Philip and the Greeks, 3 styled Olynthiacs, and 4 called Philippics, the rest of the 12 bearing different titles; the whole 12 were spoken between B.C. 351 and 340. Forty-two are judicial speeches; 30 of these relate to private or individual interests, where the case was termed εἰκόν; among them are the 5 pronounced against his own faithless guardians, showing plainly the hand of Isæus in their style: the other 12 relate to public or state affairs, where the case was termed καταγορία; among these were the oration Περὶ τοῦ καταγορί, in which Demosthenes defends Cleophon against the accusation of Ἐσχίνης, and in making the defence justifies his own policy in reference to Philip, notwithstanding the disastrous issue of the battle of Chaeronea; it is considered as the best of his orations, and a masterpiece of eloquence. Only two
of the extant orations of Demosthenes belong to the kind called \textit{demonstrative}, both of them probably spurious; one is the eulogy (\textit{Πατρίδος}) upon those who fell at Charonea.

—We have also \textit{six letters} of Demosthenes, five of them written during his exile, to the people of Athens.—\textit{Ulpian}, the distinguished Roman jurisconsult (cf. \S 567) wrote commentaries on Demosthenes, which are still extant.

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\section{IV. \textit{Orators. \textit{Eschines. Hyperides. Dinarchus.}}}

\S 107. \textit{Eschines} lived at Athens at the same time with Demosthenes, and was a pupil of Isocrates and Plato. He became the most distinguished rival of Demosthenes, although by no means equal to him in powerful eloquence.

1. Demosthenes obtained a complete triumph over him by the oration \textit{concerning the crown} in the trial of Ctesipho; and \textit{Eschines} retired to Rhodes, where he gave instruction in rhetoric. He died in the island Samuel. In the judgment of Quintilian, he deserved the first rank among Grecian orators, next to Demosthenes. His great merit may readily be seen in the \textit{three orations} preserved to our time.

2. \textit{Eschines} was 12 or 13 years older than Demosthenes, being born B. C. 393, and lived a year or two later, dying at the age of 75. In early life he does not appear to have enjoyed much success or reputation. His opposition to Philip first brought him into notice; yet he afterwards became a partizan for him in opposition to Demosthenes. —The most important of his orations is that against \textit{Ctesipho} (\textit{kara Ktesiphon}), to which Demosthenes replied in his oration upon the \textit{crown.}—Several epistles are ascribed to \textit{Eschines} (cf. \S 156. 2).

\begin{quote}
\textit{Faty, Recherches sur la vie et sur les ouvrages d'Eschines, in Mem. de l'Acad. des Inscr. tom. xiv.—Schmidt, iii. 215.}—\textit{Maitchin, de \textit{Eschines} orators, in Ritsch, vol. iv.—P. Furness, \textit{Life of \textit{Esch.} (excelsus) in Ritsch \\& Grund, as cited \S 106. 2.}
\end{quote}

3. The remains of \textit{Eschines} are given in \textit{Ritsch}, vol. 34 and 49.—in \textit{Ritsch}, vol. 34.—in \textit{Barker}, vol. 12.—Also in in H. Hof, cited \S 106. 4.—Separately. \textit{Ritsch.} 1858. 2 vols. 8.—\textit{J. H. Breul.} 1824. 2 vols. 8.—The oration against \textit{Ctesipho}, often published with Demosthenes on the \textit{crown}; \textit{Stock, as cited \S 106. 4.—Alex. Negris.} Bost. 1823. 8. with a preface in modern Greek, and English notes.

4. \textit{Translations.}—\textit{German.}—\textit{Esch. with Demosth., as cited \S 106. 5.}—\textit{F. V. Raumer (\textit{Esch} and Dem. in the case of \textit{Ctesiphon).} Bcr. 1851. 8.—\textit{F. J. Breul.} 1824. 2 vols. 8.—\textit{E. Neumann.} Bost. 1823. 8. with a preface in modern Greek, and English notes.

5. \textit{Hyperides}, a native of Attica, was a contemporary of Demosthenes and \textit{Eschines}, and next to these in rank as an orator. He was a pupil of Plato in philosophy, and of Lycurgus and Isocrates in rhetoric. He was proscribed by Amipater, and put to death B. C. 332. Of 52 orations by him, not one remains which is incontestably his; although two of those usually ranked among the orations of Demosthenes have, by some, been ascribed to \textit{Hyperides}; viz. the one entitled \textit{Προ των προς Αλκιβίαν συμβολον}, and the first of the two against Aristogeiton.

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6. \textit{Dinarchus} was a native of Corinth, but passed his youth at Athens. He studied philosophy under Theophrastus, and became celebrated after the death of Demosthenes and \textit{Hyperides}. He acquired wealth by composing orations for others. Of 64 orations, only three remain; one of these is entitled \textit{Κατά Δημοσθένους}.

They are given in the collections cited \S 99. 2.—Separately. \textit{C. E. A. Schmidt.} Lipp. 1826. 8. \textit{C. Rubner, as cited \S 99. 1.—Schmidt, ii. 211.}—\textit{C. Wurm, Comm. in Dinarchi orationes.} Norimb. 1826. 8.
III.—Sophists and Rhetoricians.

§ 108. The term Sophist, as has been mentioned (§ 92), was originally applied in Athens to those who taught the art of speaking. One of the earliest that attained eminence in this profession, was Gorgias of Leontium in Sicily, about 430 B.C. Proclus of Ceos, and Hippias of Elis, flourished in the same period; the former was the author of the beautiful allegory on the choice of Hercules contained in Xenophon’s Memorabilia. “All these,” observes Mitford, “are said to have acquired very considerable riches by their profession. Their success therefore invited numbers to follow their example; and Greece, but especially Athens, shortly abounded with those who, under the name of sophists, professors of wisdom, undertook to teach every science. The scarcity and dearness of books gave high value to that learning, which a man with a well-stored mind and a ready and clear elocution could communicate. None without eloquence could undertake to be instructors; so that the sophists in giving lessons of eloquence were themselves the example. They frequented all places of public resort, the agora, the gymnasia, and the porticoes, where they recommended themselves to notice by an ostentatious display of their abilities in disputations with one another, or with any who would converse with them. In the competition thus arising, men of specious rather than solid abilities would often gain the most extensive estimation. Many of them would take either side of any question, and it was generally their glory to make the worse appear the better cause.”

§ 109. It is easy from this account to see how the name of sophist should soon become a term of reproach, as it did, more particularly after the time of Socrates. The term rhetorician was also applied to the same class of teachers. But a distinction has been made between the two words, which seems to have a just foundation. The term rhetorician is applied to those who simply gave precepts in the arts of composition and oratory; the term sophist to those who actually practiced the art of speaking. In this sense the name of sophist is given to all the speakers we read of after the decline of oratory, as already explained (§ 96). After the supremacy of Rome over Greece, and especially under the emperors, there was a great number of these. Their talents were confined to a limited sphere, to the exercises in the schools, or discourses, lectures, and declamations before promiscuous assemblies, which formed a part of the public amusements. Some of them traveled from city to city, like modern lecturers, and received a liberal pay for their services. The various performances in which they engaged, were distinguished by different names, applied for the purpose; e.g. μάθημα, a declamation carefully written, in which the writer bears an assumed character; εὐθνα, a little discourse or address, in which the writer recommends himself to another; εὐθλογία, an extemporaneous speech; διάλεξις, a sort of dissertation, &c.

§ 110. Between Augustus and Constantine there were several distinguished authors, who may be properly classed among the sophists, as Dio Chrysostomus, Lucian, and Athenaeus. Lesbonax and Herodes Atticus belong to the same class. The emperor Adrian often exercised his talents in performances similar to those of the sophists of the age. Polemo, Ἀρίστος Aristides, and Flavius Philostratus, may also be mentioned; the latter is spoken of as an eloquent speaker.

In the time of Constantine, and afterwards, there were also numerous authors, whom we must refer to this class. Among them Themistius, Himerius, and Libanius, are the most distinguished. The emperor Julian may be properly ranked here. Subsequent to these are found many names, but none of much celebrity, except such as are known by writings of another class, as Basilus, Procopus, Theophractus, and Theodorus Prodromus (cf. § 80).—Schöll, bk. vi. ch. 77.

§ 111. By rhetoricians, in distinction from sophists, are meant, as has been stated (§ 109), those who gave precepts on eloquence rather than attempted to practice it. Rhetoric, or instruction in the art of eloquence, originated in Greece later than eloquence itself, as Cicero has justly remarked: eloquium non ex artificio, sed arteficio ex eloquentia natum. Empedocles is commonly considered as the first Greek rhetorician who taught the rules of oratory orally. His scholars Corax and Tisias, about 400 B.C., are said first to have committed such rules to writing. Gorgias the Sicilian, and those termed sophists generally in the flourishing age of Greek letters, taught the art of oratory. Isocrates, a pupil of Gorgias, and generally classed among the orators, was a distinguished teacher of rhetoric, and had the honor of forming in his school the greatest orators of Greece. Antiphan, also ranked among the orators, was a teacher of rhetoric, and wrote a treatise which is quoted by the ancients.

Garnier, Sur l'art oratoire de Corax, Mem. de l'institut Royal, Classe d'Hist. et Lit. Anc. vol. ii. p. 44.

§ 112. In glancing at the list of Greek authors on the subject of rhetoric, we find Aristotle, the philosopher and the teacher of Alexander, one of the earliest. Demetrius Phalereus occurs next (cf. § 97). After him we find none important to notice until the time of Augustus, when we meet the names of Gorgias, who taught a school of rhetoric at Athens (but must not be confounded with the Sicilian above mentioned).
and Apollodorus and Theodorus, who had rival schools, the former at Pergamus, the latter at Rhodes. Whatever they wrote is lost. The principal author was Dionysius of Halicarnassus, known also as an historian.

After Augustus the eminent writers were Hermogenes and Longinus. Many other names occur, as Aphthonius, Theon, Numenius, Menander, Minucianus, and Aspines, who all wrote on some of the topics of rhetoric; only inconsiderable fragments, however, now remain. Of the vast mass of compositions by the ancients on the art of speaking and writing, but a small portion has come down to us.

§ 113. Before noticing more particularly individuals of the class now before us, we will give some general references.


§ 114. Gorgias, of Leontium in Sicily, a philosopher, statesman, orator and rhetorician, flourished at Athens about B. C. 430, as a teacher of eloquence. Cicero celebrates his oratorical talents, but charges him with too great attention to the rounding of his periods. We have two declamations (μεληταί) ascribed to him; a eulogy on Helen, and an apology for Palamedes.

Gorgias was greatly admired, and honored with a golden statue at Delphi. He is said to have died B. C. 400, aged 108. Eschenburg, in the original of the above, represents him as known at Athens in the Persian war; the translation is conserved to the more common statements.


§ 115. Aristoteles, born at Stagira in Macedonia, B. C. 385, went to Athens while young, and became one of the most distinguished pupils of Plato. He was subsequently the instructor of Alexander the Great, after which returning again to Athens he founded the Peripatetic sect in philosophy. He died in Chalceis, B. C. 322.

1 m. His name belongs especially to the history of philosophy (cf. § 191), but is introduced here on account of his treatise on rhetor. This consists of three books, and is a work of much merit. His treatise on poetry, also, may be properly mentioned here; it is a fragment of a large work.


§ 116. Demetrios Phalareus, of Phalerum, one of the harbors of Athens, flourished B. C. about 300. He was a pupil of Theophrastus, and by his eloquence rose to distinction. Driven by Antigonus from the authority at Athens, which he received from Cassander (cf. § 97) and had enjoyed for several years, he retired to Alexandria, where he was patronized by Ptolemy Soter. But being banished by the next king, Ptolemy Philadelphiaus, to a distant province, he put an end to his life by the bite of an asp, B. C. 284.

1. Demetrios is said to have suggested to Ptolemy Soter the idea of founding the Library and Museum of Alexandria. The disbursement of Philadelphiaus was incurred by his having favored the claims of an elder brother to the throne.—Eranommy, sur la vie Demetrie de Phalere, in Mem. de l'Acad. des Ins., tom. viii. p. 157.

2. Many works were composed by him, which are lost. There is extant a treatise on eloqucnz, Upd λουοποιείαν, which has been ascribed to him; but its real author was perhaps a later Demetrios, who lived at Alexandria in the reign of the emperor Marcus Antoninus. It contains many ingenious and acute remarks on the beauties of composition, particularly on the structure of periods.
3. Among the lost works, are a treatise on the Ionians, one on the laws of Athens, and another on Socrates. A little piece on the Apothegms of the seven Sages, is preserved in Stobaeus, as having been written by Demetrius. Schöll, iii. 241.


§ 117. Dionysius Halicarnasseus, in the time of Augustus, celebrated as an historian, was also a rhetorician. He wrote several treatises, which may be properly classed in this department.

1 u. Two particularly meritor notice here: a work Περὶ σωθεσίων οὐράτων, de compositione verborum, on the arrangement of words; and another styled Τέχνη μεταρρύθμισις, art of rhetoric, which has come to us in a very defective state.

2. Two other rhetorical pieces of Dionysius were Περὶ παλατίων Χαρακτήρων, Characters of the ancients, still remaining; and Περὶ τῶν Ἀριστοκράτων φημησιάς, Memoirs of the Attic Orators, in three parts, of which we have only the first and a fragment of the second.

There are also several letters, in which he criticises the style and writings of different authors.

Schöll, iv. 316. —Ch. Leutzbner, Pro Dionysio Halicarn. elogium in rhetoricam proceritis. Hirschb. 1753. 4.


§ 118. Dion, surnamed on account of his eloquence Chrysostomus (χρυσόστομος), lived in the first and beginning of the 2d century after Christ. His birthplace was Prusa in Bithynia. After following the pursuits of a sophist, he became at length a stoic philosopher. He fled from the cruelty of Donitian into Thrace, but under Nerva and Trajan lived again at Rome, enjoying particularly the favor of the latter. Of his writings, we have 80 dissertations or declamations on various topics, displaying much rhetorical ability. He is, however, often deficient in simplicity, and his style wanting in brevity and clearness.

1. The titles of Dion's discourses are given in Schöll's History of Greek Literature. That styled Πολιτικός is pronounced his chef-d'œuvre; it condemns the custom practiced by the Rhodians of using ancient statues with new inscriptions in honor of their contemporaries.—Schöll, iv. 210—226.

2. Editions.—Best.—C. Moral (printer), Gr. & Lat. Par. 1504, 1623. fol.; with a Commentary of I. Casaubon, and notes of Fred. Morea; the translation is that of Kirchmayr or Naugergus, also published Basel, 1555. fol.—J. J. Reiske. Lips. 1774. 1798. 2 vols. 4.


§ 119. Herodes Atticus, a native of Marathon in Attica, was a distinguished sophist in the age of the Antonines. He was appointed consul at Rome, A. D. 141. We have from him only a single discourse and some fragments.

1. The full name was Tiberius Claudius Atticus Herodes. After obtaining his education and traveling abroad, he gave public lectures at Athens on eloquence. Such was his reputation, that he was invited to Rome as teacher to Marcus Aurelius and Lucius Verus. He died at Marathon, A. D. 165, at an advanced age.

His life is given by Philostratus (cf. § 255 b. 4).—Schöll, iv. 228.

2. The remains of Herodes are given in Reiske, vol. viii.—In Doebner, vol. iv. p. 555.—Separately, R. Furtilla. Lips. 1891. 8.—The inscriptions of Herodes have been already mentioned (P. IV. § 92. 4).

§ 120. Aelius Aristides, of Hadrianopolis in Bithynia, lived at Smyrna in the second century, and was held in great estimation as a speaker.

1 u. There remain from him 54 declamations (μαθήματα), which evince a successful imitation of the ancient masters in Greek eloquence, but betray also in the author too high an ideal of his own excellence. We have also from him some letters, and a treatise in two books, entitled Περὶ πολιτικοῦ καὶ φύλως λόγου, "Du style politique et du style simple."

2. His contemporaries considered him as equal to Demosthenes, and he was honored with many statues. Some unedited pieces of Aristides were discovered by Mai in a patimpsest or rescript manuscript of the Vatican.—Schöll, iv. 234.

§ 121. Lucian, of Samosata in Syria, flourished in the second century. He at first engaged in the business of an advocate at Antioch, but renounced it for the more congenial employment of a sophist, and finally professed to embrace philosophy. He is said to have been procurator of Egypt under Marcus Aurelius. He was neither a pagan nor a Christian, nor did he espouse any sect in philosophy. He was distinguished by acumen, lively wit, and a power at ridicule and satire, which he often indulged too freely and wantonly; against men and gods alike.

1 u. Most of the numerous pieces which we have from him are in the form of dialogues. His Dialogues of the Gods and Dialogues of the Dead are the most remarkable. His pure Attic and tasteful style is the more praiseworthy, from the circumstance that he was not a native Greek.

2. Leaving Antioch, Lucian traveled in Asia, Greece, Gaul, and Italy, delivering his discourses in various places, and afterwards settled at Athens. It was in advanced life, that he was put in office under Aurelius. "One of the chief characteristics of Lucian," says Scholl, "is that species of originality which the English term humour."—It has been supposed by some, probably, without foundation, that Lucian once embraced Christianity and afterwards apostatized. In the pieces styled Προς της Περγαμου τελεταις and Φιλοσοφος, he makes unsparing attacks upon Christians; the genuineness of the latter piece has been doubted.—Besides the eighty pieces in prose, there are fifty epigrams ascribed to Lucian.

See Scholl, iv. 248, where is a brief analysis of his several pieces; which is given in Authôa's Lempriere.—G. Witzleben, De oratore, vita, scripta Luciani. Mech. 1832. 8.—Cl. J. M. Gesner, De orat. et auctore Dialogi, quibus Philographe inscriptiur. Lips. 1750. 4.—Widand, Geschichte des Philosophen Peregrinus. Lpz. 1791. 8.—Krechsch, as cited below (9).

3. Editions.—B.—Hermathena (with J. M. Gesner & J. Reitz), Gr. & Lat. Amst. 1743. 3 vols. 4. To which is added as a 4th vol. the Lexicon Lucianum (not perfect) of C. R. Reitz. Utr. 1746. 4. The edition of Schmid, Miln, 1775-83. 8 vols. 8. is a reprint of Hermathena, with a brief selection of notes; The Disputat, edition 1759-58. 10 vols. 8. a reprint of the name, without the selection; the 2d ed. of G. Lehmann, Gr. & Lat. Lpz. 1823-31. 9 vols. 8. Another vol. containing a Lexicon has been expected.—F.—Princeps, (neither printer nor editor known). Flo. 1496. 6d.—Second, Albus. Ven. 1513. 2d. fol.—Between this and that or Hermathena were several. C. Scholl, iv. 290.—R.—Fr. Schmieders. Halle, 1810. 2 vols. 8. A good edition of Greek text; a promised commentary has never appeared.—F. V. Fritzsch. Lpz. 1826. 8. The Dialogues of the Gods, and several other pieces have appeared. This promises to be an excellent edition.—Of editions of select parts we can name but few.—Seybold. Goth. 1785. 8.—F. A. Wolff. Halle. 1791. 8.—Gebriich. Gotting. 1797. 8.—Dialogues of the Dead, by J. Gall. Par. 1806.—I. G. Lehmann. Lpz. 1813, 1826. 8.—Dialogues of the Gods, by Lehmann. 1815. 8.—E. F. Foppes. Lpz. 1817. 8.—Lucius, or the Art, by Courrier. Par. 1818. 12.—F. A. C. Graaff, Sonnium (the Dream, or the Cock). Beren. 1836. 8.—E. F. Hermann, Quasidem Historiam scriberis aperiam. Frankl. 1828. 8.—E. G. Jacob, Toxaris (or Friendship). Halle. 1825. 8. and Alexander (or the False Prophet). Cologn. 1826. 8. with notes.


§ 122. Hermogenes, of Tarsus, lived about the middle of the 2d century. He left a celebrated work on rhetoric, consisting of five parts, which was written when he was about 17 years old. At the age of 25, he lost memory, language, and understanding.

1. Hermogenes lived to advanced age in this state, a striking and melancholy example both of the power and of the weakness of the human intellect. The account we have of him is drawn from Philostratus, Suidas, and Hesychius.—The parts of his Τόκον ἐρωτευμον were 1. Προγνώματα, Preparatory Exercises: 2. Πεπ στάσεως, On the states of the question: 3. Πεπ χώρων, On invention, the most valuable part of the work: 4. Πεπ ἐποίων, De Formis: 5. Πεπ μεθόδου εκπομπίν, De effectus. This work was long used as a text-book in the schools of rhetoric, and several commentaries were written upon it.

2. Under the title which the first part of Hermogenes bears, there exist two separate rhetorical works of two later authors; viz. the Προγνώματα, of Aphthonios, based upon or extracted from Hermogenes, and the Προγνώματα of Theon, explaining the principles of both preceding.—Scholl, iv. 322, ss.

3. Editions.—The first part of Hermogenes was published first by Hieron in the Bibli. der alten Lit., u. Kunst. viii. and ix.—Afterwards it was printed in Ch. Claus. 1815. 8.—J. C. Tiemann, Verzeich. der Lucianischen Philologie, and Sprache. Zerbst. 1824. 8.—T. K. Krechsch, De multitudine Lucilii condito relig. Christ. ridiculam reddeendi, in his Opera Latina Academica. Lips. 1778. 8.

The Προγνώματα of Aphthonios and Theon were published together, by J. Scheffer. Upsal, 1890. 8.

§ 123. Athenaeus, a grammarian and rhetorician, may be placed perhaps as well here as in any department, although he was properly an encyclopedia compiler. He was a native of Naucratis in Egypt, and lived at the beginning of the 3d century.
1. His Ἀκροασία, or Banquet of the Sophists Or Learned, in 15 books, is a treasure of various and useful knowledge. It is a rich source of information on topics of philosophy, history, poetry, and antiquities, and preserves many interesting fragments and monuments, which the stream of time must otherwise have borne away from us. It is to be regretted, that the work has several lacunae, or places wanting or defective, especially in the last book. The first four books, also, and the beginning of the third, are extant only in an abridgment or epitome, made by some grammarian at Constantinople.

2. The work is in the form of a dialogue. A number of learned men, above 20, lawyers, physicians, poets, grammarians, sophists, and musicians, meet at a banquet given by a rich citizen of Rome named Laurentius, and, in noticing the different instruments, materials, and preparations of their feast, remark upon almost everything pertaining to the knowledge or customs of the ancient Greeks. —Schöll, iv. 297.—Edinb. Rev. vol. iii.


4. Translations.—French.—Mich. de Morailles, Par. 1690. 4. "very rare and not very good."—J. B. L. Villermé, first printed, Par. 1759. 5 vols. 4. "faulty."—Latin.—In Schaeinigkäuer, as just cited.—There is no translation in English, Italian, or German. —Mus.


§ 134. Longinus (Dionysius Cassius), a rhetorian and critic, who embraced the Platonic philosophy, and flourished in the 3d century. His birthplace was probably Athens, although it is not certain. Little is known of the circumstances of his life, excepting that he was a teacher and counsellor to Zenobia, queen of Palmyra, and was put to death by order of her conqueror, Aurelian.

1. Many works, now lost, were written by him. The treatise Ἡπισκοπή, or, on the sublime, which has come down to us only in a defective state, is a celebrated production. It does great honor to the judgment and fine critical powers of the author, and well illustrates, by principles and examples, the nature of the sublime in thought and composition.

2. Longinus spent a considerable part of his life as a teacher of rhetoric and criticism at Athens, before he became preceptor to Zenobia. He was born about A. D. 213, and died A. D. 273.—Of the various works, of which we have merely the titles, with a few fragments, the most important was that styled ἔλεγχος, or ἔλεγχος διμιουργία, consisting of 21 books, containing criticisms upon authors of his own and more ancient times. Ruhrken (under the fictitious name Schar kannst, Diss. de vita et scriptis Longini. Lug. Est. 1776. and in White, cited below. Cf. Schöll, iv. p. 323.—J. W. Knox, Remarks on the supposed Dionysius Longinus; with an attempt to restore the Treatise on Sublimity to its original form. Lond. 1826. 3.


§ 135. Themistius, surnamed Euphrades, was a celebrated orator and sophist of the 4th century, a native of Paphlagonia. He acquired great reputation at Constantinople by his philosophy and his instructions in rhetoric. He enjoyed also the favor of several emperors, especially Constantine. Besides several commentaries, or paraphrases, illustrating Aristotle, we have from him 34 discourses, marked by clearness, order, and richness of expression.

1. He was highly regarded by Julian and his successors, down to Theodotius the Great, who introduced him, although a pagan, with the education of his son, Arcadius. He was the master of St. Augustin, and a friend of Gregory Nazianzen, who styled him Basileus Mégyov. He resided for some time at Rome. He must not be confounded with Themistius, a deacon at Alexandria in the 6th century, and founder of the sect of Agnetae.—The titles and arguments of his discourses are stated by Schöll.—The Paraphrases are four in Greek, and two extant only in Latin versions.

2. Editions.—The first, the .Gr. under the title, Omnia Themistici Opera (con. V. Trinacrii). Ven. 1534. fol.—Containing 4 Greek Paraphrases, and 8 Discourses.—The Latin Paraphrases were printed Ven. 1558 and 1570.—Of the Discourses, sube
§ 126. Hierius, a native of Prusa in Bithynia, flourished at Athens, as a sophist and speaker, under the emperor Julian, in the 4th century. He was an imitator of Æelius Aristides.

1. Like other sophists he traveled about, pronouncing discourses and harangues. Afterwards he was established at the head of a school in Athens. Basil, Gregory, and Nazianzen were among his pupils. He died A. D. 356; leaving above 70 discourses; of which we have only 24 entire and 10 imperfect. One of the most interesting is that in honor of Julian and the city Constantinople. His style is affected, and loaded with erudition.—Schöll, vi. 182.

2. The only complete edition is that of Gotth. (Thesp.) Wernsdorf. Gotth. 1798. 8. Wernsdorf, a professor at Dantzic, had spent many years in preparing this work, accompanied with a version and commentary, but died, 1774, without having found a publisher. In 1783, Harles published a specimen of the work, which induced a bookseller to publish the whole.

§ 127. Julianus (Flavius Claudius), more commonly known by the name of Julian the Apostate, became emperor of Rome on the death of Constantius, A. D. 361. He possessed undoubted abilities, and a philosophical turn of mind, yet was by no means free from sophistry and bigotry. He wrote discourses, letters, and satires. One of the most celebrated of his pieces is the satire called the Caesars, Καίσαρες, or Συμπόσια.

1. The epithet Apostate (Ἀπόστατος) was given to Julian on account of his openly renouncing the Christian religion, in which he had been educated by his uncle, Constantine the Great. He made great exertions in various ways to overthrow Christianity. He intended by rebuilding Jerusalem to disprove the predictions of the sacred scriptures, but his efforts were all defeated1 by the most signal disasters. His opposition to Christianity was a leading motive for his warm patronage of the teachers in the Greek schools of philosophy.2 He died in consequence of a wound received in battle, in an expedition against Persia, A. D. 363, at the age of 32. Gibbon has very speciously and artfully drawn his character.

1 W. Warborton, Julian; a Discourse concerning the fiery eruption which defeated that emperor's attempt to rebuild the Temple. Lond. 1751. 8. 2d ed.—2 See P. IV. § 81.—For an account of these schools and teachers or professors, see also Schlosser, Archiv. fur Gesch. und Literatur. Frankf. 1830. vol. 1st. —3 Gibbon, Rom. Emp. ch. xxviii. xxix. —For the life of Julian, a manuscipt Marcellinus is considered good authority.—His life written in French, by Ph. C. de la Blatterede. Amst. 1755. 12.—Some, travel, by J. F. Devarnet. Dobl. 1745. 8.—Also, in French, by Tourret, as cited below.—The best probably a. N. Vander, über den Kaiser Julianus und sein Zeitalter. Lpz. 1812. 8. See also his Kirchengeschichte (1829), P. ii. Absb. p. 51.—And Ulmann's Gregory of Nazianus, p. 72.—Cf. Murdoch's Mosheim, vol. i. 265.

2. Among the most singular of his discourses are the two with the following titles: Εἰς τὸν θείαν Ίδων, to the monarch, the sun; and Εἰς τὴν μητέρας τῶν, to the mother of the gods (Cybele); they exhibit his bigoted or hypocritical attachment to the grossest pagan absurdities.—Of the letters, one peculiarly interesting is addressed to a pagan priest, instructing him how to sustain the cause of paganism against the Christians.—Schöll, vi. 186. Cf. Christ. Spect. vol. v. p. 539.

3. Julian composed a work expressly against the faith of Christians. It is lost, and most that is known respecting it, is learned from a refutation written by Cyril of Alexandria.—In the last century a French author, the Marquis D'Argens, undertook to restore the work of Julian, and published his performance, Berl. 1761. 8. It was soon refuted by G. F. Meir, Béührteilung der Betrachtungen des Narq. v. Argens über den Kaiser Julian. Halle. 1764. 8; and by H. Crockett, Betrachtungen übers Kaiser Julian Abfall von der Christlichen Religion, &c. Halle. 1765. 8.


§ 128. Libanius, of Antioch, lived also in the 4th century, and mostly at Constantinople. He belonged to the profession of sophists, and was distinguished beyond all his contemporaries in eloquence.

1. His writings were various. Besides a treatise styled Προγνωσαντάν παραδείγματα, Examples of rhetorical exercises (or praecixercitationes), and numerous Letters, we have also many of those pieces which were called Μελεταί, Harangues or Declamations. We may observe in the style of these discourses an affectation of Attic purity and elegance, by which the charms of natural ease and freedom are often lost.

2. Libanius suffered from the envy of rivals, by whose influence he was banished from Constantinople, A. D. 346. He retired to Nicæa and then to Nicomedia, but
was afterwards recalled to Constantinople. Subsequently, however, he withdrew, and passed the remnant of his days at Antioch, his native city. He was admired and patronized by Julian the Apostate, and in common with the latter cherished the hope of restoring the reign of paganism in the Roman empire. He has left an autobiography, styled Δόγμα περὶ τῆς λαυτοῦ τόχος, which is placed among his discourses.


3. Schöll gives the Greek titles of above 60 of the Declamations. In the Rhetorical Examples there are 13 sections, each devoted to examples of a separate kind. The Letters are about 2000; some of them to Christian Fathers; Basil and Chrysostom both were pupils of Libanius. He left also Arguments to the Orations of Demosthenes, which are usually given in the editions of this orator.—There exists a work entitled Επίστολαι Τέσσαρα, or Formulaires of Letters, of which it may be doubtful whether it should be ascribed to Libanius, or to Theon (cf. § 122.2); in which the author notices above twenty classes or species of epistles, and gives an example of each class.

4. There is no edition of the whole works of Libanius. The most complete edition of the Declamations is that of J. J. Reiske, Aldenb. 1791-97. 4 vols. published after his death by his widow. It contains the Rhetorical Exercises. Two additional discourses have been since published, one by Ch. Siebenkees, in his Anecdota Graeca, Norimb. 1798. 8: the other by A. Mai, in his Frontes, Milan, 1815; S: Rome, 1823. —The most complete edition of the Letters is that of J. Ch. Wolf. Amst. 1738. fol.—In the libraries of Spain are discourses and probably other writings of Libanius hitherto unpublished.

The work called Formulaires of Letters was published, Gr. & Lat. at Lyons, 1814. 12.

5. Translations.—There is a German translation of five of the Discourses, by the wife of Reiske, in the Hollas. Lpz. 1791.

IV.—Grammarians.

§ 129. Next to the rhetoricians, it will be proper to notice the writers called grammarians, Γραμματικοί. This class included not only such as treated of the subjects now comprehended under mere grammar, but all who devoted themselves to any of the various branches of philology (cf. P. IV. § 71). This department of study began to be more specially cultivated in the period after Alexander, and particularly at Alexandria. It was in this period that catalogues were first formed of authors regarded as classical; these catalogues were called canons.

§ 130. The works of these grammarians were of various kinds. Among them were the following: Διδασκάλους, revisions of the text of classical authors; Τύπωμα and Έκθεσις, commentaries; Σχόλια, explanatory notes; Ζώμαρα, Δείκτες, investigations and solutions of particular difficulties; Βλέπων and Λέξεις, which treated of dialectic and peculiar forms and single words; Συμμετοχα, collections of similar phrases and passages from different authors. Some wrote upon the subject of grammar in the most limited sense; some upon different specific topics included in it, as syntax, meter, dialects, and the like. These authors undoubtedly exerted considerable influence upon the language and literature of their own and subsequent times; and their works are of value to us, as containing much information respecting earlier periods and authors.

§ 131. The most distinguished that flourished before the fall of Corinth, B. C. 146, were Zenodotus, founder of the first school of grammar at Alexandria, Aristophanes of Byzantium his disciple, and Aristarchus of Samothrace, a disciple of Aristophanes. The latter was especially celebrated (cf. Hor. Art. Poct. 450); so that his name became a common designation for an eminent critic. Crates, Philemon, Artemidorus, and Sosibius are names which occur also in this period. That of Zoilus has been preserved as a common name for a severe and captious critic; he made himself notorious, in an age abounding with admirers of Homer, by his criticisms and declamations against that poet, and thus gained the epithet Homeromastix. Whatever the grammarians of this age composed, nothing remains to us but trivial and scattered fragments.—Schöll, bk. iv. ch. xxxv.

In the next period of Grecian literature, particularly after the time of Augustus, the list of grammarians is altogether larger. Only a few names can here be given. Of those who may be called lexicographers, Apollonius surnamed the Sophist, Erotrianus, Timaeus, and Julius Pollux, are the principal. Tryphon, son of Ammonius, Phrynicus the Arabian, and Ζελλίου Μορῆς, wrote on dialects. Among the scholiasts and commentators may be mentioned Ptolemy VII., Didymus, Apion, and Epaphroditus. Of the writers on different topics of grammar, we may select Dionysius Thrax; Tryphon above named; Apollonius Dyscolus, and his son Herodianus; Arcadius of Antioch, author of a treatise on accents; and Hephestion, whose Manual on Meters comprises nearly all that is known on the subject. Some of the above mentioned will be noticed separately.

§ 132. After the time of Constantine, letters continued to be cultivated by the grammarians. Constantine was now the seat of erudition, as well as of the Roman empire; but the Greek language and not the Latin was the language of letters, and works were now translated from the Latin to the Greek.1 A sort of University was founded here, in which all the branches of human knowledge were professedly taught. The teachers or professors were styled Οἰκονομοι.2 A valuable library was also established. Philology in its various parts was among the sciences taught by the grammatical professors. These studies were not renounced with the destruction of the library and the decline of the royal college, but were continued with more or less attention until the final capture of the city by the Turks. The writers during this long period were very numerous; only a few have acquired celebrity; while many of their productions yet remain in manuscript. The names and works of the most important authors will be given below.—It may be proper to observe here, that the Greek literati, who fled from Constantinople on its capture in 1453, and exerted an important influence on the study of Greek letters in Italy and western Europe, belonged chiefly to the class designated grammarians.3

§ 133. I shall place here some general references, and then proceed to notice separately a few of the Grammarians.


§ 134. Ἰεραπνος, of Alexandria, lived about the middle of the 2d century. He is to be distinguished from the mythographical writer, who had the same name.

1. His Manual on Measures, "Ἐγκριδίου πατρί πιστων, contains almost every thing which is known respecting the rules and principles of the ancient critics on this subject.

§ 135. Apollonius Dyscolus was also of Alexandria, and flourished in the 2d century under Hadrian and Antoninus Pius.

1. He has left us four grammatical treatises, viz. Προττιανς, Of Syntax; Προττιανς, Of the pronouns; Προττιανς, Of conjunctions; and Προττιανς, Of adverbs. We have also a compilation styled Τελεητιαν θυματα, or Wonderful Histories. 2. The treatise on Syntax was published by Althus, in Theatrum Cenaeus, cited § 133.—Syburg. Franc. 1590. 4.—J. Becker, Berl. 1517. 8. —That on the Pronouns, by I. Bokker, in the Museum Antiquitatis Studiorum. Berl. 1808, vol. i. p. 235. —The other two treatises, also by I. Bokker, in his Anecdotarum, cited § 133.—The historical compilation, by Toucher. Lips. 1792. 8.
3. We have a work on Grammar from an earlier author, the Ἱστορια της τεχνης του Διονυσου θηρα, who lived at Alexandria, B. C. about 60. Published in Fabricius, Bibli. Gr. (Heras ed. vol. vi.)—In Villanum and Becker, as cited § 133.

§ 136. Ἰεραπνος Herodianus was a son of the Apollonius just mentioned. He enjoyed the favor of the emperor Marcus Aurelius Antoninus. There was another person of the same name, who was an historian, and must not be confounded with the grammarians.

1. Of many works written by the latter, the treatise Προττιανς ληπτος appears to be the only one that has been preserved entire.
2. This treatise is found in Dindorf, as cited § 133.—The titles of several other treatises are given by Schöfl, v. 26. Fragments of some of which are given in Becker, and Villanum, as cited § 133. and in G. Herrman, De emendanda ratione gr. Gram. Lips. 1801. —The piece styled Επιμερημος was published by E. H. Becker. Lond. 1819. 8.—Cf. Schill, v. p. 27.

§ 137. Julius Pollux (for Polydeuces, Πολυδευκης), of Naucratis in Egypt, flourished in the 2d century, at Athens. He was in profession a sophist, but is chiefly known by his Greek Dictionary.

1. It is entitled Οἰνοματικον. This work is divided into 10 books, according to sub-

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lects. It is very useful, not only in illustrating Greek words and phrases, but also in explaining many subjects of general antiquities.

2. The following are some of the topics of the books respectively. 1. Gods, Kings, Commerce, Mechanic Arts; Houses; Things relating to War; Agriculture. 2. Age of Men; Members and parts of the Human Body. 3. Family Relations, Friends; Travels; Roads, Rivers. 4. Sciences. 5. Animals; the Chase. 6. Repasts; Crimes. 7. Of various Trades. 8. Things relating to the administration of Justice. 9. Cities, Edifices, Money, Games. 10. Furniture, Utensils, &c.


4. We have before named (§ 131) as lexicographers, in the period of Greek literature designated by the epithet Roman (§ 9), three authors besides Pollex: Apollonius Sophasitès, in the time of Augustus, from whom we have a Homeric Lexicon, δέξια ορθών; Erotian, in the time of Nero, from whom we have a Glossary to Hippocrates; Timothes, who lived later, in the end of the 3rd century, and from whom we have a Platonic Lexicon, δέξια Πλατωνικά.

1 Published by Vitolon. Par. 1773. 2 vols. 4.—by H. Tollaiz. Leyd. 1788. 8.—Published by Pranz. Lpz. 1789. 8.—

§ 138. Ἀιλίος Μορίς, surnamed the Atticist, flourished about A. D. 190. His work, styled δέξια Αττικῶν καὶ Ἑλλήνων, is preserved.


§ 138 b. Tryphon of Alexandria and Phrynicus the Arabian were mentioned (§ 131) in connection with Μορίς, as having also written on dialects. There are some remains from them; the principal from Phrynicus, who lived in the latter part of the second century, is a work in thirty-seven books, called Πράπαρασκεδασμονική, "Apparatus sophistique," from Tryphon, who lived in the time of Augustus, a treatise on the affections of words (τίνων λέξεων), and a treatise on tropes (τραπεζών).


§ 139. Harpocrate, of Alexandria, probably flourished as a contemporary of Libanius, in the 4th century. He was the author of a Lexicon entitled δέξια τῶν διέξα τηρών, useful in reference to the Greek generally, and the Attic orators in particular.


§ 140. Hesychius lived at Alexandria, as is generally supposed, towards the close of the 4th century. He compiled a Greek Lexicon or Glossary, from the more ancient grammarians, and illustrated his selections by examples from the best Greek authors. Additions were made to this work by later hands, among which are probably the numerous theological glosses (γλώσσαι σακρέ). Perhaps, in its present state, it is the work as enlarged by some Christian author.


2. The author of the Lexicon must not be confounded with Hesychius of Milletus, in the 6th century, under Justinian, from whom we have some remains not very important.

Published by J. Ordilli. Lpz. 1820. 8.—Scholl, vi. 401. vii. 75.

§ 141. Ammonius, of Alexandria, probably lived in the latter part of the 4th century. He is said to have been an Egyptian priest, and to have fled from Constantinople on the destruction of the pagan temples. He was the author of a work entitled Ποίη μονών καὶ διαφόρων λέξεων. It is a work of some value in the criticism of words.

It was published by Aldus, in the Dictionarium, etc. cited § 133.—H. Stephanus, in Append. to his Theanherus, cited § 7. 3.—Given also in Scopula's Lexicon, cited § 7. 3.—The best edition is Valckenaer. Log. Erg. 1733. 4. Rep. (ed. Scholler). Lpz. 1820. 8.—A good abridgment of Valckenaer's, by C. F. Ammon. Erlang. 1757. 8.—A French translation, by J. Pilton. Par. 1814. 2.—There is a treatise by Ammonius, Ποίη Λεξιολογίας, On improper use of words, never printed.

§ 142. Photius, Patriarch of Constantinople, died A. D. 891. He may be
placed in the class of writers now under notice, although he was a man of letters in general, rather than a grammarian.

1. The life of Photius presents a series of interesting incidents. His character was not without some blemishes, and he experienced great vicissitudes of fortune. From a layman he was raised to the office of patriarch. He was deposed and banished; after ten or eleven years recalled and reinstated; but again deposed, and confined in a monastery, where he died.

2. His Μηθυδηνω, Bibliotheca or Library, is in many respects valuable. It contains critical notices of about 280 works of ancient writers, accompanied with extracts. Of a number of these works we should otherwise have scarcely known the titles. His Λεξικον αισθητος, although in a mutilated state, is useful in the study of the historians and orators.

3. Besides the works above named, we have from Photius a work styled Νομοκανων, a collection of canons of the church, and a number of letters, homilies, and dissertations.


4. There is no edition of the whole works of Photius.—Of the Library, there have been, until recently, but three editions.—D. Hilsch. Augsb. 1601. fol.—P. Stephanus. Genæ. 1611. fol. with the version of A. Schott, first pub. Augsb. 1646.—Same, repr. by Béthelin. Rouen, 1653. fol.—A new edit. was commenced by Bökker. Berl. 1824. 4.—The Lexicon was first published by G. Hermann, with the Lexicon of Zemaran. Lips. 1603. 3 vols. 4. (by Tittmann & Hermann.) Photius, the 3d vol.—Better, R. Person, Lond. 1822. 2d ed. (ed. Böckler).—Cl. F. Schlesmer, Monatv. ad Photii Lex. Lips. 1810. 4.—Same, Curs, noviss. in Phot. Lex. Lips. 1812. 4.—The Nomocanon was printed Par. 1651. fol. with Baillaron.—The Letters (248), by Montanulis (Montaunou), Lond. 1601. fol.

§ 143. Suidas probably lived about A. D. 1000, although it cannot be made certain. He was the author of a Lexicon, compiled from various authors, grammarians, commentators, and scholiasts. It is not executed with much judgment, accuracy, or skill in arrangement. Yet it is of considerable value on account of its store of literary and antiquarian information; and many of its defects, especially in the apparent want of method, may be owing to interpolations and additions made by transcribers and others.


2. Illustrative.—The following works also illustrate Suidas.—Toep Emend. in Suid. Lond. 1765-75. 4 vols. 8; also in his Opera. crit. Lips. 1783. 2 vols. 8; also by Burgon, Lond. 1796. 4 vols. 8.—Schweighäuser, Emend. Et Obs. in Suidam. Argent. 1799. 8.—Regnault Obsrv. in Suidam (ed. C. G. Müller). Lips. 1819. 8.

§ 144. In this connection we ought to notice the work of an unknown author, who lived about A. D. 1000. It is a Greek Glossary, styled Ετυμολογίων μελημα, the Etymologikon magnum. Besides its value as a grammatical work, it is still more useful because it has preserved many passages of ancient authors, and furnished solutions of many difficulties in history and mythology.


2. In the libraries of Europe there are several Lexicons, or Glossaries, still remaining in manuscript, particularly in the Royal library of France.—We may also mention here one first published by Villalban in his Anecdota, cited § 133; the Τυρεια, or Φιλολογία, by Eusebius, wife of the emperor Constantine the Great, and his successor for a short time, but soon after placed in a convent. In this retreat she wrote her work, a sort of hystoriico-mythologic compilation, supposed to be of much value prior to Villalban published it.—Scholl, vi. p. 290.

§ 145. Eustathius, of Constantinople, flourished in the 12th century, and became finally bishop of Thessalonia.

1. He is particularly celebrated for his copious and learned Commentary on Homer. Entitled Παραγωγα εις ταν Ομηρου Ιαδαλα, a Παραγωγα εις ταν Ομηρου Οδυσσεα. We have also from him a less valuable commentary on Dionysius Periegetes.


3. John Tzetzes may be named in connection with Eustathius; he was a grammarian at Constantinople in the same century (cf. § 51).
§ 146. Gregorius, surnamed Pardus, and afterwards Corinthius from being the Bishop of Corinth, lived about the middle of the 12th century. Of his many works two only have been published; one is a treatise on the Greek dialects, Περὶ Διαλέκτων, and the other a Commentary on the last part of the Rhetoric of Hermogenes (cf. § 122. 1).

The treatise on dialects, edited by G. Koen, Leyd. 1766. S. better than any ed. previous.—By G. H. Schiller, Lyz. 1811. S. still better.—The Commentary is given in Reiske (cited § 99), vol. viii.

§ 147. Thomas Magistor or Theodulus may be mentioned here. He lived in the beginning of the 14th century (about 1310). After holding the place of the Magistor officiorum under the emperor Andronicus Palæologus, he became a monk with the name of Theodulus. A work by him is extant, called 'Ἐξολοθρεῖς διαλέκτων Απτικῶν'.


§ 147 b. Here might be mentioned Emmanuel Moschopulus Cretensis, Manuel Moschopulus Byzantinus, Emmanuel Chrysoloras, Theodoreus Gaza, and other grammarians, whose labors were connected with the revival of classical learning in Europe. See § 7. 2. and P. IV. § 85. 1.

V. — Writers of Epistles and Romances.

§ 148. We shall next introduce the class of writings called Letters or Epistles. There are many extant, ascribed to distinguished men of ancient times. But a great portion of them are spurious, being the productions of the sophists and grammarians of later periods. Some of them, however, are unquestionably genuine; as e. g. those of Isocrates, Demosthenes, and Aristotle. In these (the genuine), there is generally a noble simplicity of manner, entirely free from the art and labor which are betrayed in the epistles fabricated in the age of the later sophists. The latter class were composed with designed reference to publication, and treat of various subjects, particularly subjects of an historical and romantic character. We shall mention below some of the principal authors of Greek epistles, either real or supposed.

§ 149. As the form of epistles was so often adopted by the sophists and others in composing pieces which were, properly speaking, works of fiction, we shall mention the names of the principal writers of romance in the same connection. The species of composition termed romance was unknown in the most flourishing periods of Greek literature. A modern writer has pointed out the reason. "In the most refined ages," says he, "the whole empire of fiction was usurped by the ingenious polytheism of the Greeks. This filled every imagination and satisfied the love of the marvelous so natural to man. Every festival renewed the tale of some god's singular adventures. The theatre owed its charms, in great measure, to the strange union of the heroic daring of mortals and the intervention of deities. In a nation so happily adapted for the elegant arts, fiction naturally assumed the garb of poetry, and the beautiful fables so well sung by the poets left no place for recitals in prose, composed as it were of vulgar dreams. The people, it must also be remembered, were all engrossed in public and active life. Retirement and solitude were almost unknown. The state, so to speak, made it a business to amuse its citizens in public. While such was the publicity of the master's life, the universal prevalence of domestic slavery, and the degraded and immersed condition of the female sex, rendered private life a uniform and monotonous scene. Thus, while there was no opportunity to imagine any wonderful adventure, or very singular character and destiny, without violating probabilities, there was at the same time but little scope for the passion of love, which holds so important a place in modern romance." (Villemain, quoted by Schöll, iv. p. 304.)

§ 150. It was not until the fifth period of our outline (§ 9), that works of this description made their appearance, and scarcely any thing of the kind is earlier than the time of Augustus. These works are called in general erotic tales. But we may include in the same class, not only romances properly so called, or formal love stories, but also amatory letters, Milesian or magical tales, and imaginary voyages.

Of imaginary voyages one of the first authors was Antonius Diogenes, whose work, Τὰ ἐνὸπτεροὶ ξυναίνητα, The incredible things beyond Thule, is quoted by Photius. It seems to have contained a tissue of absurdities in forty-four books. Lucian also wrote an imaginary voyage, entitled Ἀλβανία ἐποδίς, in two books; a satire upon voyagers who relate marvelous stories; full of grotesque representations, with malignant allusions to the miracles of the sacred Scriptures.
Milestonian tales are so called because a certain Aristides of Miletus, of whom little is known, wrote a series of stories, the scene of which was Miletus. A specimen of this sort of tale is found in the piece of Lucian styled Ἀδρέως Ἡθος (cf. § 121). The Latin work of Apuleius, styled the Golden Ass (cf. § 471. 2), belongs to the same class of fictions. Of amatory letters the only specimen, before the time of Constantine, is given in some of the letters of Alciphron (cf. § 159). In the next period, not long after Constantine, we find a work of this class, entitled Ἐπιστολαι ἄρωτικα, ascribed to Aristænetus (cf. § 158).

§ 151. A work of Parthenius (cf. § 226), in the age of Augustus, may be considered as a precursor of the formal romance, being a collection of amatory tales, entitled Πηθ χρυσωκα Δαμηράσιων, chiefly of a melancholy cast. But the most ancient writer of the proper class is Jamblichus of Syria, in the reign of Trajan. His work styled Ἰταριίας Βαυλιδωνα, or the Loves of Rhodane and Simonis, is quoted by Photius. The next author in order of time is probably Xenophon of Ephesus, to whom is ascribed a Greek romance, called Ἐπιστολαὶ.

In the period after Constantine, we find several romancers. Three, whose works were in verse, have already been named (§ 33). Besides these, there were at least four prose writers, whose romances are extant; Heliodorus, Achilles Tatius, Longus, and Eumor. The romance ascribed to Chariton also was probably written in the same period. Xenophon, already named, is by some likewise placed here. Heliodorus is considered by many as the best writer of the whole class, and his work is said to have been the model, not only of the Greek romances, but also for the early French romances of the 16th century (cf. § 260. 3). Others pronounce Longus to be decidedly the first among the Greek romancers.

§ 152. The following are references on the class of authors and works now under notice. The principal names will be given in the subsequent sections; the real or supposed writers of epistles first, and the romancers after them.


§ 153. Anacharsis, a native of Scythia, resided some years at Athens in the time of Solon, B. C. about 600, and was celebrated for his wisdom. There are nine letters ascribed to him, but they are not genuine.

1. He is said to have written a work on the laws of the Scythians, and a poem on war, which are lost.

2. The Letters are given in most of the Collections above named.—Separately, Par. 1581. 4. Gr. & Lat.—One of them (5th) is translated by Cicero (Quest. Tusc. v.) another (9th) is contained in the life of Anacharsis by Diogenes Laërtius.

3. The name of Anacharsis is applied to a fictitious personage, imagined by the Abbe Barthélemy, as the basis of a sort of plot for a very interesting work on the history, literature, and arts of Greece, called the Travels of Anacharsis the Younger. The author imagines the Scythisan to arrive in Greece some years before the birth of Alexander, to reside in Athens, making occasional excursions and journeys in different parts of Greece, until after the conquests of Philip, then to return to Scythia and give an account of his observations.

One of the best editions of this work is Travels, &c. translated from the French, Lond. 1806. 7 vols. 8. with a vol. of Plates, 4.

§ 154. Phalaris, tyrant of Agrigentum, respecting whose age there is uncertainty, probably lived B. C. about 650. To him are ascribed 148 letters.

1 u. Were they really his, they would show him to have been, not only far removed from the cruelty with which common tradition has charged him, but a man of the noblest feeling. But they are undoubtedly the work of some sophist of later times. On this point there is no longer any dispute; the vehement and ill-natured controversy between Bentley and Boyle respecting it gave the inquiry an importance, which the subject in itself did not possess.

2. The wis and scholars at the time of the famous controversy were generally against
Bentley, who wholly denied the genuineness of the letters; but his arguments have been considered by all since that time as perfectly conclusive.

For an account of the controversy, see M'Kail's Life of Bentley. Lond. 1830.—Lond. Quart. Rev. No. xci.—North. Amer. Rev. Oct. 1836.—Ct. R. Bentley, Disc. on Phalaris, citd § 63. 5.—C. Boyle, Dr. Bentley's Dissert. on the Epist. of Phalaris. Lond. 1698, 12.—J. Milner, View of Dr. B.N. & Mr. Boyle's Diss. on the Epist. of Phalaris. Lond. 1698, 12.

3. The letters were first published in Latin, without date; the 2d ed. 1470.—In the original Greek first, 1498. 4. Ven.—In Alcius, 1499, as cited § 152. 1. also in the other Collections there named.—C. Boyle, Gr. & Lat. Lond. 1695, 8. reprinted 1718. 8.—J. D. Levane & D. G. Vlckens. Grunzig, 1777. 2 vols. The 2d vol. containing a Latin translation of the tracts of Bentley.—G. H. Schlafy. Lpz. 1823. 8. A reprint of the 1st vol. of the preceding; and is probably the best edition.—Schlafy, ii. 777.

§ 155. Themistocles, the Athenian general and orator (§ 88), flourished B. C. about 480. There are 21 letters extant, ascribed to him. They purport to have been written during his banishment, and their contents are chiefly of an historical nature. Their genuineness is very questionable; it was fully examined and controverted by Bentley.

The letters of Them. are published first by J. M. Caryophilius, Gr. & Lat. Rome, 1626. 4.—E. Ehinger. Frankf. 1629. 8.—Ch. Schlafy. Lpz. 1710. 8.—J. C. Breuner. Lond. 1776. 8.—Ct. Bentley on Phalaris, as cited above (§ 154. 2).

§ 156. Socrates, the most distinguished sage of Greece, was born B. C. 469, and drank the cup of hemlock under judicial sentence, B. C. 399. He committed nothing to writing, and probably had not the least agency in the composition of the 7 letters which are ascribed to him. Like most of the letters, which are called Socratic, professing to come from Antisthenes and other followers of Socrates, they are the production of some of the sophists.

1. The letters termed Socratic are 41 in number; among them, besides the 7 ascribed to Socrates, are 7 of Xenophon, and 12 of Plato. Cicero quotes one of the latter (Quaest. Tusc. V.).

Letters of Antisthenes and Ezechines the philosopher are also included. They are found in the Collections of Allattus and Orrill, cited § 152. 1.—Ct. Schlafy, ii. 209, 360, 414.

2. The letters ascribed to Isocrates (cf. § 103. 2) and Democritus (cf. § 106. 3) are genuine; and most, if not all, of the 12 attributed to Ezechines, the orator. Respecting those ascribed to Euprides (cf. § 63. 3), there is more doubt.

The letters of Ezechines were published separately, by T. S. Savonnet. Lpz. 1771. 8.—Those of Isocrates, by C. F. Matthaei. Moc. 1776. 8.

§ 157. Chion, of Heraclea on the Pontus Euxinus, a contemporary and scholar of Plato, having slain Clearchus, tyrant of Heraclea, was himself put to death, B. C. 353. He was probably not the author of the 17 letters which bear his name. They treat particularly of the benefits of philosophical culture, and are inspired with ardent political enthusiasm, and are not without merit as to thought and style.

Published by J. Cantius, Roux, 1583. 4.—Fr. Morot. Par. 1600. 4.—J. Gottl. Cober. Dresd. 1765. 8.—A. G. Hoffman, joined to J. C. Orelli's fragments of Memnon. Lpz. 1816. 8. This is the best edition.

§ 158. Aristænetus, of Nicoea in Bithynia, was a sophist of the 4th century, who perished in an earthquake at Nicoea, A. D. 358. His letters, in two books, are of the erotic class (cf. § 150), and in a manner of writing rather light and sportive. They have, however, only the form and superscription of letters, being without that peculiar vivacity and interest which is imparted to personal correspondence. Possibly they are the work of a sophist of a still later age.

1. Editions.—All the editions have been taken from a single manuscript, still existing at Viena; first published by J. Sandvius (prior Plantin). Aost. 1656. 4.—Better than any previous editions. P. L. Abrechs. Zvoll, 1748. 8. a vol. styled Lectionum Aristænetiæ libri duo; and another entitled Vir. erud. ad Arist. Epist. conjectura. Amst. 1752. 8.—The most recent and complete, Boisard. Par. 1822. 8.—Schlafy, vi. 249.


§ 159. Alciphron was a contemporary of Aristænetus, and a writer of the same class. Many of the letters are of the amatory kind. The style is agreeable, but too much ornamented, and showing too much of sophist affectation. They reveal, however, many little peculiarities, otherwise not made known, in the private life of the Greeks.

1. Schlafy places Alciphron much earlier, in the same age with Lucian in the 2d century; because, in the letters of Aristænetus, Alciphron and Lucian are represented as corresponding with each other. The letters are 116 in number, and styled Ἑκοιμηθη ἔναν τῆς τοιαύτου καὶ ἐναρξιας.


3. Translations.—German.—J. F. Herz. Altenb. 1757. 8.—French.—Selle de Rédebre. Par. 1785. 3 vols. 12.—English.—M. Mauv and W. Reise. Lond. 1791. 8. “Alciphron's Epistles, in which are described the Domestic Manners, the Courtesies, and the Parasites of Greece.”
§ 160. Heliodorus, of Emesa in Syria, bishop of Tricca in Thessaly, lived at the close of the 4th century. In early life he wrote his Ἑথιοπικα, Ἀθιοπικά, in 10 books, respecting the love of Theagenes and Chariclea. It is very meritorious as a narrative, and still more so on account of its pure morality. Yet its dictio has traces of the artificial taste and false eloquence of the sophists.


§ 161. Achilles Tatius was a native of Alexandria, but of an uncertain age, although commonly placed in the 3d century, before Heliodorus. His history is almost entirely unknown.

1 u. He composed a romance, in 8 books, entitled Τα κατὰ Λεξειπην καὶ Κλετρεωτα, or the story of Lescippe and Citophilop. It is not without ingenuity and invention, and the style is agreeably animated, although its excellence is marred by frequent affectation of beauty and ornament.

See Scholl, vi. 212.—For. Quart. Rev. No. ix.—Villermain, as cited § 152. 2.


3. Translations.—German.—Ad & Glitterungst. Lpz. 1802. 8.—French.—Mercier, in 2d vol. of Biblioth. des Rom. cited § 152. 2.—There are several others.—English.—(Anonymous). Lond. 1720. 12.

§ 162. Longus was a sophist of the 4th or 5th century. He is the best erotic writer of the Greeks (cf. § 151). His romance in 4 books, commonly called the Pastoral of Daphnis and Chloe, is an attractive work, written with care, but sometimes too exact, and having some passages which are exceptable on account of their freedom.

1. The period when this writer lived is wholly uncertain; the name is not mentioned by any ancient writer, and is by some supposed to have originated in mistake. The celebrated manuscript, now existing at Florence, does not name the author of the work, but bears the title Διηθέας Νικηφόρος ἡγεμών ii; and it is possible that, by some copyist, the last word was taken for the name of the writer.

Scholl, vi. 235.—Cl. For. Quart. Rev. No. ix.

2. Editions.—Principis, by Columbus (printer. Jutta). Flor. 1598. 4.—Three editions in the 17th century.—Nelms (Nelwise publisher). Par. 1754. 4, with Latin version and plates.—Boden, Gr. & Lat. Lpz. 1777. 8.—L’Hériton, Gr. & Lat. Par. 1778. 2 vols. 4. one of the best editions. Mittheilung, as cited § 152. 2.—* G. H. Schiff, Gr. & Lat. Lpz. 1803. 8. a better text.—A splendid ed. with plates, was printed by Didot. Far. 1802. 4.—E. Sellor, Gr. & Lat. Lpz. 1834. 8.


§ 163. Xenophon of Ephesus, whose period of flourishing is unknown, was the author of the story of Anthia and Abrocomas, in 5 books:

1. Some have placed this writer as late as the 5th century; others suppose he must have lived before the time of Constantine; Peerlamps, whose edition of the romance is cited below, thinks that his author was the earliest writer of the class, and that Xenophon is merely an assumed name.

Scholl, iv. 310.—Dudley, Hist. of Fiction.

2. Editions.—The first. by Aspect, Gr. & Lat. Lond. 1726. 8.—Two next editions faulty.—(Fourth) Mittheilung, cited § 152. 2.—J. E. de Locilla, Gr. & Lat. Vindob. 1796. 4. good.—Best, P. H. Peerlamps, Gr. & Lat. Harl. 1815. 4.—Scholl, iv. 311.


§ 164. Chariton, of Aphrodias, is another romance writer of whom nothing is known. The work bearing his name is entitled Τὸν πειρ Ἀιαίναν καὶ Καλλιρρή ρόν ἐρωτικῶν διηρημητῶν λόγων γι, the love-story of Chares and Callirrhoë, in 8 books.

Scholl, vi. 246.—For. Quart. Rev. No. ix.

1. This was first published by J. Ph. deville (Dovillius). Aimst. 1759. 3 vols. 4. with a Lat. transl. by Reiske, and a very learned commentary.—Repr. of same ed. C. B. Beck. Lpz. 1753. 8.

2. Translations.—German.—Haged. Lpz. 1758. 8.—Schmider. Eeben. 1806. 8.—French.—Larcher. Par. 1763. 8.—English.—Lond. 1764. 2 vols. 12. (Fahrmann, p. 528.)

§ 165. Eumathius, or Eustathius, of Egypt, also of an uncertain age, was a writer belonging to the same class. This person must not be confounded with
Eustathius the celebrated commentator upon Homer (cf. § 145). He wrote the tale of Hysmine and Hysminias, Το λεγεῖ Ὄμομνη καὶ Ὄμομναι δράμα, in 11 books.

1. This romance, of little value, has been printed but seldom, (cf. Scholl, vi. 247).—G. Gaulmin, Gr. & Lat. Per. 1617. S. repr Vienna. 1791.—L. H. Teutschner. Lpz. 1792. 8. (Gaulmin's, without notes.)


VI.—Philosophers.

§ 166 u. Grecian philosophy was not, properly speaking, of native origin; but was introduced, by various colonists, from Egypt, Phœnicia, and Thrace. It first appeared in the poets who treated, in their verse, of the nature of things, the origin of the world, the system of the gods, the principles of morals, &c. Linus, Musæus, Orpheus, and Hesiod, belong to this class; and even Homer may be included. The poets of Greece, it may be truly said, were her first philosophers. Cf. P. IV. § 40—42.

See D. Tiedemann, Geschichte der Philo sophen, oder Leben und Systeme des Orpheus, Thales, &c. Lpz. 1780. 8.—Trenmannus, Hist. Phil. (Fr. vers. of Constan., or Eng. vers. by Johnson, cited § 183. 2.; sect. 75.)—Enfold, Hist. Phil. bk. ii. ch. 1.—La Bitterie, L'histoire de la philosophie ancienne, in the Mem. Acad. J. xvi. vol. xxvii. p. 193.—Ritter, Thell. i. p. 137.—174, as cited § 183. 2. "This author maintains that the earliest Greek philosophy has no traces of an oriental origin."

§ 167. It may be also remarked with propriety, that the next philosophers of Greece were her priests and legislators. Grecian philosophy had a religious aspect in its very beginnings, in the fanciful speculations of the poets respecting the origin of things, and the nature and offices of the gods. The notion of a multitude of supernatural spirits, having each an appropriate department in governing the world, could not but affect the philosophical reasonings of all embracing it. It was perfectly natural to inquire how these superior agents would make known their will, and predict to man the future, or warn him of danger. Thus was furnished a fruitful field of speculation upon the various subjects of augury, omens, oracles, and the whole system of divination. The ideas, which became incorporated into the popular belief, were indeed but a mass of absurdities not deserving the name of philosophy; yet it was about such ideas that the early Greeks expended much thought, or rather indulged in much imagination. Upon this foundation arose a curious fabric: divination, under the ingenuity of priests, who united to personal shrewdness and foresight some knowledge of physical nature, grew into a sort of regular science. The institutions termed mysteries, had, in their nature and design, some intimate connection with this early religious philosophy. Cf. P. IV. § 41. P. III. §§ 70—75.

When the progress of society demanded the care of the lawgiver, and began at the same time to furnish the talents and knowledge requisite to frame successful codes, then philosophy assumed a new aspect. The moral and social nature of man began to be studied more. Reflecting minds examined into the motives by which men may be actuated, and contemplated the nature, proper punishments, and prevents of crime, the theory of government and of education. In learning the character of this political philosophy, we must consider particularly the civil institutions of Lycurgus and Solon, and the character and doctrines of those who are called, by way of eminence, the wise men of Greece.——A glance at the former shows us, that very particular reference was had to the training of youth for their future circumstances. The two legislators differed widely in their systems. The Spartan aimed to form a community of high-minded warriors; the other sought rather a community of cultivated scholars. The plans of education varied accordingly. Lycurgus enjoined abstinence and hardships; Solon furnished books and teachers. It must not be forgotten, however, that the Spartan system was two hundred years earlier than the Athenian.——The seven sages belong to the age of Solon, who was indeed himself one of them. They were all actually employed as magistrates and statesmen; but they were also the philosophers of the age. They were not merely speculative, like the disciples of the different sects afterwards; nor did they, like the preceding poets, indulge in fanciful dreams: they were rather men of shrewd practical observation. Hence the character of their philosophical fragments, which are wholly proverbial maxims, adapted for the conduct of life in manners and morals. Their precepts were not always given in formal statements, but sometimes clothed in symbolic expressions, which were understood only by those to whom they were explained. Fabulous tales were also sometimes employed for the same purpose; such were those of Æsop, in which moral and political maxims are drawn out into allegory.

§ 168. The next aspect in which we find Grecian philosophy, presents it as exhibited in the different schools, and sects. This aspect was not distinctly assumed until a little after the age of Solon, during our third period of Greek literature (cf. § 9). The first origin of different schools is commonly ascribed to the Homeric interpreters, which were put upon Homer by the Rhapssodists (cf. § 21), who after rehearsing passages from the great poet and master, added their own explanations and comments. These interpreters disagreed in expounding the Homeric philosophy, and soon had followers or advocates among those not belonging to their particular profession.—At length two very eminent men arose and became each the head of a school in philosophy, about the same period: viz. Thales and Pythagoras, who died, the former about 540, the latter about 500 B. C.—Thales founded what is called the Ionic school, and Pythagoras the Italic school. From these two original schools, all the sects may be derived. We will first slightly notice these two, and then briefly speak of the sects that subsequently grew out of each.

§ 169. The Ionic was the earliest of the two schools. Thales, its founder, was a native of Miletus, possessed of wealth, and great talents. He traveled in Crete and Egypt. Ranked among the seven sages, he devoted much thought to political philosophy. But he also took up all the inquiries about the physical and material world, which were agitated by the Rhapssodists. The precept γνῶθι σαντόν is attributed to him.

Philosophy as studied in this school included in reality every branch of science, not only morals and politics, but rhetoric, mathematics, astronomy, and all that is now comprehended under natural philosophy and natural history.—It was a grand point of inquiry among the disciples to ascertain what was the first principle of all things in the universe. Some found it in one or other of the material elements; others recognized a divine mind, as prior to all other causes. The principal philosophers were Anaximander, Anaximenes, Anaxagoras, and Archelaus of Miletus.


§ 170. The Italic school was still more celebrated. Its founder, Pythagoras, was a native of Samos. After traveling, especially in Egypt, he taught morals and politics at Samos. For some cause he afterwards went to Italy, and established his school at Crotona in Magna Graecia. The pupils, whose numbers soon amounted to 600, dwelt in one public building, and held their property in common. Their business for each day was very regularly planned. They were divided into two classes, probationers and initiated; the latter only were admitted to all the privileges of the order, and made acquainted with its highest knowledge. This establishment was at length broken up by popular violence.

Under philosophy the Italic school, like the Ionic, included every object of human knowledge. But Pythagoras considered music and astronomy of special value. He is supposed to have had some very correct views of astronomy, agreeing with the true Copernican system. The beautiful fancy of the music of the spheres is attributed to him. The planets striking the ether, through which they pass, must produce a sound; this must vary according to their different magnitudes, velocities, and relative distances; these differences were all adjusted with perfect regularity and exact proportions, so that the movements of the bodies produced the richest tones of harmony; not heard, however, by mortal ears.—One of his distinguishing peculiarities was the doctrine of emanations; God is the soul of the universe, pervading all things, incorporeal; from him emanated four different degrees of intelligences, inferior gods, devils, heroes, and men. Another was the doctrine of μεταφέροντος, or transmigration of the soul. General abstinence and self-government were strongly urged.—Some of his apophthegms and symbolic precepts are preserved. Cf. § 58. 1.—Some of the principal disciples were Empedocles (cf. § 64), Ocellus, Archytas, and Philolaus. The latter is said to have sold to Plato the records and books of the Pythagorean school.


§ 171. The first school, that drew its descent from the Ionic, was the Socratic. This is so named from its founder, Socrates, who was a pupil of the last public teacher of the Ionic school. Socrates is entitled to the praise of being the best man of pagan antiquity; the charges brought by some against his purity being without evidence.—He was first trained to the manual employment of his father, a common statuary; but was afterwards patronized by a wealthy Athenian, named Crito, and enjoyed the instruction of eminent teachers. He was several times engaged in war as a soldier; in one engagement he saved Alcibiades when wounded; in another, Xenophon. After he...
began to teach, most of his time was spent in public, and he was always ready and free to discourse. In the latter part of his life he was called to civil offices. His domestic vexations from his wife are proverbial, but very possibly exaggerated.—The trial, condemnation, and death of Socrates, are themes of intense interest both to the scholar and the philanthropist; and have fixed an indelible blot on the character of the Athenian Academy. At trial he had the audacity, but made his own plea. Lysias had prepared an oration for his use, but he declined the favor; Plato would have spoken, but the court forbade it.

The Socratic mode of instruction has been mentioned before (P. IV. § 73). One of the grand peculiarities of Socrates was, that he confined the attention of his pupils chiefly to moral science. He considered the other subjects included in the studies of the old Ionic school as comparatively useless. He seems to have beneved, but with some doubts, the immortality of the soul. He left nothing in writing; but we have an authentic source of knowledge respecting his views in his Memoria, Ἀναμνήσεως, by Xenophon. The writings of Plato cannot be so much depended on for this object, because he was himself the founder of a new sect. Those disciples of Socrates who adhered to their master simply, without advancing notions of their own, are sometimes denominated pure Socratic. Aeschines, Cebes, and Xenophon are the principal.


§ 172. The Socratic school was soon divided into numerous branches. No less than five sects appeared, headed by philosophers who had listened to Socrates, and two of these were long given birth to a new sect, thus raising the number to seven. These may be divided into two classes, and perhaps well designated as Minor Socratic and Major Socratic sects, the original and proper school of Socrates being called Pure Socratic.

The Minor Socratic were three; the Cyrenaic, Megaric, and Elicae.

The Cyrenaic had its name from Cyrene, in Libya, the native place of its founder, Aristippus. The peculiarities of this sect favored indulgence in pleasure. Its author was fond of luxury and ornament. The sect was of short duration. They were sometimes styled Ἡνωκοι.——The Megaric took its name from the native city of its founder, Euclid, who was born at Megara. It was also called Eristic, from its disputatious character, and Dialectic, from the form of discourse practiced by its disciples. This sect was famous for its subtleties in the art of reasoning. Some of its futile sophisms are recorded; e. g. the horned; what you have never lost, you have; horns you have never lost; therefore you have horns. These philosophers also agitation the controversy about universals and particulars; the same substantially as that which was so acrimonious in the middle ages, between the nominalists and the realists.——The Elicae was so called from Eliss, the place where its founder, Phedo, was born and delivered his lectures. It is sometimes calledleretiac, from the circumstance that Menedemus, a disciple of Phedo, transferred the school to Eretria, the place of his own nativity. It opposed the dogmas of the Socratic philosophy, and the lousiness of the Cyrenaic, but it acquired much importance.

On the Cynic sect; Enfield, bk. ii. ch. iv.—P. Ments, Aristiphus philosophus Socratesanus, Halle, 1719. 4.—Cassin's Tenenmann, § 121.—On the Megaric; Enfield, bk. ii. ch. vi.—J. G. Hooker, Dissert. de modo disputandi Euclidis. Lips. 1736. 4.—Cassin's Tenenmann, § 125.—On the Elicae; Enfield, bk. ii. ch. vii.

§ 173. The Major Socratic sects were four, viz. the Cynic and Stoic, Academic and Peripatetic; each of which was found at Athens, and will preserve a short notice.

The Cynic originated with Antisthenes, a pupil of Socrates. He maintained that all the philosophers were departing from the principles of that master. He assumed the character of a reformer; severe in manners; carefully negligent of dress, so much as to provoke the ridicule of Socrates.——The Cynics were rather a class of reformers in manners, than a sect of philosophers. Their name is said by some to have been occasioned by their severity and souness, which were as much as to bring upon them the appellation of Dogs. They had two grand peculiarities; one that they discarded all speculation and science whatever; the other, that they insisted on the most rigid self-denial.——One of the most famous of this sect was Diogenes. He carried the notions of Antisthenes to extravagance. Made up of eccentricities, he was always a censor, and his opposition to refinement often degenerated into rudeness. He satirized the instructions of other philosophers; having heard Plato define a man to be a two legged animal without wings, he stripped a cock of its feathers, and taking it into the Academy, exclaimed, ‘See Plato's Man.'——There are no writings of this sect except fragments of Antisthenes.

On the Cynics; Enfield, bk. ii. ch. x.—Brocklebank, Trav. of Assach. ch. vii.—Schultz, Hist. Lit. Gr. ii. 360.—The remains of Antisthenes are two discourses, given in Reiske (cited § 29), 5th vol.; and some sentences, given in J. Orihli, Opuscula, &c. cited § 103. 1. The letters ascribed to him are in J. Orihli, Collectio, &c. cited § 152. 1
§ 174. The Stoic sect may be said to have sprung from the Cynic. Its founder was Zeno, a native of the island of Cyprus. Brought to Athens by the mercantile pursuits of his father, he was accidentally introduced to the school of the Cynics, and from them he borrowed many of the notions of the sect he established. Zeno, however, visited the other schools which then existed and borrowed from all. The name Stoic was drawn from the Portico (P. IV. § 74) where he gave his lectures.

The Stoics differed from the Cynics, in as much as the former devoted themselves much to speculative studies, which the latter wholly discarded; but they resembled the Cynics in some degree in their general austerity of manners and character. In-difference to pleasure or pain, adversity or prosperity, they inculcated as the state essential to happiness. The doctrine of fate was one of their grand peculiarities; they considered all things as controlled by an eternal necessity, to which even the Deity submitted; and this was supposed to be the origin of evil.—Their system of morals was in general strict and outwardly correct, but one which was based upon and which greatly fostered a cold, self-relying pride. It approved of suicide, which was perpetrated by Zeno himself. Yet it stimulated to heroic deeds.—In logic they imitated the qubbles and sophisms of the Megaric sect. The story of the sophist Protagoras and his pupil well illustrates the absurd trifling of their dialectics. Their system of logic and metaphysics, however, presents a classification which bears, in some respects, a striking resemblance to that of Locke. Objects of thought or knowledge are divided into four kinds; substances, qualities, modes, and relations.—The later Stoics are supposed to have borrowed some views from Christianity. They speak of the world as destined to be destroyed in a vast conflagration, and succeeded by another new and pure. One of them, addressing a mother on the loss of her son, says, "The sacred assembly of the Scipions and Catos shall welcome the youth to the region of happy souls. Your father himself (for there are known to all) shall anoint his grandson, and shall direct his eyes, now furnished with new light, along the course of the stars, with delight explaining to him the mysteries of nature, not from conjecture, but from certain knowledge."

Among the most distinguished of the early disciples of this school were Cleanthes, immediate successor to Zeno (cf. § 72), and Chrysippus, who also became the public teacher in the school at Athens. The latter was celebrated as a disputant; "Give me doctrines," said he, "I will find arguments to support them." His industry, it is said, produced many hundred treatises; of which nothing remains except a few scattered citations.—Nor have we any written productions from Zeno, or any of the early Stoics. The principal authors whose works remain are Epictetus and Antoninus, who lived after the Christian era.


§ 175. The Academic sect originated with Plato, a native of Athens, descended on his father's side from Codrus, and on his mother's side from Solon. In youth devoted to poetry and painting, he wrote a poem, but, after comparing it with Homer, committed it to the flames of Socrates. Insulted by the lectors of Socrates, he left poetry for philosophy. After much travel through the East and also in Magna Graecia, he opened his school in a public grove, from which the sect derived the name of the Academy (cf. P. IV. § 74). Over his door was the inscription Οἶδας ἀγαθοτέραν λαίτια; so much did he value mathematical science as a foundation for higher studies.

One of the peculiarities of the Platonic philosophy respected the relations of matter to mind. The system recognized a supreme intelligence, but maintained the eternity of matter; matter receives all its shapes from the will of the intelligence, yet contains a blind refractory force which is the cause of all evil. The human soul consists of parts derived from both these, the intelligence and the matter; and all its impurity results from the inherent nature of the latter constituent.—A very striking peculiarity was the doctrine respecting ideas. It was briefly this; that there exist eternal patterns, or types, or exemplars of all things; these exemplars are the only proper objects of science; to understand them is to know truth; on the other hand, all sensible forms, the appearances made to the several senses, are only shadows; the forms and shadows are confused to the senses, the exemplars or types to the intellect. These exemplars were called ideas.—The doctrines respecting matter and ideas essentially controlled the system of study in this sect, and their practical morality. To gain true science, one must turn away from the things around him and apply his mind in the most perfect abstraction to contemplate and find out the eternal original patterns of things. And to gain moral purity, he must mortify and deny the parts of the soul derived from matter, and avoid all familiarity with the shadows. Hence probably the readiness to embrace the Platonic system manifested among the Christians of the middle ages, when the mystic notion of cleansing the soul by solitude and penance became so common.

The Academic sect was very popular, and eminent philosophers successively taught its doctrines in the grove. Some adhered closely to the views of Plato, and were
called disciples of the Old Academy, while others departed from them and formed successively the Middle and the New Academy. The Old was begun by Plato, B. C. about 400; the Middle, by Arcesilaus, B. C. about 300; the New, by Carneades, B. C. about 150.—The distinguishing point of difference between the three branches was their opinion respecting the certainty of human knowledge. The Old Academy maintained that certain knowledge can be obtained, not of the sensible forms, but only of the eternal exemplars; the Middle, that there is a certainty in things, yet it is beyond the attainment of the human mind, so that positive assertion is improper; the New, that no man has the means of knowledge, not infallible, but sufficiently certain for all his wants.


§ 176. The Peripatetic sect grew out of the Academy, Aristotle its founder having been long a pupil to Plato. Having closed his labors as the teacher of Alexander, he returned to Athens, and his master, Plato, being dead, he commenced his Lectures in the Lyceum (cf. P. IV. § 74). He taught for 12 years. Accused of impiety by enemies and rivals, he retired to Chalices, where he remained until his death.

The Peripatetics, according to the established practice of the philosophers, had their public and their secret doctrine, or the exoteric and esoteric (cf. P. IV. § 72). In his morning walk, Aristotle imparted the latter to his particular disciples; in his evening walk, he proclaimed the former, his public doctrine, to a mixed crowd of hearers. Very contradictory accounts have been given of the essential principles of Aristotle and his sect. But nothing perhaps was more distinctive than the system of syllogistic reasoning, which was introduced by the founder, and became so celebrated in subsequent ages, and for so long a period held the highest place in the plans of education.—Of the early discipies of this sect, Theophrastus and Strato were among the most eminent. They succeeded Aristotle as teachers in the Lyceum. Dioclesarchus, the geographer, and Demetrius Phalerensis, the rhetorician (cf. § 116), were also distinguished Peripatetics.

On the Peripatetics: Enfield, bk. ii. ch. ix.—Gillies, ch. xi.—Cudworth, ch. iv. 24.—Smith, Theory Mor. Sentiment, pt. vii. sect. 2. ch. i.—Mifred, ch. xcl. § 1.—Edinb. Encycl. Aristotle.—Cousins or Johnson’s Tenemann, § 139—150.—On the Logic of Aristotle; Reid’s Analysis of A. Logic; Stewar, Elements of Phil. Human Mind, vol. ii. ch. iii.—J. Gillies, Analysis, &c., in his Translation of A’s Ethics and Politics. Lond. 1797. 2 vols. 4.—Th. Taylor, Diss. on the Philosophy of Aristotle. Lond. 1813. 4.—See references under § 191.

§ 177. We will next notice the sects which were derived from the Italic school (cf. § 163). They were four, the Eleatic, the Heraclitean, the Epicurean, and the Skeptic. The Eleatic was founded by Xenophanes of Colophon, who early left his native country for Sicily, and thence passed over into Magna Graecia. Here he became a celebrated disciple in the Pythagorean school, but advanced new and different views in his own lectures. The sect derived its name from the place where some of his most distinguished followers belonged, Elea in Magna Graecia. The doctrines of the Eleatic sect were atheistical. Matter is made up of infinitely small atoms, which have no property but a tendency to move. By the eternally varying motions of these atoms, every existence and every effect in the universe is caused. Yet there is no real change except in our senses. The most distinguished supporters of this sect were Parmenides, Zeno of Elea, Leucippus, who is said to have been the chief author of the atomic theory, and Democritus of Abdera, commonly called the laughing philosopher. The most eminent followers of this sect was Protagoras of Abdera, who acquired great power and wealth at Athens in the profession of sophist, but was finally banished, his writings having been publicly burned, on account of his impiety.

The Heraclitean sect was instituted at Ephesus by Heraclitus, from whom it took its name. It is but little noticed as a separate sect. The doctrines were atheistic, and many of them more absurd than those of the Eleatic philosophers. One of the notions was, that all nature is full of souls or demons. Fire is the principle from which all things are produced, and those souls are the best which have the least moisture, and approach nearest to the primary fire. The most celebrated name among the Heraclitians was Hippocrates, who in some points agreed with this sect, but was not properly speaking a disciple.

On the Eleatic sect: Enfield, bk. ii. ch. 13.—Cudworth, ch. i. § 8. ch. iv. § 20.—J. G. Buhle, Comment. de oratu et prospecto paeniteti inque dia Xenophanen primo eius auctore usque ad Epicranum. Gott. 1790. 4.—Cousins’ Tenemann, § 97—102. 104. 105.—Fragments of their writings in H. Stephanus, Posse Philosophica, cited § 471.—and in A. Fogm, as cited § 64. 2.—Schott, ii. 31.—Respecting Xenophanes and Zeno of Elea, Cousin, Nov. Fragm. (p. 510) cited § 171.


§ 178. The Epicurean sect had its name and origin from Epicurus, born near Athens.
He first gave lectures at Mitylene, but afterwards opened his school at Athens in a garden, in which he lived, and often supported large numbers of young men, who flocked to hear him.

The doctrines of this sect were derived from the atomic theory of the Eleatics, and were on the whole atheistic, although not so fully and formally. All happiness was founded in pleasure. This principle opened the way for the great licentiousness of the later disciples of this school. Epicurus explained and limited his language so as to recommend the practice of virtue. "It might have been his pleasure to be chaste and temperate. We are told it was so; but others find their pleasure in intemperance and luxury; and such was the taste of his principal followers."—The sect became popular, and existed to a very late period. Of the writings of the sect, only trifling fragments remain. Yet Epicurus alone is said to have written several hundred treatises. Hermachus, or properly Hermarchus, was successor to Epicurus, and inherited his books and garden.


§ 179. The Skeptic sect was so named from its doctrines; it was also called Pyrrhonic from its founder Pyrrho. He was educated in the Eleatic sect, and particularly admired the notions of Democritus, from whom he drew the elements of his system. He was also instructed in the dialectic sophistries of the Megaric sect, and seems to have been disgusted with their frivolous disputes.

The doctrines of this sect were very similar to those of the middle Academy (cf. § 175), and many real skeptics concealed themselves under the name of the Academy, as their own sect was rather unpopular. Their essential peculiarity was, that nothing is certain, and no assertion can be made. Happiness they placed in tranquillity of mind, and this could be obtained only by absolute indifference to all dogmas. They ridiculed the disputes and contradictions of the other sects, especially the boasted confidence of the Stoic, and the proud sophistries of the Megaric. But Seneca well remarked in comparing the Megaric and the Skeptic sects, "I prefer a man who teaches me trifles to him who teaches me nothing; if the dialectic philosopher leaves me in the dark, the Skeptic puts out my eyes."—One of the eminent disciples of this sect was Timon, already mentioned as a poet (§ 45). The sect had its professors and teachers, down to the time of Sextus Empiricus, whose writings are a principal source of information respecting the views of the Skeptics.


§ 180. We have given a view of the sects as they grew one out of another. It may be remarked here, that four of them arose after the commencement of the 4th period in our division of the history of Greek literature (§ 9), viz. the Peripatetic and Stoic, descendants of the Ionic school, and the Epicurean and Skeptic, offspring of the Italian; all the others existed before the time of Alexander. It was in the 4th period also, that the middle and the new Academy appeared.—In the 5th period, i. e. after the Roman supremacy, Grecian philosophy lost much of the dignity and importance it had enjoyed. Its professors were viewed more in the light of mercenary teachers. The spirit of honest inquiry gave place to the prevalence of skepticism. Visionaries and impostors assumed the garb of philosophers, and new sects were formed under the old names, the outward forms and technical expressions being retained, with almost nothing else.—Such especially were the New-Pythagoreans. As eminent among these may be mentioned particularly, Sextius, in the time of Augustus, Sotion of Alexandria, under Tiberius, and Apollonius Tyanaensis, the famous impostor.

On the New-Pythagoreans: Ensfld, bk. iii. ch. 2. sect. 2.—Cousin's Tennemann, § 184.—Sdill, livre v. ch. 60.—Souchez, Des sectes philosophiques, in the Mem. Acad. Inscr. xiv. 1.

§ 181. The New-Platonists also appeared under the Roman emperors. These professed to disentangle the pure doctrines of Plato from the additions and corruptions of the later Academicians; but they themselves mingled much that was foreign to his system, and soon prepared the way for the Syncretistic, or Eclectic schools.

The principle of the Eclectics was, to select whatever was true in the various conflicting doctrines of all the sects, and thus form an harmonious union. The first projector of this plan is said to have been Plotinus, a Platonist of Alexandria. But Ammonius, of the same city, surnamed Socrates, is considered as the actual founder of the Eclectic school. Having been educated among Christians, he endeavored to incorporate in his system some of the principles of Christianity. And this sect numbered among its disciples both Christians and pagans. The more eminent of the pagans before the time of Constantine, were Plotinus, Porphyry, Proclus, and Jamblichus.

On the New-Platonists and Eclectics: Ensfld, bk. iii. ch. 2. sect. 3, 4.—Cousin's or Johnson's Tennemann, § 185, 200-219—Sdill, bk. v. ch. 61, 62.—Mater, Sur l'Ecole d'Alexandrie, cited § 68 3.—For some account of the Alexandrian Platonism (and of the Museum at Alexandria), see also Lond. Quart. Rev. July, 1810. p. 34, sq.
§ 182. There were also during the same period, under the Roman emperors, followers and advocates of the principal ancient sects, as (besides the Academic) the Peripatetic, the Cynic, the Stoic, the Skeptic, and especially the Epicurean. It is not important, in this glance, to notice them separately; indeed the Eclectic principles held a great sway with the age, and under the prevalence of these on the one hand, and of a Christian philosophy on the other, the adherents to the old names had but a limited influence. After the time of Constantine, who died A. D. 337, the New-Platonists, who were generally great enemies of Christianity, established their school at Athens. The most distinguishing philosopher was Proclus. This school was at length suppressed by Justinian (cf. P. IV. § 82).—Of the other systems the Peripatetic was the most in vogue among the Greeks, especially at Constantinople. Indeed it was not long after Constantine, when all, who did not embrace Platonism, were included under the general name of Peripatetics. Many writers employed themselves in attempting to explain and enforce the system.—In the 8th and 9th centuries the Peripatetic philosophy was introduced among the Arabsians, and the works of Aristotle were translated into the Arabic language. By them it was propagated in the west of Europe in the 11th and 12th centuries. Here it gave rise to that scholastic philosophy, which exhibited such a singular union of acuteness and folly, and which reigned in Europe until the revival of letters.

On the several sects above named, under the emperors before Constantine: Ensfild, bk. ii. ch. 2. sect. 5.—Schill, livre v. ch. 63-67.—On the Christian philosophy, of the same period; Schill, livre v. ch. 68.—Ensfild, bk. vii. ch. 2.—Ritter, Geschichte d Phil. vols. 5 and 6, as cited § 183. 2. Cf. § 285.—On the New-Platonists after Constantine; Ensfild, bk. iii. ch. 2. sect. 4.—Schill, livre vi. ch. 93.—On the Peripatetics after Constantine; Schill, livre vi. ch. 94.—Cf. Hallam, View of Europe in Middle Ages, ch. ix. pt. 2 (p. 352. 2d ed. Phil. 1843.)

§ 183. 4. We shall now mention some of the principal sources of information respecting the Greek philosophy, and then proceed to the more distinguished Greek philosophers, of whose written productions we still have remains.


§ 184. Aesop, a Phrygian, generally supposed to have lived B. C. at least 600, does not strictly belong to the class of Greek philosophers; yet he may properly be named here, on account of the principles of moral and political philosophy embodied in his Fables.

He was born a slave, and served different masters; the last of whom, Iadmon of Samos, a philosopher, gave him his freedom. The other circumstances of his life are but imperfectly known, although they are detailed with considerable fulness in the biography of him ascribed to Maximus Plancudes, a monk of Constantinople in the 14th century; upon which, however, little reliance can be placed.—The same Plancudes also collected and enlarged the fables of Aesop, never, probably, committed to writing by himself. They had been put into Choliambic verse by Babrius (improperly called Babrius, and Gabrias), who lived in the time of Augustus (cf. § 31).
From this meter they were gradually reduced again to prose, and received their present form from Plautus.

Cl. Sueton. Allg. Theorie, -Esop.-Char. cornub. Dict. vol. v. p. 299.-Th. Tychonik, Diss. de Fabris. Lond. 1776. 8. 2. Translations.-Esop have been drawn from several different manuscript collections, containing different numbers of Fables, as an account of which is given by Schibli, vol. 1. p. 293, et al. —B.—J. M. Heusinger, Gr. & Lat. Lipp. 1741, 1789. 8.—F. D. Paris. Gr. & Lat. Flor. 1809. 2 vols. 8. from an ancient Ms. at Florence in the library of the Casini monks, and supposed to present the Fables as they were before the changes made by Plautus. Rep. Lpz. 1810. with additions; Delibes says, "this appears to be, upon the whole, the very best."—R.—Coray. Par. 1810. 8. with schoolis, and plates; good.—J. G. Schneider. Bresl. 1812. 8. after the Augustas Ms., and containing 231 Fables of Esop, with 80 of Babron.—O. H. Schäfer. Lpz. 1821. 8. 3. Translations.—The first ancient was probably that of Hildebert, of Tours, 12th century, in Latin Latin; published Rome, 1725.—German.—J. C. Bremen. Qued. 1729. 8.—J. F. W. Mül. Lpz. 1784. 8. French.—J. de Grand. Par. 1811. 8.—English.—S. Crozat. Lond. 1722. 8. 1788. 12.—Sanskrit.—Published at Calcutta, 1803. S. entitled Polyglott translation of Esop; in Persian, Arabic, Hindostanee, Sanscrit, &c.

4. There is another collection of Fables in Greek, being a version of those Oriental tales commonly ascribed to an ancient brahmin of India, named Pilpay. This version was made by Simon Sathus of Constantinople, in the 11th century, under the title Ἀριστοτέλους καὶ ίδιανέας (les Vainqueurs et l'Investigateur). The Greek text was published by Starke. Berl. 1697. 8.—There are translations of these Fables in the modern languages.—Schibli, viii. 157.—Sueton. Allg. Theorie. Fabel.

§ 185. Ocellus Lucanus, a pupil of Pythagoras, lived B. C. about 490. To him is ascribed an extant treatise, Περὶ τῆς τοῦ πατοῦ φύσεως, On the nature of things. If genuine, it must have been written in the Doric dialect, and been changed into the common by some grammarian of subsequent times. Notwithstanding all its errors, it evinces much acumen, and contains some very valuable precepts upon education. Yet it is quite probably the work of a later author.

1. The questions of the genuineness of this work has been much agitated. The conflicting opinions are examined by Rudolph, in a Dissertation in his edition of the work. He attributes it to Ocellus.—Schibli, vol. ii. p. 311. 2. Editions.—Best; Abbe Batena, Gr. & Fr. Par. 1766. 3 vols. 12. —J. F. W. Rudolph. Lpz. 1801. 8. Gr. only, but with "a good commentary."—Early; Princeps. Par. 1593. 8.—L. Nogard. Vev. 1595. 4. with version and notes. Rep. by Commen- tin. Heid. 1695. 8.—Th. Gais, in his Opuscule Mythologica. Camb. 1671. 8.—Later; Marquis d'Argens (Dargenau). Berl. 1702. 8. with French version and Commentary.

§ 186. Xenophon, an Athenian, was born B. C. 450, and died B. C. 356. Besides his great merit as a military commander, and as an historian, he is worthy of special notice as a philosopher, and one of the most excellent among the pupils of Socrates. The discrimination, solidity, precision, and mildness of manner so remarkable in his master, he acquired himself, and transfused into his writings. From the writings of Xenophon especially, we may learn the true spirit of the Socratic philosophy (cf. § 171).

1. He was born at the borough Erechthe. While a youth his personal comeliness attracted the attention of Socrates, who one day accidentally met him in the street, and invited him to his lectures. He attended these lectures in the Peloponnesian war, and was saved by his master in the battle of Delium (cf. P. IV. § 90. 6). At the age of 43, he engaged in the service of Cyrus the younger, and after the disastrous battle of Cunaxa, conducted the famous retreat of the Ten Thousand. Four or five years after his return to Greece, he entered into the service of Aes- cleius, king of Sparta, as a warrior. Incurring by this the displeasure of the Athenians, he was accused for his former connection with Cyrus, and banished. He was received into protection by the Spartans, and enjoyed a pleasant retreat at Scillus, where he composed most of his works, and died at the age of 90.


2. The works strictly belonging to the department of philosophy are five; viz. Ἀσκετικον ηθων, Memoirs of Socrates; Φιλοσοφις Ἀσκετικον, Apology of Socrates, not so much a defence from the charges laid against him as a justification of the motives which induced him to choose death; Ὀλυμπιαδος, Discours sur l'economie, a treatise on morals applied to rural life; the last two have been considered by some to have formed originally parts of the Memoirs; Φιλοσοφις ηθων, The Banquet of Philosophers, of peculiar excellence as to style, and designed to illustrate the purity of Socrates; Τίτρων ττ Ῥεβομ, Hiero or The Prince, comparing public and private life, with remarks on the art of governing.—There are six other pieces, which may be mentioned here, although less strictly of a philosophical character; Περὶ τής Ῥεβομ; Περὶ τῆς Ῥεβομ, (On the Revenues of Attica); Λακάβης, and Ραντίζι, and; and Ἀριστοτέλης, and; Ξενοκρατίας νομος, and; Περὶ τῆς Ῥεβομ. The last two, however, may not be the productions of Xenophon; although the former of them seems to be a grateful reward for the asylum furnished to him on his banishment from Athens. His intercourse with the king of Sparta was the occasion of a eloqy styled, Λόγος εἰς Αριστοκράτα.
§ 187. Ἐσχίνηs, the philosopher, is not to be confounded with the orator of that name (cf. § 107). He was born at Athens, and became a pupil of Socrates.

1 a. We have under his name three philosophical dialogues, which are probably the work of another. They are characterized by their clearness of style, case and instructive contents. The titles are, Περὶ Αρετῆς, on virtutes; Εὖγες ἐπὶ πλέονες, on riches; and Ἀγαθὸς ἐπὶ πάνων, on death.

2. These dialogues are found in many of the editions of Plato. They were published separately first by J. J. Le Clerc. Amst. 1711. 8.—The best edition is J. F. Fischer, Gr. & Lat. Lcns. 1796. 8.—The Ἐνυξία and Ἀξιοχόος are given by Augusti &c., in the work entitled, Simonia Socra tiei dialogi iv, &c. Heidelb. 1810. 8.

§ 188. Κεβése, of Thebes, also a pupil of Socrates, B. C. 435, was the author of three dialogues. The third only is extant, entitled Πίθαγος, the Table, nor is it certain that this is genuine. It treats of the state of souls before their union with bodies, of the character and destiny of men during life, and of their exit from the world. The plan is ingenious, and it is executed in an instructive and useful manner.

Schöll, ii. 316.—Swin & c. de Cuytus, on the Table, in the Mem. Acad. Inscr. iii. 137; xxix. 148.—Also Garnier, in the Mem. &c. zvii. 453.—F. G. Kroger, De Cebetis Tabula. Zwick. 1818. 4.

1. Editions.—The Picture or Table is commonly published along with Epictetus (cf. § 183).—The more important editions are, Gronovii, Amst. 1629. 12.—Johannes, Gr. & Lat. Lond. 1720. 8.—Meursiini, Lcns. 1778. 8. Especially, Schopenhauer, Argent. (Strassb.) 1806. 12 first published in his Epictetus.—And G. F. W. Grose, Mem. 1813. 8.—On Κεβése, cf. Harris, (as cited § 183), vol. iv. p. 557.


§ 189. Plato lived from 430 to 347 B. C. He was the son of Aristoc of Athens, a disciple of Socrates, and founder of the Academy. He threw happily into a written form the oral discourses of that great master. Plato laid the first foundation for a scientific treatment of philosophy. Antiquity bestowed on him the epithet diviné, and all in modern times have acknowledged his merit and admired his writings. His works consist of numerous dialogues, on different subjects, metaphysical, political, moral, and dialectic. They are exceedingly valuable for both style and matter, rich in thought, and adorned with beautiful and poetical images. Cf. § 175.

1. We have 35 dialogues of Plato (or 56 taking his Republíc and his work on Laws by the number of books in them), besides the letters ascribed to him (cf. § 156). Several of the dialogues have been pronounced spurious by some critics, while others have strongly defended their genuineness. On this subject, and on the different schemes of classifying the dialogues, and also for an analysis of their contents, we must refer to Schöll. — Many commentaries on Plato have perished; yet many still remain. There are also excellent scholiæ. 1

1 See Schöll, Hist. Litt. Gr. vol. ii. p. 364, &c.—Cf. D. Tiemen, Dialogorum Platonis Argumenta exposita. Bipont. 1786. 8.—Spalatinus, Deacon, &c., cited below (6). —§ 9 The Scholia were collected in the most complete form by D. Bohnen, and were published after his death, under the title, Schol. in Platon. Amst. 1800. 8.

2. There are seven ancient biographies of Plato; the earliest by Apuleius in Latin; the other five in Greek, including that of Diogenes Laertius, one by Olympiodorus, another by Hesychius of Melun, and two anonymous.


3. It has been made a subject of Inquiry, whether Plato did not derive some of his notions from the Hebrews.

Cf. Ensayl, Hist. Phil. bk. ii. ch. 8.—Ramsey, Disc. on Theology of the Pagans.—John's Bibl. Archaeology, § 313.—Prideaux.
§ 190. *Timaeus* of Locri, a Pythagorean philosopher, especially devoted to physical inquiries, was one of the instructors of Plato. From him Plato derived the name of one of his dialogues.

1 u. The treatise Περὶ ψυχῆς κόσμου καὶ φύσεως, *On the soul of the world and on nature*, which is ascribed to him, was probably from a later author, and seems to have been drawn from the dialogue of Plato just alluded to, named *Timaeus*.

* Cf. Meinek's Gesch. der Wiss. in Griechenland und Rom. vol. 1.—SCHILL, ii. 313.

2. This treatise is given in *Baucker's Plato* (vol. viii.) and in other editions.—Separately, by *Marquard d'Argens*, Gr. & Fr. Berlin 1763. 8.—Also in *Boutier* cited above § 185.

§ 191. *Aristotle* has already been named as a rhetorician (§ 115). His father Nichomachus, was a physician and awakened in him early life a fondness for the study of nature. But his intellectual powers were more fully developed by the instructions of Plato, whose lectures he attended for about twenty years.

2. After the death of Plato, he opened his own school in the Lyceum (cf. P. I. § 74). It was the great merit of this philosopher, that he classified the objects of human knowledge in a methodical manner, and gave them more of that scientific form, which was finally bestowed upon them. He reduced logic to a system, and laid the first foundation of metaphysics. His works contain a great mass of clear thought, and solid matter, although his insatiable love of inquiry was often betrayed into abstruse subtleties, as idle as they were dark. He wrote upon a vast variety of subjects; especially on themes of logic, physics, metaphysics, politics, and morals.

2. The works of Aristotle may be classified under the heads of Logic, Physics, Metaphysics, Mathematics, Ethics, Politics, Rhetoric, and Poetry. In the last department we have a *Præan* or *Hymn to virtue*, and a collection of *epilothes* and *epigrams* under the title of *Περὶ ηλείων*. 'Those belonging to rhetoric have been mentioned under that head (cf. § 115).—The works on logic are all included in the collection usually called the *Organon*. *Organum*; they are particularly the following: *Καταγραφαί, Περὶ Ερμηνείας, Βιβλία Πολιτικά, Τοπικά, and Περὶ αφιστών Θεογόνων*. It was in reference to the title of this collection, that the celebrated work of Lord Bacon was called *Novum Organum*.


HISTORY

§ 192. Theophrastus, of Eresus in the island Lesbo, about B. C. 321, was a scholar of Plato and Aristotle, and on the death of the latter became public teacher to the Peripatetic school.

1 u. He possessed eminent powers both in eloquence and philosophy; distinguished for watchful observation, he placed more reliance on experience than on speculation. We have treatises from him, which place him among the writers on natural history (cf. § 275). His ethical pieces, styled Ἡθικὲς χαρακτῆρες, possess great worth, being written with brevity and eloquence, and stamped with truth, and evincing much knowledge of human nature. They have the appearance, however, of being merely extracts from the moral writings of Theophrastus, made subsequently to his times.

2. His original name was Tyrtænus, which was changed into Εὐρυφράτους, the good speaker, and Theophrastus, the divine speaker, possibly by his disciples. He was attentive to the graces of elocution, and always appeared in elegant dress.—Besides the works above mentioned, we have also under the name of Theophrastus, a Book of Metaphysics, and a treatise Ἐκτίθεσις ὁ πνεύμων. On perception. Several works by him are lost; of which the most regretted are three treatises on Laws.—Scholl, iii. 503.


§ 193. Epictetus, of Hieropolis in Phrygia, lived about the beginning of the Christian era. He was originally a slave of Epaphroditus, the freedman and chamberlain of Nero. Having obtained his freedom, he resided at Rome until he was banished with the other philosophers by Domitian, and then he retired to Nicopolis in Epirus.

1 u. He was a Stoic of the severest principles and most undisturbed equanimity. His views are exhibited in the Manual, Ἐκτίθεσις, which is ascribed to him. This was not written by him, but collected by Arrian from his lectures and conversation; it is distinguished more for its contents than for its style and manner.

2. The Manual was much read by Christians as well as pagans. There are two paraphrases of it, which were designed for use among the former.


3. Editions.—B.—J. Schreiber, Gr. & Lat. with the comment of Simplicius, and the paraphrases, under the title, Epicteti philosophi Monumetana. Lpz. 1798. 5 vols. S.—F.—Principes, by Anton de Sabo. Ven. 1528. 4.—Upton, Gr. & Lat. Lond. 1718. 4.—Hercules, Gr. & Lat. Lpz. 1766. 8.—Rien. J. Coreys. Par. 1826. 8. with the Table of Cebes and the Homerus of Charon; and a modern Greek and a French version.—J. Simpson, Gr. & Lat. Of. 1843. 8. with the Table of Cebes, the Hercules of Charon, and the Characters of the Theophrastus.

§ 194. *Flavius Arrianus*, of Nicomedia in Bithynia, under the emperor Hadrian and the Antonines, in the 2d century, was a Stoic, and a disciple of Epicurus. On account of his merit, he was presented with citizenship both at Athens and at Rome, and at the latter place advanced even to Senatorial and Consular honors. The emperor Hadrian conferred on him the government of the province of Cappadocia.

1 u. Besides the Manual above mentioned (§ 193), and the historical works to be noticed on a subsequent page (§ 250), he wrote a philosophical work, entitled *Διασπολον Επικετον*, cited by Photius as consisting of 8 books. The four books, commonly called *Dissertationes of Epicurus*, are supposed to have been a part of the work.

2. In these books he professes to preserve, as far as possible, the very language of master. Two other works of Arrian pertaining to philosophy, have wholly perished, viz. *Οπιξιανικα Τοποθητικαν*, Familiar discourses of Epicurus, and *Περι του βασι του Επικετον και του αναστο λελεκυτου*. Of the life and death of Epicurus. Two astronomical pieces mentioned by Photius, on comets and on meteors, were probably from this philosopher.—Scholl, vol. v. 185, 239.

3. The lost edition of the *Dissertationes* is in Schweighäuser, cited § 193. 3.—That of Upton, Lond. 1741. 2 vols. 4. is good.—Prinsep, that of V. Trinacelli. Ven. 1755. 8.


§ 195. *Plutarch*, of Cheronaea in Bœotia, flourished at the close of the 1st and beginning of the 2d century. His instructor at Athens was *Ammonius*. Afterwards he himself taught philosophy at Rome, by public lectures, yet without attaching himself to any sect exclusively.

1. Plutarch returned from Rome to his own country while young, and appears to have discharged with fidelity different offices in his native city. He is said also to have served as a priest of Apollo. As a philosopher, he rather favored the disciples of Platonism, and may be ranked among the New-Platonists.—Scholl, iv. 118; v. 76.—Cf. § 219.

2 u. He was a warm opposer of the Stoics and especially the Epicureans. In his numerous philosophical pieces we find an eloquent diction, and a rich tenuity of thought, together with much knowledge, and real prudence. They are important sources for learning the history of philosophy and of the human mind. Yet they are often surcharged with crudity and mysticism, unequal in point of style, and sometimes even obscure. Although upon very various topics, they are usually all included under the common name of moral writings (moralia), under which are comprised 84 small treatises. Some of the more distinguished among them are those on education (Περι παιδον ἀγωγης), on reading the poets (Περι του τον νου του ποηματων δοκιμων), and on distinguishing the friend from the floater, and the Table Questions (Συμμετοχαι προθεσματα).

3. Among them is usually ranked a treatise, on the opinions of philosophers (Περι του Αριστοκρατους των φιλοσοφους), in five books; but there is doubt, whether it is the treatise written by Plutarch under that title; yet it is an important help in studying the history of ancient philosophy.


§ 196. *Marcus Aurelius Antoninus*, surnamed the *Philosopher*, and known as a Roman emperor in the 2d century, is also worthy of remembrance as a writer. His 12 books of *Meditations*, Ῥως εις ἑαυτον βοιάξας υιος, consist of instructive philosophical maxims and observations, relating to the conduct of life, and exhibiting the practical principles of the Stoics.

1. He was generally a mild and excellent prince, but through a blind devotion to paganism he allowed the persecution of Christians during his reign. He died of a pestilential disease at Vindobona (now Vienna), in Pannonia, while engaged in war with the revolting tribes in that region, A. D. 180.—A remarkable deliverance of Aurelius and his army in a previous war was recorded by
Eusebius, and ascribed to the prayers of Christian soldiers constituting one of his legions (12th), to which as a mark of distinction, he is said to have given the name of the "Thundering Legion." Whiston, in the last century, strenuously defended the story; it was as strongly controverted by Moore.


2. Editions.---The Prætexta edition was by Xylander, Gr. & Lat. Tübing. 1558. 8.---One of the best is Gattaker's, Gr. & Lat. Camb. 1652. 4.---Stanhope's, Gr. & Lat. Lond. 1707. 8. and Wolf's, Gr. & Lat. Lipp. 1725. 8. are good.---Bettner, Schörl, Gr. & Lat. Schlesw. 1602. 8.


§ 197. Sextus Empiricus (Ἐκτενορίας, so called from his profession as a physician) was a Skeptic or Pyrrhonic philosopher, under Commodus, about A. D. 190.

1. He was a native of Mitylene, as Visconti has inferred from a medal of that city. Very little is known of his life.


2. He left a work in three books, comprising the theory and principles of the Skeptic sect, entitledvisedinias Ὑποκείτειας, ἡ ἐκτενορίας Ὑποκείτειας; and another in eleven books against the Mathematicians, Ἐπιχείρημα διαφανεστωτα, or rather against those teachers who professed positive knowledge; the last five being particularly opposed to the logicians and other philosophers. These works are very valuable in elucidating the history of philosophy, especially that of the Skeptical school.

3. Editions.---The first was printed at Paris, 1621. fol.---Latin version of both works had been previously published. The next ed. was by Fabricius. Lipp. 1718. fol. Another commenced by J. G. Mund. Hac. 1796. 4.---Best, Struve. Regensburg. 1823. 2 vols. 8.

4. Translations.---German.---Büche, Lempo, 1801. 8.---French.---Of the Hyperocus (anonymous). Par. 1723. 12.

§ 198. Plotinus, of Lycopolis in Egypt, in the 3d century, was one of the most celebrated among the New-Platonists, and taught at Rome in the latter part of his life.

1. He was very enthusiastic and eccentric; yet was much admired at Rome, and patronized by the emperor Gallienus. The latter even mediated the scheme of establishing for him, in Campania, a colony of philosophers, to be named Platonapolis, where the imaginary republic of Plato should be realized. Plotinus died in Campania, at the age of 66. We have his life written by Porphyry.

F. Schörl, v. 121.---J. Steinhardt, Questions Plotinæ. Lipp. 1830. 4.---Johnson's Tuenemann, § 203.

2. His writings are deficient in method, solidity, and purity of style, yet exhibit many signs of acumen and research. They consist of 54 books. These books one of his pupils, Porphyry, distributed into 6 Enneads or divisions, containing 9 books each. Porphyry endeavored also to improve the style, and indulged himself in interpolations and additions.

3. Editions.---Best, C. Cresser, Gr. & Lat. Oxz. 1835. 3 vols. 4. with prolegomena and notes.---The only edition of the complete works is that printed at Base (Bâle), 1550. and 1615. fol. with the Lat. version of M. Feirmin, which was first published without the original. Flor. 1492. fol.---The treatise on Beauty, separately by Cresser, Gr. & Lat. Heidelberg. 1811. 8.---The Liber ad Oenomas, by G. A. Hoegh. Hafæm. 1832. 12.

4. Translations.---A German translation commenced by Engelhardt. Erlang. 1830. 8. (1 vol. containing lat Enneads.)

§ 199. Porphyry was born A. D. 233, at Batanea, a Syrian village near Tyre, and from this circumstance he was often called the Tyrian. His Syrian name was Malichus (Melekh).

1. At Rome he became a scholar of Plotinus and an advocate of his philosophy. His writings were very various and numerous. Besides the Life of Plotinus and of Puthagoras, some of the more important are the pieces styled as follows: On abstinance from animal food; (Περὶ ἀνθρώπων ἡμείςιος) Introduction to the categories of Aristotle (Ἐγκεφαλος, ἡ πρὸς τὴν πνεύμα φωνή); Homeric Investigations (Ομικρικας ἐρωτήματα) and On the Cave of the Nymphs (Περὶ τοῦ ἐν Ὀλσεινος τοῦ Νυμφοιων νηντρο). Porphyry was instructed by Origen the Christian Father, probably at Cesarea; afterwards by Longinus at Athens. He was a violent opposer of Christianity, and wrote against it several treatises which are lost. His wife Marcella is said to have been a Christian. A letter from him to her was found and published by Mai, in 1510; it exhibits his practical philosophy.3

2. An analysis of the four books of this treatise is given by Record in his Transl. of Plutarch, as cited § 193. 4. This was published by A. Mai, Mil. 1516. 8. with the piece respecting the philosophy from problemata.---C. Schörl, vol. v. p. 129, 3.---Ritter, as cited § 193. 12.

3. Editions.---There is none of his whole works; and many of the pieces of Porphyry were as yet unpublished. Fahrmann, KI. Handbuch. p. 434.---The best ed. of the treatise of Abstinence is that of I. de Rit, Utrecht. 1677. 3. repr. Leyd. 1792. 4. containing also the Cave of the Nymphs, as ed. by F. Corns. Utr. 1765. 4.---The Life of Plotinus is found in the ed. of Plot, cited § 193. 3.---The Life of Puthagoras by T. Reissing, Gr. & Lat. Lipp. 1816. 2 vols. 8.
§ 200. Iamblichus, of Chalcis in Cælo-Syria, in the beginning of the 4th century, was a New-Platonist, a scholar of Porphyry. He had the reputation of working miracles. We have a part only of his many writings. Notwithstanding the extravagance, mysticism, and fable with which his works abound, they are yet a valuable help in getting an idea of the philosophy of the later Platonists.

1. While Plotinus and Porphyry must both be called enthusiasts, Iamblichus may be stigmatized as an impostor. He was a warm advocate of paganism. A treatise by him, frequently cited under the title of Egyptian Mysteries, professes to be an answer from one Abagammon Magister to a letter which Porphyry had addressed to an Egyptian named Ancbo, and which contained inquiries respecting the gods of the land.

Schöll, v. 144.—Cousin's Tenenmann, § 217.—Ritter, as cited § 183.

§ 200 b. Proclus, a philosopher of the school of New-Platonists, was born at Constantinople, A. D. 412; he lived at Xantbus in Lycia, at Alexandria, and at Athens, and died A. D. 485. Several works by him are extant; of which the most important is the Commentary on the Timæus of Plato, written at the age of 28. At Alexandria he attended the lectures of Olympiodorus the Peripatetic, who is to be distinguished from Olympiodorus the New-Platonist, belonging to the close of the 6th century. The latter was the author of commentaries on four of Plato's dialogues.


1. Editions.—F. Creuzer, Proclus & Olympiodorus, Gr. & Lat. Francol. 1830-25, 5 vols. 8.—F. Cousin, Procll Opera, Gr. & Lat. Par. 1830-27, 6 vols. 8, with Notes.

2. Translations.—English.—Thos. Taylor, English Translation of Iamblichus on Mysteries, Kewewk, 1821. 8. Cf. Cass. Journ. xxv. 213.—See also Thos. Taylor, Theoretic Arithmetic, containing the substance of all that has been written on the subject by Theo of Smyrna, Niconachus, Iamblichus, Boethius, &c. Lond. 1816. 8.

§ 201. Slobosus (Johannes) a native of Stobi in Macedonia, probably flourished about A. D. 500.

1 u. He collected from a multitude of writers in prose and verse a mass of philosophical extracts, which he arranged according to their subjects, in a work entitled Ανθολογίαν φυσεων, ανθολογίας, ανθολογίων, in 4 books. They are perhaps more correctly considered as two works: one, Elogia physica et ethica, in 2 books; the other, Sermones, also in 2 books. The whole collection is valuable, both on account of the contents in themselves and also of the numerous passages rescued from destruction only by being inserted therein.

2. John of Stobi cultivated the habit of reading with a pen in his hand. The selections which we have; were arranged, it is said, for the use of his son. Each chapter of the Elogia and of the Sermones, has its title, under which the extracts are placed, the sources whence they are drawn being noted in the margin. More than five hundred authors are quoted, whose works have mostly perished.—Sendt, vii. 133.

3. The best edition of the Elogia is Heren's, Gr. & Lat. Gotth. 1792-1801. 4 vols. 8, with dissertations and notes.—Of the Discourses, Gwagoff's 4, Stobae Florilegium. Of. 1822. 4 vols. 8. 21 ed. 1824-25, with the Lat. vers. of H. Grotius, prolegomena and notes.—The Elogia and the Sermones were published by Fr. Füllerus (Favre, books of Lyon), Gr. & Lat. Genev. 1609, fol.—The poetical extracts were collected and edited by H. Grotius. Par. 1623. 4, with a translation in Latin verse. Cf. Schöll, vii. 159.

VII.—Mathematicians and Geographers.

§ 202 u. The very name of Mathematicæ (μαθηματα, μαθηματα) is an evidence that their scientific form originated among the Greeks, although the Egyptians and various eastern nations, in earlier times, possessed arithmetical, geometrical, and particularly astronomical knowledge. Arithmetic was in a very incomplete state in Greece before the time of Pythagoras. He was the first who considerably cultivated it; but it was left especially to Euclid to treat the subject scientifically and unite with it the study of geometry. The elements of geometry the Greeks seem to have derived from the Egyptians; although the knowledge which Thales acquired in Egypt is not to be overlooked. The science was afterwards considered as a special means of improving the intellect, and an essential preparatory study for every philosopher. (Cf. § 173.) Hence its great estimation and high cultivation among the Greeks. There are many indications of the use and encouragement which the practical mathematics found among
them, especially in connection with mechanical sciences, as Statics, Hydrostatics, and Hydraulics. That the Greeks applied mathematics to architecture, and with the most happy success, uniting the rigid principles of science with the rules of taste, we have sufficient proof in the descriptions of their temples, palaces, porticoes, and other edifices, and in the still remaining monuments of that art. Astronomy was introduced by Thales from Egypt. Pythagoras established several principles of this science. Other philosophers exhibited them in a written form.

§ 203. It is obvious, from what has been said, that mathematical studies in Greece can be traced back only to the two primary schools of philosophy, the Ionian founded by Thales, and the Ionic by Pythagoras (cf. § 165).

From the time of Pythagoras, mathematics, as has been suggested, formed an essential part of philosophy. In the Academy they were specially cultivated; this may be inferred from the inscription (cf. § 173) placed by Plato himself over the door of his school. To the philosophers of this sect the science is much indebted. But in the want of historical evidence, it is impossible to give a definite account of the state of mathematical knowledge during the time preceding Alexander. The names of several mathematicians and astronomers are recorded. The most important are Archytas of Tarentum, inventor of various machines which astonished his contemporaries; Meton of Athens, author of the celebrated lunar cycle (cf. P. L. § 194); and Autolycus of Pitane, the most ancient mathematician whose works are preserved.

The works of Autolycus were first published by C. Rahnneus (Damosdidas). Strab. 1572. 4. In Lat. transl. by L. Aria, Rom. 1657. 2 vol. 4—A fragment of a treatise by Archytas, on mathematical science, is found in Porphyry; it was published by J. Grimm, Copenhagen, 1757. 4.—Cl. Ptolemy, Syntaxis, viii. and Life of Marcellus.

§ 204. After the time of Alexander, mathematical studies became more prominent than before. Mathematics were no longer merely a part of philosophy in general, but held the place of a science by themselves. They were cultivated in all the schools which flourished in this period. The mathematical school of Alexandria was rendered illustrious by the reputation of Euclid, who had a numerous class of disciples, and among them Ptolemy I., the king of Egypt. One of the most distinguished names in this period, and indeed in all antiquity, is that of Archimedes of Syracuse, celebrated not only for his successful research into abstract principles, but also for his curious and wonderful mechanical applications and inventions. A third memorable name adorns this period, Apollonius of Perga, whose work on Conic Sections formed an epoch in the history of mathematics. Euclid, Archimedes, and Apollonius, with Diophantus, who lived in the third and fourth century after Christ, may justly be regarded as the great founders of mathematical science. Other names belong to the period between Alexander and the capture of Corinth; as Heron of Alexandria, author of several treatises on branches of mechanics; Athenaeus and Biton, who wrote on military engines and missiles; and Philon of Byzantium, who wrote on the same subjects, and to whom is ascribed a work on the seven wonders of the world. Astronomy was cultivated with success in this period, and, according to some, an important influence was exerted by the intercourse with the Babylonians in the expedition of Alexander. Aristarchus of Samos, Eratosthenes of Cyrene, and Hipparchus of Nicaea, are the principal authors of whom we have remains.


In the next period, i.e. between the fall of Corinth and the time of Constantinian, we find no eminent authors in the pure mathematics. Several writers on astronomical subjects are mentioned; Claudius Ptolemy, in the age of the Antonines, was celebrated above all others. His system of astronomy, as is well known, was much in vogue, and exerted a great influence. Several authors on music, of whom fragments are still extant, are referred to this period; some of them were among the mathematicians of the age.

The remains of these authors are found in the collection of Metonius (cited § 2081. 1.)—Cl. Scholi, bk. vi. ch. xxiv.

§ 205. Between the time of Constantine and the overthrow of Constantinople, the list of Greek mathematicians is much larger, but contains few names of great eminence. Diophantus, a contemporary of the emperor Julian, and already mentioned as one of the four ancient fathers of mathematics, is the most important. Pappus and Theon of Alexandria, at the close of the fourth century, may be mentioned next. Hypatia, a daughter of Theon, inherited her father’s love of mathematical science; she became a public teacher, and wrote several works which perished in the destruction of the Alexandrian library. Proclus the philosopher wrote on mathematics and astronomy. Leon of Constantinople, in the latter half of the ninth century, is spoken of by the Byzantine historians with much admiration. He was solicited by the Arabian Caliph, Al-mamoun, to remove to Bagdad; the emperor Theophilus, refusing to permit this, opened a public place for Leon to give instruction, and bestowed many honors and privileges upon him. He has left nothing by which we can judge of his merits. We will add only the name of Anthemius of Tralles, in the sixth century, employed by Justinian to construct the church of St. Sophia, of which, however, he only laid the fou-
dation, not living to complete the work. There remains a curious fragment of his work Περὶ παραλογίων ῥητορικῆς.


§ 206. On the subject of Geography, the knowledge of the Greeks was very limited and imperfect; yet they had writers on the subject of much value in illustrating the condition of ancient countries.——The Periplo of Hanno is the earliest work extant. Heracleaus of Miletus, in his Πολύγυρος γῆς, described the countries known at the time he wrote, in the reign of Darius, about 500 B. C. The Periplo of Scylax has been commonly referred to nearly the same period. The Anabasis of Xenophon may properly be mentioned among the geographical works anterior to the time of Alexander, being of great value in relation to upper Asia. Pytheas, of Massilia, a voyager and geographer, probably belonging to the same period, before Alexander, was the author of two works, a description of the ocean and a Periplo. The little now known of them is derived from Strabo and Pliny.——It was not until the period between Alexander and the Roman supremacy, that geography was elevated to the rank of a science. The honor of effecting this is ascribed to Eratosthenes, a very eminent mathematician and scholar, who flourished at Alexandria, B. C. about 230.

Cl. Schörl, bk. iii. ch. xviii. § bk. iv. ch. xiv.

§ 207. After the supremacy of Rome, greater advances were made in geographical knowledge. The first distinguished geographer of this period is Strabo, born about 60 B. C., whose work styled Geographica is a thesaurus comprising nearly the whole history and geography of Homer to Augustus, with all then known upon the subject. The geographical poem of Dionysius of Charax belongs to the age of Augustus. We have a fragment of a work on Parthia, by Isidorus of Charax; published in the reign of Caligula. There are also some geographical pieces under the name of Arrian, who flourished in the reign of Hadrian and the Antonines. But a more important work is that of Pausanias belonging to the same age, and entitled, Itinerary of Greece. The most celebrated of all the ancient writers on geography was Claudius Ptolemy, already mentioned as a mathematician and astronomer about the middle of the second century after Christ. His system of geography remained the only manual in vogue for fourteen centuries.——After Ptolemy, the history of Greek letters presents no author of much importance in this department of study. Before the time of Constantine, Agatharchides of Cnidus, in the latter half of the 2d century, is said by Photius to have written several geographical works; and some extracts are preserved by Photius. We have also a fragment of Dionysius of Byzantium in the second century, and a sort of geographical epitome by a certain Agathenerus, probably of the third century. Of the Byzantine geographers, or those subsequent to Constantine, we may mention as the principal, Marinus of Haraclia in Pontus, Stephanus of Byzantium, and Cosmas the Egyptian monk.


§ 208. There are some Greek writers on Tactics, who may be mentioned in this place. The most eminent is Onosander, or Onesander, who lived probably about the middle of the 1st century. He left a work on the military art, in a style remarkably pure for the age; it was a source whence all the later writers on the subject drew materials. Polyainus, a native of Macedonia, a rhetorician or advocate of the 2d century, should probably be mentioned as next in rank, although his works is rather an historical collection of stratagems than a treatise on tactics. Apollodorus, an architect in the time of Trajan, left a work entitled Πολιτοκρατία, on military engines. The emperor Adrian is said to have composed a military treatise called Εὐρωπαία, a fragment of which is still extant. Arrian and Zélain also left works on the subject of Tactics. The emperor Maurianus, of the 5th century, wrote a treatise on the military art. There are also some treatises written at a later period, which is not important to specify.


§ 2084. We will now introduce some general references, and then speak of a few distinguished individuals, naming first the mathematicians and after them the geographers.


2. On the history of Geography among the Greeks, *Gnomon*, Geographie des Grecs. Par. 1723. 3 vols.—Blair, cited P IV § 27.—We may also refer to Male Brunn, and to *Manomet et Uxori*, cited § 7. (6) (H. Murray, The Encyclopaedia of Geography, ed. by T. G. Bradford. Phil. 1858. 9 vols. large & Part 1 is the History of Geography.—*Geographical Collections*. The first collection of Miss Greek Geographers was that of *Hüschel*'s *Amph. 1690.* 3—The second, *Croesus*. Leyd. 1627. 4.—The third, more complete, *Hudson*. Oxf. 1628—1712. 4 vols.—Much preparation for a new edition was made by *Brodow*, before 1812. On his death his apparatus passed into the hands of Spott and Friedemann, from whom is expected an edition containing all the Greek Geographical remains, excepting those of the four authors sometimes denominated *Major*, viz. Strabo, *Pausanias*, *Ptolemy*, and *Stephens of Byzantium*.—G. Bernardy, Geographi Greci Miscnae, Gr. & Lat. Lpz. 1628. S. not finished; but very good.

§ 209. *Euclid* lived at Alexandria B. C. about 300, in the time of the Egyptian king Ptolemy Soter. His native place is not known. He was a teacher of mathematics, particularly of geometry, in which branch he was the most distinguished scholar among the Greeks.

1 u. His *Elements* (Στοιχεῖα), in 15 books, were drawn up with great ability, and in a very perspicuous manner. There are two Greek commentaries upon this work, by Proclus and Theon. The latter flourished at Alexandria, in the 4th century (cf. § 203), and it is only according to his revision of the work that we now possess the Elements of Euclid. The 14th and 15th books are ascribed, and with great probability, to Hypsicles, who lived about the middle of the 2d century. Besides the Elements, we have also several other mathematical pieces ascribed to Euclid.

2. The principal works allowed to be genuine are the *Data* (Δοκιμαία), containing geometrical theorems, and the *Phenomena* (Παθήματα), relating to astronomy.


§ 210. Archimedes was born at Syracuse B. C. about 287, and was put to death by a soldier during the storming and capture of that city by the Roman general Marcellus, B. C. 212. He was celebrated especially for his skill in mechanics; but his inventive genius enriched almost every branch of mathematical science.

1. The sepulchre of Archimedes was near one of the gates of Syracuse, but was forgotten and almost overgrown with briers in the time of Cicero. It was discovered by the exertions of the latter, who has described it with great accuracy in his *Quaestor at Sicily*, marked by a small pillar bearing an ibamic inscription and the figures of a cylinder and a sphere.


2 u. He acquired his greatest celebrity by discovering the relation between the Cylinder and Sphere, and by contriving several military engines, by the aid of which the Syracusans defended themselves for three years against the Romans. We have several works by *Isidorus* Quastor at Sicily, *Gesellius*, *Vida de Archimede, et Fragonier, The Measuring of the Circle; Ἐυστοιοίς ὁ Περίστερας*. On the Sphere and Cylinder; *Kίλκων μήθη|. The Measuring of the Circle; Ποσειδώνιων, Of floating bodies; *Σκίαστρον*, *Arenarius*, and others. In general it may be remarked, however, that we possess the works of Archimedes only according to the recensions of *Isidorus* and his pupil *Eutocius* in the 6th century.

3. Polybius, Livy, and Plutarch, speak of the engines invented by Archimedes to harass the Romans, but say nothing of his destroying their fleet by means of reflecting-mirrors, or burning-glass, contrived for setting fire to the vessels. Lucian is the first author who mentions the burning-glass, but he does not tell the means. Tzetzes and the writers of the Bas-Emprise, state the discovery of the kind of mirror by Archimedes. The story has been treated as a mere fable, although the possibility of the thing has been proved by *Balfour*.—Archimedes is said to have invented an instrument for representing the movements of the heavenly bodies; noticed by Claudian in an epitaph.—A magnificent vessel is described as having been constructed for the king of Syracuse, under the care of Archimedes.


5. Translations.—German.—*Guentz, of the whole Works*. Niirnb. 1670. fol.—*Hauer, the Sphere and Cylinder*. Tub. 1798. 8.—*Kliger, the Arenarius*. Queli. 1820. 8.—French.—*Peyard, of whole Works*. Par. 1837. 4. 1853. 2 vols. 8.—English.—*Anderson* above cited.
§ 211. Apollonius, surnamed Pergæus from his birthplace Perga in Pamphylia, lived at Alexandria about B. C. 250, under Ptolemy Euergetes. He studied mathematics under those who had been pupils of Euclid.

1 u. As a writer he is known by his work on *Conic Sections*, Κώνικα Στοιχεία, in 8 books. Only the first 4 books, however, are in the Greek; the 3 next are in a Latin translation from an Arabian version, and the 8th exists only as restored by Halley from hints found in Pappus. 2. The 4th, 6th and 7th books of the Conic Sections were translated from the Arabian about the middle of the 18th century, by J. A. Borelli. — The other works of Apollonius were Περὶ Τετράγωνοι, De Tactuonibus, or Contacts of lines and circles, and Περὶ διστροφιών, *Planes*, which have come to us in a very mutilated state; Περὶ Νεώσων, De Inversionibus, of which scarcely anything remains; Περὶ χειρόν Αποτομῆς, De Sectione Spalti, of which we have nothing; and Περὶ δύον Αποτομῆς, De Sectione rationis, which is preserved in Arabic.

3. The only edition of the Conics is that of E. Halley (begun by Gregory), Gr. & Lat. Oxf. 1710. fol. — Attempts have been made to restore some of the other treatises—De Tactuonibus; by Cramer. Göt. 1755. 8.—By Halmann. Brusl. 1817. 8.—J. Lassen, the two books of A. concerning Tangencies, etc. Lond. 1789. 4.—On Planes, by R. Simson. Gug., 1749. 4.—On Inclinations, by S. Horsley, Gr. & Lat. Oxf. 1770. 4.—by R. Barrow. Lond. 1799. 4.—De Sectione Spalti: by E. Halley. Oxf. 1760. 8. with a Latin transl from the, of the Arabic, of the De Sect, rationis.—By A. Richter, Des Apollonius zwei Bücher von Verhältniss-Schiff (from the Latin of Halley). Ells. 1856. 8.

§ 212. Pappus, an Alexandrine philosopher and mathematician, flourished in the 4th century. His principal work, known to us, is entitled Μαθηματικαί χειραγωγίαι, Mathematical Collections, in 8 books.

1. This work is chiefly interesting on account of the extracts it contains from mathematical writings, which are lost. Other works are ascribed to him; as, a treatise on military engines, a commentary on Aristarchus of Samos, a work on geography, &c.


§ 213. Diophantus or Diophantes, of Alexandria, lived probably in the 4th century, under Julian. He composed an *Arithmetikē, Ἀριθμητική*, in 13 books, of which 6 are now extant. A work styled Περὶ πολυκύκλων ἀρκτύνων is also ascribed to him.

1. The Arithmetik of Diophantus is not only important as contributing to the history of Mathematics, by making known the state of the science in the 4th century, but it is also interesting to the mathematician himself, as it furnishes luminous methods for resolving various problems. It presents also the first traces of that branch of the science which was called *Algebra*, in honor of the Arabian Geber, to whom its invention is ascribed.—Schöll, vii. p. 43.

2. Editions. — A Latin version of all his remains was published by Xylander (Hosmann). Bas. 1575. fol.—The first edition of the text was by C. C. Bache (de Meurcy), Gr. & Lat. Par. 1624. fol. repr. Tolouse (Toulouse), 1670. fol. with notes of P. de Feraud.

3. Translations. — A German translation of the treatise Περὶ γραμμάτων ἀρκτύνων by Pontigier. Lpz. 1810. 8.—*Of the Arithmetik* by Schultz. Berl. 1822. 8. (combining also Pontigier's).

§ 214. Hanno, the first name we mention among the geographers, probably lived B. C. about 500. He was a Carthaginian general.

1 u. He is supposed to have written in the Punic language the *Voyage*, which, either during his life or shortly after, was translated into Greek, under the title Περίπλοξ. What we possess is considered by some as only an abstract of a greater work.

2. The full title is Περὶ πολλῶν Καρθαγινῶν βασιλέων περίπλοξ τῷ ἔπον τῆς Ἡρακλείου στῆλα Αἴγυπτον τῇ γῆς μερῶν ἐν καὶ ἀνθρώπων ἐν τῷ σοῦ Κρόνου τέμνει ἐκλογαὶ τά. Hanno is represented as sent with a fleet of 60 vessels and 30,000 colonists to explore the western coast of Africa, and as having continued his voyage until his store of provisions failed. How far he proceeded¹ has been a theme of much discussion.—The age and authenticity of the Periplous have also been a subject² of dispute.

¹ Bremenn, Geogr. of Herodotus, § 26.—Cl. Viethholter, on the Peripl. of Hanno. Salz. 1758. 8.—Dodwell, Diss. in HUDSON'S Geog. Men. cited § 203. 2.—Bougainville, sur les Découvertes fait par Hanno, in the Mem. de l'Acad. des Ingr. xxvi. and xxvii.


4. There exists at present another Periplus of an early date, that of *Sergas of Carahnda*, placed by some B. C. about 500.—*Pytheas*, of Masiailla, at a later period, also wrote a *Periplus*. —That of Marcianus-belongs to a still later period.

¹ Cf. SCHÖLL, Hist. Lett. Gr. vol. ii. p. 183.—It is contained in Hudson's Collection, cited § 208. 2.—Separately, by I. Ferussac, Gr. & Lat. Anct. 1832. 4.—See Murray, as cited § 202. 2.—Bougainville, La vie et les ouvrages de l'Hythe de Marseille, in the
§ 215. Eratosthenes, of Cyrene, flourished B.C. about 230. He was a pupil of Callimachus and the philosopher Ariscon, and distinguished as a mathematician and the first founder of scientific geography.

1 u. He was also known as a poet, interpreter of the old comic writers, a chroniclist, and author of popular philosophical writings. In youth he lived at Athens; afterwards at Alexandria, having the charge of its famous library. Of his numerous writings, pertaining to the mathematical sciences, we have only some imperfect fragments. These belong chiefly to the work entitled Ἁ γεωγραφικά, which consisted of 3 books, and contained the first attempt at the measurement of the earth. The loss of this work is much regretted.

2. In the 1st book, Eratosthenes treated of physical geography; in the 2d, of mathematical; and in the 3d, of political. What remains is preserved chiefly by extracts made by Strabo.—A treatise called Καραταξραποτ, explaining the constellations, has passed under his name, but on various grounds it is considered as not genuine.—

§ 216. Strabo was born at Amasea in Pontus, and lived about the time of Christ, under Augustus and Tiberius. By his travels through Egypt, Asia, Greece, and Italy, he was the better qualified to write his great work on geography.

1 u. This is entitled Ἡ γεωγραφικά, and consists of 17 books. It is not a mere register of names and places, but a rich store of interesting facts and mature reflections, and is of great utility in the study of ancient literature and art. The first two books are a sort of general introduction; the rest are occupied in descriptions of particular countries, their constitutions, manners, and religion, interwoven with notices of distinguished persons and events.

2. The 3d book describes Spain and the neighbouring islands; the 4th, Gaul, Britain, and the islands adjacent, and the Alps with the tribes occupying them; the 5th and 6th treat of Italy, concluding with a survey of the Roman power; the 7th gives an account of the northern countries, and the nations on the Danube; the 8th, 9th, and 10th are devoted to Greece; the next six, from the 11th to the 16th, contain an account of Asia; and the 17th describes the countries of Africa. The 7th book has come to us in an imperfect state; the rest complete. There is an abridgment or Ἀφανίτηθα of this work, made probably in the 10th century by some unknown Greek. There are also several collections of extracts from Strabo in manuscript.—Strabo wrote a continuation of Polybius under the title of Εὐγεωγραφικά Ἑρωπικά.

§ 217. Dionysius, of Charax in Persia, was a contemporary of Strabo. He was sent by Augustus into the East in order to prepare a description of those regions for the use of his adopted son.

1 u. We have from him a geographical treatise in Hexameter verse, entitled Περὶ γῆν όιονετής, a description of the habitable world. From the title of this piece he has received the surname of Periiegetes. Cf. § 52.

§ 218. Claudius Ptolemaeus, of Pelusium in Egypt, flourished in the middle of the 2d century, at Alexandria. He acquired great distinction in the sciences of geography, astronomy, and music.

1 u. Among the writings left by him, the two most important are the Μεγάλα σεβασματα, Great Construction, and the Γεωγραφικόν εύφημον, a System of Geography. The former, consisting of 13 books, now called the Almagest, is the earliest formal system of
astronomy. The latter, in 8 books, gives a geographical account of countries and places, with a designation of their Latitude and Longitude, for which the labors of Marinus of Tyre had laid the foundation. Of the other works of Ptolemy now extant we mention particularly his Kaicow Bandon, Table of Kings, which is of much value in the department of history and chronology.

2 The astronomical observations of Ptolemy were probably made in the Serapeum, or temple of Serapis, at Alexandria, and not in the Serapeum of Canopus. The name of Almagest is derived from the title which the Arabsians gave to Ptolemy's astronomical work, to express their admiration. It was translated into the Arabic in the 9th century, with the patronage and aid of Caliph Almanzor. From the Arabic it was translated into Spanish and into Latin, before the Greek original was known in Europe. In the last book of the Geography, Ptolemy states the method of preparing maps, and here are found the first principles of projection. The lasting reputation of this work has been mentioned (§ 207).


§ 219. Pausanias, according to some born at Cæsarea in Cappadocia, perhaps however a native of Lydia, flourished in the 2d century. He traveled over Greece, Macedonia, Italy, and a great part of Asia.

1 u. In advanced life, at Rome, in the reigns of Hadrian and the Antonines, he composed his Itinerary of Greece, Ελληνικα περιήγησις. It consists of 10 books, which are frequently named from the provinces described in them. The work is full of instructive details for the antiquary, especially in reference to the history of art, as the author makes a point of describing the principal temples, edifices, statues, and the like. This gives his work an interest it would not otherwise possess.

2. The style of Pausanias is rather negligent; sometimes his descriptions are obscure; but he displays much judgment and knowledge, and casts light on very many topics of history and mythology.—Scholl, v. 207.


§ 220. u. Stephanus of Byzantium was a grammatician and geographer, who lived towards the close of the 5th century. He wrote a copious grammatical and geographical Dictionary, called Εϑενα. Of the original work we have merely a fragment. There is an abridgment, however, Εθνενα ορθογραφια, styled also Περι τουλαχιστου, made by the grammarians Hermanni in the time of Justinian.

The best editions of the Epitome; that of A. Berkel (completed by Gronovius), Leyd. 1698. fol. Amst. 1735. fol. and that by W. Dukdorff, Gr. & Lat. Lpz. 1833. 4 vols. 8.

§ 220. Cosmas Indicopleustes was a native of Alexandria, who died about A. D. 550. He traveled in Ethiopia and India. His geographical work, in 12 books, is entitled Χριστιανικα τουργογραμμα. He supposed the earth to be of a plane surface, and in the form of a parallelogram; and thought this to be the only view consistent with the representations of the Bible.

His Topography is given in E. de Montfaucon, Collect. Nov. Patrum Graec. Par. 1706. 2 vols. fol. Gr. & Lat.—A Description of Plants and Animals of India is given in Thouret, Relations de Voyages Corieux (Par. 1660), as the work of Cosmas.—C. Gibbon, Rise and Extinct. 42, 435.

§ 221. Onesander and Polyenius have been named as prominent writers on military subjects. The work of the former is entitled Στρατηγικας λογιας, in 42 chapters. That of the latter is entitled Στρατηγογραφεια, in 8 books; it is highly recommended by Harwood, for beginners in Greece, on account of its easy style and entertaining manner.

1. Editions of Onesander.—First, by N. Riga, Gr. & Lat. Par. 1599. 4.—N. Scharbel. Nurem. 1761. fol. with the French version of Zurioumenos, and engravings of ancient military engines.—Coray. Par. 1822. 4. with Zurioumenos's version, forming the 8th vol. of his Personga Bibliotheca Graeca.

2. Editions of Polyenius.—First, by J. Casaubon, Gr. & Lat. Lyons, 1159. 12.—Best, by Coray. Par. 1597, as the 1st vol. of his Biblioteca Graeca.—There is an Engl. transl. by J. Shepard. Lond. 1785. 4.
VIII.—Mythographers.

§ 221 u. The principal existing sources, whence the traditions and fables of the Greeks may be learned, are three; the poets, who bring forward mythical ideas and fabrications, either incidentally, or as the subjects of particular songs; the historians, who weave into their narratives the popular faith and tales, and make known historical circumstances which serve to illustrate the same; and finally the mythographers, who have made it their particular business to treat of mythological subjects and to present connected views or specific details of the ancient fables.—Some of the principal writers of the latter class will be named in the following sections.

The following Collections pertain to this subject.—Aibus (Fabulists).—Vas, Hist. Histor. poetici scriptores an tiqi. Par. 1675. S.—By same, Opera Dea Mythologicae, et Physica, et Ethica, Gr. & Lat. Camb. 1671. S.—Amst. 1688, 8.

§ 222. Palæphatus, an Athenian, probably lived about B. C. 320; some place him in the time of Homer, but without sufficient grounds.

1 u. His book Παλαιφατος, Ον thinge incredibile, contains 50 Muthi, or fables, with an explanation of them. It is probably but a corrupted abridgment of the first part of the larger work, in 5 books, ascribed to this author, but now lost. The style is very simple and easy, and the contents amusing and instructive; it is often used as a reading-book in teaching the elements of the Greek language.


3. Translations.—German.—B. Ritching. Hal. 1821. 8.—French.—P. Lassn Die. 1771. 12.

4. Euthemerus, supposed to have been a native of Messene, lived about the same time with Palæphatus. He wrote a work entitled Ευθημερος, Ον thinge incredibile; the object of which was to show that the mythological deities were mortals, who had conferred benefits upon their fellow-men, and on that account were deified. This was translated by Ennus into Latin. Both the original and the version are lost, with the exception of some passages in Eusebius and Lactantius.


§ 223. Hieroclitus was a grammarian, whose epoch and history are wholly unknown. He is to be distinguished from the philosopher of Ephesus bearing the same name (cf. § 177).

1 u. He is mentioned as the author of two mythographical works; one entitled Περι ανωγραφη, the object of which was to show that the mythological deities were mortals, who had conferred benefits upon their fellow-men, and on that account were deified. This was translated by Ennus into Latin. The other, Ἀλληγορια Ομοιων, Homeric Allegories. The former seems to be a mere abridgment. The latter is a more considerable work, but gives the most forced and unnatural explanations to the fictions of the poet. It derives value from containing poetical fragments of Archilochos, Alceus, Eratosthenes, and others.

2. The first work is given in Gale, Opusc. cited § 221 u.—Separately, by L. H. Teucher. Lemp. 1796. & school ed. —The other, in Gale also—Separately, by C. Fischer, Gr. & Lat. Bas. 1544. 8. as the work of Hierocles of Pontus.—Reiter, by N. Soucy. Gt. 1792. 8. —A German translation by J. G. Schulten. Zur. 1778. 8.

3. There is another work extant with the title Περι αδικτος. It is from an unknown author, who is supposed to have lived much later, about the time of the emperor Leo the Thracian. It contains 22 sections, and appears to be an abstract of a larger work.

 Published by L. Alattius. Rome, 1641. 8.—Gale, in Opusc. cited above.—Teucher, with Hieroclitus cited above.

§ 224. Apollodorus, a son of Asclepiades, was a grammarian, who lived at Athens, B. C. about 145. He was a pupil of Aristarchus and embraced the Stoic philosophy.

1 u. According to Phoebus he wrote a History of the gods (Περι Θεω), in 24 books. We have, however, only 3 books under the title of Θεοθεογια, or Library, which may be an abridgment of the forementioned, but perhaps is a wholly different work. It contains a brief account of the gods and heroes before the Trojan war.


§ 225. Canon, also known as a grammarian, lived at Athens in the time of Caesar and Augustus, B. C. about 40.

1 u. He wrote 50 mythical Narratives, Ανουβους, which are now extant only in the abstracts given by Phoebus in his Bibliotheca (cf. § 142). They are addressed to Archeus, king of Cappadocia. Although containing little that is peculiarly interesting, they are yet of some value in illustrating ancient history, relating particularly to the origin of colonies.

§ 226. Parthenius, born at Nicea, lived under the emperor Augustus, and is said to have been one of the preceptors of Virgil.

1. He wrote a work dedicated to Cornelius Gallus, and entitled Περὶ ἐρωτεικὸν παθη-

μάτων, On amorous affections, designed to furnish that poet with materials for song. The narratives contained in it were drawn from the old poets, and clothed in an easy and prosaic style. He seems to have written other works, both in prose and verse, although the elegiac poet of this name mentioned by Suidas was perhaps another person.

2. The work is found in Gale, as last cited.—Separately, Cornelianus, Gr. & Lat. (printer Folteun). Bas. 1531. 8.—Teucher. Lpz. 1802. 8. with Comnon.—Erst, Legend und Hymen. Gott. 1798. 8. with Comnon.—F. Fasson, Lpz. 1824. 8.—For the account of Parthenius by Suidas, see Scholl, v. 42.

§ 227. Phurnutus, or more correctly Ananus Cornutus, born at Leptis in Africa, probably lived in the last half of the 1st century. He seems to have been the teacher of Persius, and a disciple of the Stoic sect in philosophy.

1. We have from him a Theory of the nature of the gods, θεωρία περὶ τῶν θεῶν φύσεως, in 25 sections. It is an attempt to solve the common fables by the help of allegories, mostly of a forced and extravagant character.


§ 228. Hephæston (cf. § 134), often called Plolemæus son of Hephæston, was a native of Alexandria, and lived in the 2d century under Trajan.

1. His mythological work bore the title Περὶ τῆς εἰς πολυμέταταν καυχήσεως, Of new history pertaining to erudition; it consisted of 7 books, but we have only the brief extracts found in Photius.

2. Published by Gale, Hist. Poet, cited § 221 u.—By J. H. Teucher, with Comnon and Parthenius. Lpz. 1852. 8.—Cf. Scholl, v. 43.

§ 229. Antoninus Liberalis, of whom little is known with certainty, most probably lived in the 2d century under the Antonines.

1. His Collection of metamorphoses, Μεταμορφώσεων συναγωγή, is a compilation gathered from various writers, in 41 sections. The style is very unequal, and shows that the author drew his materials from poetical sources.

On Antoninus and other mythographers, see Lact. Lettrecritique; in Lat. printed by Schiller. Lpz. 1879. 8.


§ 230. Sallustius, who was a Platonic philosopher in the time of Julian and Jovian, and was Conaul A. D. 363, may be mentioned here.

1. He must not be confounded with Sallust the Latin historian, nor with the Cynic of the same name in later times. He lived at Athens and Alexandria, and acquired much celebrity as a speaker. He has left a work entitled Περὶ σειων καὶ κόμψων, On the gods and the world, in 21 chapters. It is perhaps a philosophical rather than mythological treatise, and seems to be directed specially against the system of Epicurus. The author maintains the eternity of the world and the immortality of the soul.

2. Editions.—Published first by Naudenus, Gr. & Lat. Rom. 1558. 12.—Gale, Opusc. Myth. abovc cited.—Furneck, Gr. & Fr. Berl. 1745. 8.—J. C. Orell, Gr. & Lat. Zür. 1821. 8.—The titles of the chapters are given in Scholl, vii. 66.

3. Translations.—German by Schultzeus. Zürich, 1779. 8.

IX.—Historians and Biographers.

§ 231 u. In very early times the Greeks, like other nations of antiquity, had few, if any, regular historical records. The art of writing was not brought into that frequent and general use which is requisite for such purposes. Oral traditions, visible monuments, and commemorative festivals were the principal means of transmitting a knowledge of important and interesting facts. The oral accounts were commonly thrown into the form of verse and songs; and thus the poets were the first historians. Their poems, in epic, lyric, and dramatic forms, presented the story of the fabulous and heroic ages, and were impressed on the memory in youthful education; were sung at the festivals of the gods and the funeral celebrations of heroes, and afterwards circulated by means of written copies. When afterwards the use of writing became more common, and prose composition began to be cultivated, historical narrative was the first and principal application of it.—Therecydes, of the island Leros, and the three Milesians, Dionysius, Cadmus, and Hecataeus, who lived between 550 and 500
§ 233. It was in the earliest part of the period between Solon and Alexander, that historical compositions in prose began to be produced. Some of the earliest writers were natives of Asia Minor. Such authors were termed λογογραφοί, and their performances λογογραφία. These authors, besides drawing from traditional accounts and the works of poets, consulted all the monuments of antiquity; inscriptions, statues, edifices erected or consecrated in connection with particular events. The logographies were the first fruit of this spirit of investigation. They were a kind of writing holding an intermediate place between epic poetry and veritable history. We have no entire specimen of them; but there are many fragments, for which we are indebted to quotations made by historians and writers on mythology in later periods, by the scholars who wrote some of the Christian Fathers. The works of the prose writers named in the preceding section belonged to this class. Cadmus is mentioned by Plyn (Nat. Hist. vi. 56) as the most ancient author of the kind. There are extant fragments of Pherecydes of Leros, Aeolus of Argos, Hecateus of Miletus, Charon of Lampsacus, Xanthus of Sardis, and Hellanicus of Mitylene.

§ 234. It may be proper to notice here a class of writers who confined themselves to the history and antiquities of Athens. Their works are cited under the common name of Αρίστους, or Treatises on Attica. As the materials for these works were drawn not merely from loose traditions, but from various authentic sources, their loss is to be regretted, although they were not doubt abundantly charged with fable and full of imperfection. Works of this description were written in the period before Alexander, by Chionodemus and Phanodemus, of whom little is known. Four others of the same class belong to the period following the time of Alexander, viz. Demo, Androtion, Philocorus, and Ister.

§ 235. The principal historian in the next period, from Alexander to the Roman supremacy in Greece, is Polybius of Megalopolis. He published several historical works, which are all lost with the exception of a part of his Universal History. This was without a rival in its kind. In style and eloquence it is inferior to the histories of the great masters of the preceding era; but it may be considered as the first successful attempt to write a philosophical history of mankind and politics as developed in the changes of human society. Polybius may justly be ranked among the most distinguished of ancient historians. In this period there were numerous writers who composed historical performances chiefly relating to the life and exploits of Alexander, although including often much other matter. Almost every thing from
their pens, however, has perished. The following were some of the writers; Callisthenes, Hieronymus or Jerome of Cardia, Diodotus of Erythae, Nearcous and Nymphis of Heraclea.


§ 236. There were also in this period, between Alexander and the capture of Corinth by the Romans, other historical authors, some of whom ought at least to be mentioned here; as Hecataeus of Abdera, Berosus the Chaldean priest, Abydenus his disciple, and Manetho of Diospolis in Egypt. We may name also Timeus of Tauromouuentum, who, on being banished from Sicily, resided at Athens, and is quoted by Cicero as a model of the Asiatic style of eloquence (Brut. 95. De Orat. ii. 13): Acratus of Sicily, already mentioned among the poets (§ 71); Phylarchus his contemporary; and Polemo Periiegetes. Of only a part of these authors have we any remains. The most important fragments are those of Berosus and Manetho.

See Schill, bk. iv. ch. 37. The fragments of Hecataeus were published by P. Zahn. Altona, 1730; also in Creuzer's Hist. Græc. cited § 202.—For those of Berosus, see J ohn Scaliger, De emendatione Temporum; also Fabricius, Bibl. Gr. vol. xiv.—J. D. Richter, Chal. Historia, Lpz. 1827. 8. with life of Berosus. A work on antiquities, under the name of Berosus, was published in Latin by J. Ammon or Narses, a Dominican of Vitbe, who died 1502. This forgery, with other pieces, was printed by E. Siller. Rome, 1489.—The remains of Manetho were also published by Scaliger in the treatise above cited. The discovery (in 1587) of a Coptic version of Eusebius has furnished the remains of a more complete collection. Cf. Journal des Savans, 1820. See § 288.—Sir J. Murrahan endeavored to reconcile Manetho with the Scriptures in his Chronicon Canon, Lmd. 1662. fol.—Cf. Stuckford, Sac. and Prof. Hist. Conected, bk. xi. (2d vol. p. 133. ed. Phil. 1824).—The Ancient Fragments, containing what remains of the writings of Sanconianthon, Berosus, Abydenus, Megasthenes, and Manetho; Translated by J. C. Cory. Lond. 1828. 8.

§ 237. The period which comes next, the time of Roman supremacy, produced a great number of historians, but all of secondary rank. We will name first those who wrote before the Christian era. The two most important authors were Dioecides Siculus and Dionsius Halicarnassenus, who flourished but shortly before the time of Christ, and whose works are in part still extant.—There were several authors whose works are lost: as, Castor of Rhodes, a contemporary of Julius Cesar; Thophanes of Myilene, a friend and biographer of Pompey; Timagenes of Alexandria, selected by Augustus as his historiographer, but discarded for certain imprudent sallies of wit; Posidonius the Stoic; and Juba, son of the king of Numidia, taken captive by Julius Cesar, and educated at Rome. Here may be Included also Nicolaus of Damascus, and Memnon of Heraclea, who both lived in the time of Augustus, and of whom some fragments remain.

J. Zieb, Posidniu Rhoodii Reliqui doctrinae, &c. Lond. Ed. 1819. 8.—The fragments of Nicolaus, were published by Orvallus, Lpz. 1804. with a Supplement, 1811.—Those of Memnon, by H. Stephaneus. Lmd. 1594; and by Orvallus. Lpz. 1816.—See Schill, bk. v. ch. 55.

§ 238. Of the historians between the time of Augustus and Constantine, one of the most interesting and important is Flavius Josephus the Jew. His history of the destruction of Jerusalem, of which he was an eye-witness, is on many accounts of great value. It was written originally in Hebrew, or rather in the Syro-Chaldaic, and afterwards by himself translated into Greek. It is a work full of tragic interest.

Plutarch, who flourished in the 1st century of the Christian era, must be Included among the historical writers, not only because his Lives partake so much of a historical character, but on account of several other works upon historical topics. After Plutarch, the most important historians were Arrian, Appian, Dion Cassius, and Herodian. Athen is placed among the historians, but holds a low rank. Polyvemus ought perhaps also to be mentioned here, as his work already noticed (§ 231) is of an historical character.

There were some other historical writers in the times of which we are speaking, to whom it is barely to allude. Herennius Philo of Biblia, in the 2d century, is said to have written several historical works, particularly to have translated into Greek from Phenician the antiquities of Sanconianthon. Praxis or Eurypradoxus, the author of the work ascribed to Diety Cretensis, lived in this period, probably in the time of Nero. Phlegon of Tralles in Lydia wrote, besides other pieces, a sort of universal chronology, most of which is lost; in a fragment of this is mentioned an eclipse of the sun in the 18th year of Tibius, which has by some been supposed to refer to the darkness that took place at the crucifixion of Christ.


The remains of Phlegon were published by Franz. Halle, 1822.—Several publications appeared in England early the last century, on the eclipse mentioned by him: e. g. Sather, Dissertation upon the Eclipse, &c. Lond. 1732. 8.—Whitson, Testimony of Phlegon, &c. Lond. 1832. 8.—Chapman, Phlegon examined, &c. Lond. 1734. 8.—Cf. Lit. & Theol. Rev. Nov. 1853. p. 53. 57.

§ 239 a. In entering upon his duration of the long period from Constantine to the capture of his
favorite city by the Turks, the first historian we meet is Eusebius, a Christian and bishop of Caesarea, one of the most distinguished men of the age, and particularly patronized by the Emperor Constantine. The only work of this author which belongs strictly to classical literature is his *Chronicle or Universal History, Πανοπολιτικόν κατάλογον,* (Cf. § 288.) After Eusebius, we find a long list of historical authors. There are, however, only two names of much importance, viz. Zosimus and Procopius (cf. § 256, § 257), until we come to the mass of writers still less celebrated, and commonly grouped under the name of Byzantine historians. This series of authors, beginning with the 7th century, extends to the final overthrow of Constantinople. "They have little merit, except that they are the only sources whence we can derive the history of the middle ages. A few among them exhibit a degree of purity and elegance in style; but most of their works are destitute of taste and method, and degraded by superstition and abject flattry."  

The Byzantine writers have been divided into four classes. The first included Zonaras, Nicephorus Acominatus, Nicephorus Gregorius, and Laconicus Chalcondylas, which four authors form what is termed the Corpus or Body of Byzantine historians, properly speaking. Taken together, they give a complete history of the period from Constantine to the capture of Constantinople by the Turks.—A second class includes the writers that have been termed Chroniclers, who attempted to give general histories, or annals extending from the beginning of the world to their own times. Schöll mentions 15 or 16 names belonging to this class.—The third consists of such as confined themselves to the history of a short period, a particular event, or of certain individuals, and may rather be called biographers. Above 20 names are given in this class; Agathias was one of the more eminent among them.—The fourth class is composed of authors who occupied themselves rather with antiquities and statistics than with history; included in this number, Constantine Porphyrogenitus was one of the principal. Of this class also was Lydus, whose treatise on the Roman magistrates, discovered in 1754, is considered by Niebuhr as a valuable source of information.

The treatise of Lydus was published by Husa. Par. 1812. 8.—The works of the Byzantine authors were first published at Paris, with the patronage of Louis 14th, under the title of Corpus de Histoire Byzantine, 1642-1711. 36 vols. fol.—They were reprinted Ven. 1729, 35. In 23 vols. fol. the 234 vols. consisting of works not in the 1st ed. — Cf. Schöll, viii. 435.—A new and more complete edition was commenced by Niebuhr, and continued after his death by J. Becker and others, under the auspices of the Academy of Sciences at Berlin, 26 vols. S. published, 1828-38. Cf. Bibl. Reg. ii. 408.—Much use of the Byzantine writers was made by Gibbon, in his *Decline and Fall of the Roman Empire.*—Also by J. Cousin, in his *Histoire de Constantinople depuis le regne de l'ancien Justin jusqu'a la fin de l'empire traduite sur les originaux grecs.* Par. 1655. 11 vols. 12.

§ 239b. In relation to Biography, we may remark that, as a department of composition, it seems to have been almost wholly overlooked by the earlier Greeks. In the period between Augustus and Constantine it received more attention. The Lives of Plutarch, already alluded to (§ 238), are the most valuable productions in Grecian biography. In the 3d century we find two biographical works, the Lives of Diogenes Laertius and the Lives of Philostratus, which are important sources of information respecting the ancient philosophy. We may also mention here the Lives of Moses and some of the Patriarchs, by Philo the Jew of Alexandria; and likewise the biographical pieces of Porphyry (cf. § 199).—After Constantine, we have the Lives of Eusebius, and the works of a large number of the Byzantine writers, one class of them being, as we have just remarked, denominated biographers.

§ 240. We now proceed to notice separately the most distinguished Greek Historians, giving first some general references.

On the Greek historians generally,—G. J. Fontijn, De Historici Graeci. Lugd. Bat. 1651. 4. ed. by Fiebelermann. Lips. 1828. B. E. Du Pin, Universal Library of Historians. Transl. from French. Lond. 1709. 2 vols. 12.—J. G. Mezuel, Bibliotheca Historic. Lips. 1782-1802. 11 vols. 8. This work contains a notice of the authors ancient or modern who have written on the history of Grecian or Roman affairs, or on the history of any people; with some account of their productions. —The following is a valuable collection.—J. G. Eichborn, Antiqua Historia in ipsius vet. Scriptorum Graec. narrationibus contexta. Lips. 1811. 4 vols. &. It forms a complete body of ancient history, composed of extracts from Greek authors, arranged in systematic order. On the margin are indicated the argument, the book and chapter of the author whose each passage is taken, and the date. The last vol. is devoted to the empires and states of Asia; the 2d to Greece; the 3d and 4th to Italy. Eichborn also published a similar Collection, drawn from Latin authors, Antiqua Historia in ipsius vet. Scriptorum Lat. narrationibus. Lips. 1811. 2 vols. 8.—A plan for reading the ancient historians, is given in Priestley's Lectures on History (lect. xx—xxi); also in Taylor's Elements of History (pt. i. sect. 49).

—We may mention here J. E. Gail, Le Philologue, ou Recherches historiques, militaires, géographiques, grammaticales, etc. d'après Hérodotte, Thucydide, Xenophon, Polybe, &c. Par. 1814-28. 21 vols. 8. with an Atlas of 107 plates, 4to.

§ 241. Herodotus, of Halicarnassus in Caria, flourished B. C. about 450. He is the oldest Greek historian whose whole works are preserved.

1. His History, in 9 books, which have been named after the nine muses, was originally rehearsed in part at the Olympic games, and at the Panathenian festivals of Athens, and ultimately improved and finished at Thurium in Lower Italy. Its main subject is the history of the Greeks, whose conflicts with the Persians he details down to the battle of Mycale; but he also introduces much that pertains to the Egyptians and Lydians. That he wrote in his 44th year, is a circumstance of some importance in reference to his chronology. His style is characterized by dignity and simplicity united, and presents a striking resemblance to the poetical drapery of Homer, the more obvious perhaps from being in the Ionic dialect. The contents of the work are also highly instructive and useful; although some things in it have no sufficient evidence to
support them. He too readily adopted as matter of fact whatever the Egyptian priests related to him, either from traditionary reports, or possibly from their own arbitrary inventions and rumors. It must be remembered, that he offers many things merely as popular traditions and rumors.

The names of the museums are said to have been given to the different books of Herodotus by the hearrers, who admired their style and manner when rehearsed at the games. It was at one of these rehearsals that Thucydides was affected to tears.—Schol. i. 140, s. Bredow. Dis. of Polite Learning, p. 111. art. ii. 2.

2. Thucydides, an Athenian, flourished a little after Herodotus, B.C. about 420. His master in rhetoric was Antiphon. In the Peloponnesian war he was a commander of the Athenian allies.

1 u. During his banishment from his native city, he prepared the materials for his History, of which that war forms the subject. His work does not, however, contain an account of the whole war, but terminates with the beginning of the 21st year. It is characterized by an impartial tone of truth, and a style noble and highly cultivated, yet sometimes obscure from its very closeness and fullness of thought. The ancients viewed him as a model of good Attic; and Demosthenes formed his style upon Thucydides. The History is usually divided into 8 books, sometimes 13. Of most of the incidents related, he was himself an eye-witness; the rest he collected with great diligence and careful scrutiny.

2 u. On his banishment he retired to Scaptesyle in Thrace, where his wife owned a valuable mine, and spent there 20 years, returning, it is said, near the time when Athens fell into the hands of the Spartans under Lysander, B. C. 404.

Schol. ii. 157.—Smith, Discourse on the Life of Thucydides, in his Travels, cited below.—Rollin, Polite Learning, ch. ii. art. 1. sect. 2.


§ 243. Xenophon has already been named among the philosophers (§ 186). He is also distinguished as a historian.

1 v. His style is peculiarly excellent in narrative, being uniformly simple, tasteful, and agreeable. The work entitled Ερωτοκρατός comprises 7 books, and may be considered as a continuation of Thucydides. It relates the closing scenes of the Peloponnesian
war, and carries on the history of the Greeks and Persians down to the battle of Mantinea. The *Expedition of Cyrus*, Κρόνοι Ἀνάβασις, is also in seven books, and gives an account of the attempts of the younger Cyrus, and the celebrated retreat of the 10,000 Greeks.

2. The *Cyropædia*, Κρόνοι παπέτα, is usually ranked as an historical work, although some place it among the philosophical writings of Xenophon. It consists of 8 books, unfolding the education and life of the elder Cyrus. Many, both ancient and moderns, have considered it as a sort of historical and political romance. Cicero remarks (lib. 1. Ep. 1. ad Q.) that Xenophon's design was not so much to follow truth as to give a model of a just government. There are several points of discrepancy between Xenophanes and Herodotus in giving the history of Cyrus, especially in reference to the circumstances of his birth, the manner of his uniting the Median and Persian thrones, and the occasion of his death.


§ 214. Ctesias lived in the same period, B. C. about 400. He was a native of Cnidus in Caria, and a physician by profession.

1 u. He wrote a work on the Assyrian and Persian history (Περιτεχνεία), in 23 books; and also one book on India (Ινδικόν). He employed the Ionic dialect, and his style is commended by the ancient grammarians. The credibility of his accounts has been often questioned, yet there are many considerations that weigh in favor of it. The loss of his works is much to be regretted. We have some fragments of both, however, preserved in Photius.

2. Ctesias is at variance in many points with both Herodotus and Xenophon. If his history of India abounds with fables, of which are supposed to have arisen from ascertaining an actual event to such hieroglyphical and emblematic figures as are still found on the ruins of Persia.

3. The fragments of Ctesias are given in many editions of Herodotus.—*Separately*, H. Stepheus. Par. 1557.—*Lion*. Göt. 1823. 8.—*Buhr*. Frankf. 1824.

§ 215. Polybius, of Megalopolis in Arcadia, flourished between 200 and 150 B. C. distinguished as a statesman and a warrior. He lived many years at Rome, where he became an intimate friend of the younger Scipio; the last six years of his life were passed in his native land.

1 u. His work, entitled Ιστορία καθολικά, General History, consists of 40 books; and is a universal history for the period of 53 years, from the beginning of the second Punic war to the the reduction of Macedonia under Perseus, B. C. 167. We have only the first 5 books entire, and some fragments of the rest as far as the 17th. Polybius was the author of a new method of treating history, expressed by the term pragmatic. His details of military operations are more particular and interesting from his personal experience in the military art. His style is not pure and classical, yet it is vigorous and manly, and evinces both learning and reflection.

2. "Polybius," says Schöll, "gave a new character to history, and created a new kind. Histoire raisonnée, or pragmatique (πραγματική). Not content with merely relating events, he unfolds their causes, and explains their consequences. He paints characters and passes sentence upon actions. Thus he forms the judgment of his reader, and prompts the reflections which may prepare him for the administration of public affairs (πράγματα)."—Cf. Cicero de Or. ii. 5.—Of the books after the 17th we have no remains, except what is found in two meager abridgments, which the emperor Constantine Porphyrogenetus caused to be made.—Polybius was born B. C. 205; and died B. C. 123.—Schöll, iii. 226—330.

§ 216. Diocletian Siscus, of Argyrion, lived under Julius Caesar and Augustus. By his travels over a great portion of Europe and Asia, and also in Egypt, and by a diligent perusal of the earlier Greek and Latin historians, he prepared materials for his great historical work.

1 u. This is composed of 40 books, under the title of De Domo Bian (aepoujj), extending from the earliest times down to Caesar’s Gallic war, B. C. about 60. A large part of the work is lost; we have only 15 books (viz. 1-5 and 11-20), with fragments of the rest. It is marked by a careful inviolation of the order of time, but has less merit in point of style, or accuracy in other respects.

2. Diocletian employed 20 years in completing his Historical Library. For a view of the plan and contents, we refer to Schöttl, vol. iv. 61, and Rollin, Politea Learning, ch. ii. sect. 6.

§ 217. Diocletianus Halicarnasensis has been mentioned among the rhetoricians (§ 117). He lived 22 years at Rome, and there collected the materials for his Roman Archology.

1 u. This work, Αρχαιολογία Παρακάτω, comprised 20 books, and was designed to make known to the Greeks the origin, history, and constitution of the Romans. It extends from the building of the city to the beginning of the first Punic war. There are now extant only the first 11 books, and some fragments of the rest, in part recently discovered by Mai. The extant books bring the history to the year of Roman 213, B. C. 412. His narrative is not wholly impartial, being often too favorable to the Romans, and his style is not unexceptionable. Yet we may obtain from this work the best insight of the Roman system and constitution, because the author was led, in explaining to the Greeks a novel and strange subject, to enter into particulars much more than the Roman writers needed to do.

2. We learn from Photius, that Diocletian made an abridgment of his work in 5 books. Mai supposed he had discovered this abridgment in a manuscript in the Ambrosian Library at Milan; but the specimen published by him does not justify the opinion.

§ 218. Flavius Josephus, the Jew, was born at Jerusalem A. D. 37. He possessed a large knowledge of the world, united to much familiarity with Greek learning. Belonging to the sect of the Pharisees, and being a descendant from the royal Asmonean family, he held the prefecture of Galilee with much reputation. He became a prisoner to Vespasian, but obtained his freedom and accompanied Titus during the siege of Jerusalem. Afterwards he lived at Rome.

1 u. His Jewish Wars, in 7 books, he wrote originally in Hebrew or Syro-Chaldaic, afterwards in Greek (Ἰουδαϊκὴ ἱστορία της Ἰδρυσηος) in order to present the work to the emperor. Subsequently he composed his Jewish Antiquities (Ἰουδαϊκὴ Αρχαλογία), in 20 books, containing the history of the Jews and their ancestors from the creation to the 12th year of the emperor Nero. The genuineness of a passage of the 1st book respecting Christ, is very questionable, and is by many considered as an interpolation. We have also from Josephus a work in two books on the antiquity of the Jewish nation, and an autobiography. With all their defects the writings of this author are of great value in illustrating the Bible and the history of religion.

2. The work on the antiquity of the nation is in reply to Apion, a grammarian of Alexandria.—A work styled Περὶ Μακαβαίων ἱστορίας (found in some editions of the apo
cryphal scriptures as the fourth book of Maccabees) has been erroneously ascribed to Josephus.

An account of the discussion respecting the disputed passage above mentioned, is given in Schill (vol. iv. p. 116).—Cf. N. Forster, Dissertation upon the subject supposed to have been given of Christ by Josephus. Oxf. 1749. 8.


§ 249. Plutarch was named among the philosophers (§ 195), but also deserves a place with the historians.

1. In his Parallel Lives, Βοι παραλληλοιον, he exhibits and compares, in a very full and instructive manner, the characters of the most distinguished Greeks and Romans. There are 22 parallels, giving the lives and characters of 44 persons; with which is connected the biography of 5 individuals taken singly. The lives of several others, said to have been written by him, are now lost.

The Lives of Plutarch have been universally considered as a rich treasure for the antiquary, the statesman, and the scholar. They contain citations of a vast number of ancient authors, many of whom are wholly lost.—Hieron, de fonitis et auctoritate ult. paral. Flut. Commentationes. Göt. 1829. 8.—J. Lion, De oratiao quo Plutarchus vitas scripterit. Göt. 1819. 4.

2. We have several works of another historical character from him; among them, Roman Questions (Αιτία Ρωμαίων) and Grecian Questions (Αιτία Ἑλληνικῶν), in which he discusses various points of Greek and Roman antiquities; Comparison of analogous events in Greece and Roman history; On the fortune of Alexander, &c. The Lives of the ten orators, ascribed to him (§ 99), is not considered as genuine.—A son of Plutarch, named Lamprias, formed a catalogue of his father's works, styled Πλούταρχου Βιβλίων πίνας, which is preserved in part, and given in Fabricius.—Scholl, vol. iv. 115-163.


§ 230. Flavius Arrianus, of Nicomedia, in the 2d century, has already been mentioned among the philosophers (§ 194). He was not without celebrity as a writer of history, in which department he was a very successful imitator of Xenophon.

1 u. He composed an account of the Expedition of Alexander in 7 books, Ιστορία άνω χάλκον; Ἀλέξανδρον βίον, and a work on the Affairs of India, Ἱδον, which continues the history of Alexander. The latter has been considered as the 8th book of the former, but without grounds, although there is indeed a connection by the subject. The former is written in the Attic dialect; the latter, in the Ionic. In the latter work, he borrowed much from the Periplus of Nearchus.

The Periplus of Nearchus, here mentioned, is found in Hudson, Geogr. Min. as cited § 206. 2.—See also W. Vincent, Voyage of Nearchus, &c. cited below.—Cf. P. IV. § 27.

2. Arrian wrote also several other historical works, which are lost; among them a history of Parthia, Παρθικά, in 17 books; of Bithynia, Βιθυνικά, in 8 books; of the times subsequent to Alexander, Τὰ μετὰ Ἀλέξανδρον. —There are still extant, besides what has here been named and his philosophical writings (cf. § 194), a treatise on Tactics, Τεχνὴ τακτικῆ; another on the Chase, Κυνηγετικά; and a Periplus of the Black Sea, Περίπλος Εἰχαίδους. A Periplus of the Red Sea, Ἕπειρας δακτάριας, also bears his name.—Scholl, iv. 166. v. 266. 306.


5 Illustra.—J. O. Chryse, Comment, geograph. in Arz. de Exped. Alexandri. Ltgld. 1828. 4. with maps.
§ 251. Appianus of Alexandria flourished at Rome as a lawyer, in the 2d century, in the reigns of Trajan, Hadrian, and Antoninus Pius, and finally acquired the office of imperial procurator.

1 u. He wrote a Roman History, Ἱστορία Ρωμαῖων, in 24 books, of which we have only 11, with some fragments. It extends from the destruction of Troy to the time of Augustus. The order of narration is not chronological, but the events are arranged with reference to the countries or the nations particularly concerned; thus in different divisions he treats of the different wars, in which the Romans were engaged, e. g. the Punic, Parthian, Iberian or Spanish, Syrian, Mithridatic, &c. In this work much is borrowed from others, especially from Polybius and Plutarch. It is particularly severe in giving an idea of the Roman system of war and military affairs.

2. In his preface, Appian states the reason of his renouncing synchronism as a principle of historical arrangement; viz. the weariness occasioned by being obliged to turn the attention from province to province as the scene of events is changed; to hurry, for example, from Carthage to Spain, from Spain to Sicily, from Sicily to Macedonia, and thence again to Carthage. The style of Appian is formed on that of Polybius, but is inferior to it. He is charged with partiality in favor of the Romans.


Italian.—Brancato & Dolci. Veron. 1720. 2 vols. 4.—English.—Darcus. Lond. 1792. 1703. fol.

§ 252. Dion Cassius, surnamed Cocceianus, of Nicea in Bithynia, lived at the close of the 2d and beginning of the 3d century, and was twice Roman Consul.

1 u. During a long residence at Rome he made himself familiar with the history of the Romans, on which he wrote a work in 8 Decades, or 80 books, extending from Α'eneds to his own time, Α. D. 329. The first 35 books, however, are lost, excepting some fragments: we have the succeeding books, from the 36th to the 54th, almost entire, and the 55th in parts; of the following, to the 60th, we have an abridgment by an unknown hand; and the remaining 20 books are in the abridgment made by Xiphilinus in the 11th century. Dion details with much exactness, but his style is often too much labored, and he is sometimes unnecessarily minute.

2. His name was properly Cassius, and he is said to have assumed the other as descended, by his mother, from Dion Chrysostomus (cf. § 115). Much of his life was spent in public official employments. The remains of his work enable us to fill up many chasms in Roman history, and form our most important guide for the events of his own times. The abridgment by Xiphilinus, alluded to above, was drawn up by order of the emperor Michael Ducas, and extends from the 35th book to the end of the original.—SCHÖLL, iv. 169-187.


§ 253. Claudius ÁElianus, of Prænesta in Italy, was a sophist of the 3d century; but he is usually ranked among the historians.

1 u. He is thus ranked on account of his work entitled Νόελδη Ἰστορία, Various history, in 14 books. It is a mere collection of miscellaneous incidents, made without much close scrutiny or discrimination; yet the narratives are very entertaining, although the style is unequal and sometimes affected. ÁElian also wrote a history of animals (cf. § 277). The work on Tactica, which some have ascribed to him, was probably from an earlier writer of the same name.

2. Although he was descended from Latin parents, and according to his own testimony never went beyond the borders of Italy, he acquired such a knowledge of the Greek language, that he was, according to Philostratus, considered worthy of a rank among the greatest Aristarchs, and according to Suidas, obtained the surname of Μικρά έλληνις (honey-voiced).—Besides the works above named, there are also ascribed to him 20 Letters on rural topics (Ἄγρια και ἐστιαλώ), of but little value.

SCHÖLL, iv. 195—Statius, Lat. in Hist. Lit. (Jean). 1728.

3. Editions.—Of the Various History.—R. Gronowius, Gr. & Lat. Amst. 1731. 2 vols. 4.—F. Jacob, Gr. only. Jena, 1830. 8. with notes.—Principal earlier; Schöffer, Gr. & Lat. Argent. 1865. S.—Perizonius, Gr. & Lat. Lug. Bat. 1701. 2 vols. S.—R. Cuvier. Par. 1805. 8. with notes in ancient Greek.—L. Reimann. Gött. 1811. 8.—The Letters are found in the collections of Athenas and Cynius, cited § 132. 1.—Of the work on Tactica (by the elder ÁElian, Α. D. 120), the best edition is that of S. Arneku (Elsevier printer). Leyd. 1615. 4.—The Whole Works of both the ÁElians were published by Gerson, Gr. & Lat. Tiguri (Götter), 1586. fol.

4. Translations.—Various History.—German, by Mmecke. Quedl. 1757. 8.—French, by J. Dacier. Par. 1727. 8.—English, by T. Stanley. Lond. 1665. 8.—Tactica.—German, by Baumgärtner, Mannh. 1786. 4.—English, Viewcktand Dillon. Lond. 1814. 4.

§ 254. Herodianus the historian, not the same as ÁElius Herodianus named
among the grammarians (§ 136), lived at Rome towards the middle of the 3rd century.

1 u. He wrote the history of those emperors whose reigns he had seen, from the death of Marcus Aur. Antoninus to the accession of the younger Gordian, A. D. 180—238, which is the best edition of Herodian. The work contains an account of the lives of Eusebius, Lydus, Jacobus, and Epiphanius, in 8 books. It is executed with much frankness and love of truth, but with too little precision in respect to chronology. His style is pure, and in the discourses or addresses, which he has introduced, there is a great degree of nobleness and dignity, without excess of labored ornament.

2. The best edition of Herodian is that of G. W. Bruns, Gr. & Lat. Lips. 1789-1805. 8 vols. 8. with a vast mass of notes.—A better text is found in WH (Gr. only). Hal. 1792. 8.—A good ed. for common use is Wiler (Gr. only). Lips. 1816. 8.—Also G. Langen. Hal. 1834. 8.—J. Bohler, Berl. 1836. 8.

3. Translations.—Latin. Avg. Philol. Rom. 1493. fol. This was made by order of Innocent 8th, and was greatly admired and often reprinted. German.—J. G. Cusoeni, Frankf. 1784. 8.—English.—J. Hart. Lond. 1719. 8.—French.—H. de Montagu, Par. 1712, 12.

§ 255 a. Diogenes Laertius flourished probably in the beginning of the 3rd century. His work is of great interest and utility. He left a work entitled Ποι είησι καὶ εμφητής τῶν ἐμφητων εἰκονομημάτων, in 10 books, which contains the biography of the principal philosophers of the various sects, and their most remarkable apothegms. The whole of this last book is devoted to Epicurus.


2. Translations.—The work was first published in the Latin of Ambrosius (Transcarv.), before 1745. 3d ed. Ven. 1745. 8.—Walter Bower, In the beginning of the 14th century, translated or closely followed Diogenes, in the work styled De vita et moribus philosophorum, etc., which was printed at Cologne, 1473. 4. He is supposed by some to have had a better text of the original than is now possessed (cf. Wilh. P Ackeckt. Lit. ii. 227).—German.—E. J. Bureck, Wies. 1817. 2 vols. 8.—French.—(Auny- mous) Amst. 1738. 3 vols. 12. Par. 1796. 2 vols. 8.—English.—By several authors. Lond. 1685. 2 vols. 8.


§ 255 b. Flavius Philostratus the elder, from Lemnos, lived in the 3rd century, and in the profession of sophist taught eloquence both at Athens and Rome.

1 v. We have from him the Life of Apollonius Tyanaensis, Απόλλωνιος τοῦ Τιάναεικός, in 8 books, full of the most extravagant encomiums, especially upon the miracles of Apollonius, who lived about A. D. 70.

2. It has been thought by many Philostratus designed, in his biography of Apollonius, to ridicule the life and miracles of our Savior. In the time of Diocletian, less than a century after Philostratus, his work was placed by Hierocles of Nicomedia in opposition to the writings of the evangelists. The absurdity of this was afterwards exposed by Eusebius.


3 v. There is also a work by him entitled Εἰκόνες, in 2 books, containing 66 descriptions of paintings in a gallery, which was at Naples.—There is a work with the same title by Philostratus the younger, who was nephew to the former and also of Lemnos. It is in some respects valuable for artists, although wanting in precision and simplicity.

The books on painting have received attention from modern writers.—There is a work on statues, by Callistrius, of an unknown era, which is usually joined with them.—Corn. Caeculis, Mem. Scrt. Inser. tom. xix.—Heine, in his Oechn. Acad. vol. v. —Fr. Jacobitz, Animad. in Callistrati status et Philost. imaginum. Lips. 1797. 8.—Reuther, über des jüngern Philostr. u. seine Gemäldeschreibung. Tub. 1800. 8.

4. We have other works by Philostratus. In a piece called Χαράκη, he gives the fabulous history of 21 heroes of the Trojan war. He has left also about 70 letters, and an epitoma in the Anthologies. But a more interesting and valuable work is his Lives of the Sophists, Βιοι σοφιστῶν, in 2 books. One book gives the biography of 26 philosophical sophists; the other, of 33 rhetorical sophists. It contains a fund of anecdotes illustrating the manners and morals of these ostentatious pretenders, and gives a vivid picture of the decline of genuine eloquence.—Schill, iv. 190.

5. Editions.—Of the complete work, there have been two editions.—Morav. Par. 1626. fol.—Olarus, Gr. & Lat. Lips. 1799. fol. containing also Philostratus the younger, and the reply of Eusebius to Hierocles.—After the edition of Olearius, no part of Philostratus was published (according to Schill, iv. 206) until the work by Boeckh, Gr. & Lat. Par. 1806. 8. with the Schola and with notes.—Imagines, by P. Jacobitz & P. F. T. Weller. Lips. 1825. 8. containing also Callistrius on statues.


§ 235 c. Eunapius was a native of Sardis. He studied in Athens, and traveled in Egypt, and afterwards officiated in Lydia as a pagan priest. He is named here on account of his work entitled Βιοὶ φιλοσοφῶν καὶ σοφιστῶν, which contains notices of 23 phi-
Iosephers and sophists, who lived in his time, or not long before. It betrays his host-
ility to the Christian system.

1. Editions.—Principes, by J. J. Lange (Januarius), Gr. & Lat. Antw. 1565, 8. —Best, J. F. Boussonade, Gr. only. Ann. 1826 1568, 8. —With notes. —Scholti mentions only two editions, besides the Principes and that of Alminod. —J. Commelin, 1566, 8. —With the version of Janius, and P. Eitienne (Stephanni), 1616, 8. Some catalogues give an ed. by Eitienne, printed Col. 1616, 12.


§ 256. Zosimus flourished in the 5th century. He held the office of Comes Fisci at Constantinople.

1 u. His New History, Νυὴ Ιστορία, in 6 books, embraces the reigns of the emperors from Augustus down to A. D. 410. The style is pure, perspicuous, and not destitute of ornament. But he is by no means an impartial writer, and appears to have been strongly prejudiced against Christianity.

2. Polybius had exhibited the causes which contributed to the rise of Roman grandeur. Zosimus, in imitation of this distinguished writer, proposed to trace the causes of its decline. His object and plan were good, but he had not the requisite qualifications for the task. Among the causes he erroneously ranks the establishment of the Christian religion. —Scholti, vi. 339—341.


§ 257. Procopius, a native of Cæsarea in Palestine, flourished in the 6th century, as a sophist and lawyer at Constantinople. He was a friend to Belisar-
ius, and held for a long time the office of prefect of the Capital.

1 u. He wrote a History of his own times, in 8 books, Δεδομένη Ιστορία, which work is divided into 2 tetradés, the first 4 books being called Persic, and the last 4 Gothic, including a period of 70 years, A. D. 482—552. The former portion describes the wars of the Romans, both with the Persians and with the Vandals and Moors in Africa; and the latter, those with the Goths. He has left also a work styled Εἰσοδήμας, which is a secret history of the Court of Constantinople under Justinian; and another called Κτίσαις, Buildings, in 6 books, in which he describes the various works constructed or repaired by Justinian. His style has the merit of accuracy and clearness.


§ 258. Agathias, of Myrina in Aelolis, has already been mentioned as an au-
thor of Epigrams and editor of an Anthology (§ 34, 35). He was a Christian jurist or advocate, of the Alexandrine school, and lived at Constantinople in the 6th century.

1 u. We have from him a continuation of the history of Procopius, through 7 additional years. In this work entitled Περὶ τῆς Ἱστορίας Βασιλείας, On the reign of Justinian.

2. This work is divided into 5 books. His style has been thought to suffer from the author's habits as a poet. He speaks of himself as being especially fond of poetry from his youth. His history derives much of its value from an account it contains of Per-
ian institutions and usages drawn directly by him from Persian writings.


3. The first edition was by B. Pulicatius, Gr. & Lat. Leyd. 1594. 4. —Included in the Corpus. Byz. Par. 1660. fol. with his ep-
grams.—Best by E. G. Nitsch, Gr. & Lat. 1829. 8. in his ed. of the Corpus Byz. § 239 a.

§ 259. Zonaras (Johannes) flourished at Constantinople in the 11th and 12th centuries. He was raised to distinguished honors in the court of the emperor Alexius Comnenus, but resigned them and retired as a monk to Mt. Athos.

1 u. Of many works composed by him in the latter part of his life, we notice as belonging here his Αννολδ. Χαρακτ., in 18 books, including a general history from the beginning of the world down to A. D. 1118. It consists of abridgments or extracts from larger works, and exhibits great inequality of style. The history of the Jews is given first, then that of the Greeks and of the Roman Republic, and lastly that of the Roman Empire. In the latter part he closely follows Dion Cassius.

2. Another work of Zonaras was an Ερεσγεια on the Canons of the Apostles, Synods, and Fa-
thers. He left also a Lexicon or Glossary, which is useful as a concomitant to that of Hesychius.—Scholti, vi. 258, 259, vii. 211.

3. The Αννολδ. Χαρακτ. were first published by Wolf, Gr. & Lat. Bas. 1551. 3 vols. fol. —Repr. in Corp. Byz. Ducange, ed. 1656.
HISTORY OF GREEK LITERATURE.

Belonging also to Nicholaus Corpus Dys.—The Excerpta is in Beveridge, Synodicon, sive Pandect. canonum S. S. apost. concil. ab ecclesi. Graec. receptorum 1672. 2 vols. fol.—Lexicon, by Titmanus (cf. § 142. 4). Lips. 1686. 3 vols. 4.

§ 260. Dares the Phrygian, and Dictys the Cretan, may be mentioned in closing our list of names in the department of history. Their era is uncertain, and their value trifling.

1. Homer (II. v. 9) mentions Dares as a priest of Vulcan at Troy. Aelian (Var. Hist. xi. 2) states that an Iliad or history of the Trojan war by Dares was extant in his times; yet this work was probably not from the Trojan priest, but the fabrication of some sophist. There is extant a work in Latin, entitled De excidio Trojae historio, which has been taken for a translation made by Cornelius Nepos, from the Greek of Dares. It is now admitted to be merely the prose outline of a poem in 6 cantos by Joseph Iscanius, who was an English poet of the 12th century, born at Exeter in Devonshire, and called Iscanius from Isca the ancient name of Exeter, and sometimes Davonius from his native county.

2. There was a kindred fabrication in Greek, made by Praxis, in the name of Dictys Cretensis, who is said to have served in the Trojan war, and to have kept a journal (θητευσις) of its events. The original Greek is lost; but there is a Latin version in 6 books. Cf. § 238, § 522.

3. The pretended works of Dares and Dictys are supposed to have been the original source of the famous romance of chivalry by Guido dalle Colonne (de Columno), a Sicilian lawyer and poet of the 13th century. This romance, the second that was written of the chivalric class, was translated from the Latin into all the languages of Europe, and received with universal enthusiasm. The first romance of this class is traced to an eastern origin in a Persian tale of Alexander the Great, translated first into Greek and then into Latin.

Schill, vi. 3-5, 194-96.—Patruclius, Biblioth. Lat. vol. 1 p. 116.—W. Ousley, on some extraordinary anecdotes of Alexander; in the Transact. of the Roy. Soc. of Literature, vol. i. Lond. 1826.

4. Editions.—Dares and Dictys have usually been published together. The first edition was printed, Milan, 1477.—The best editions: that of Perizonius. Amst. 1702. 2. a reissue of Madame Dodier's (Par. 1650. 4), and containing the poem of Joseph Ise- nius (cf. § 523), and that of J. Doderich, Rom. 1836. 2 vols. 8.

5. Translations.—These works were translated in the 19th century into the Italian, French, and German. A Russian version was published, Nov. 1712. 8. Cf. Fabricius, above cited, p. 112.

X.—Writers on Medicine and Natural History.

§ 261 u. The science of Medicine is founded essentially upon observation and experience, and is one of those which were but imperfectly understood in ancient times. Indeed, from the nature of the case, it could not be brought to perfection until later periods. The same is true, to a considerable extent, of Natural History and Physics in general. Yet these sciences were pursued among the Greeks not without some zeal and success. But their success in them can by no means be compared with that which they enjoyed so peculiarly and happily in literature and the fine arts.—At first the practice of medicine was limited almost wholly to the curing of external wounds. The great renown which Ἱεσολοπίου (Ἀσκλήπειος, cf. P. II. § 84) and his descendants called the Asclepiades obtained, is a proof of the novelty and rarity of the healing art in those times, in which in fact it was considered as a miraculous gift from the gods. The Asclepiades established several schools in medicine, of which those at Rhodes, Cos, and Cnidus were the most celebrated. It was not until a later period that the Greeks became acquainted with anatomy. Hippocrates was the first who investigated the science systematically, or wrote upon the subject.

There is a brief collection of rules of health ascribed to the Asclepiades, entitled Ἀσκληπείου ἔγκλημα, ἑαναὶ παραγγελία. Found in C. G. d'Arcet, Repris à la Grec. d. Lit. vol. ix.—and in Schoep, Hist. Litt. Gr. vol. iii. p. 11.

§ 262. After Hippocrates, the physicians of the same period, between Solon and Alexander, seem to have in a great measure abandoned the guidance of experience, and plunged into the labyrinths of speculation. The school termed the Dogmatic was now established, which attempted to unite the theories of the philosophers with the principles of Hippocrates. The sons of Hippocrates are named among its founders. The most distinguished of this school were Diodes of Carystus in Euboea, and Praegoros of Cos. Of the medical writings of the former we have a few fragments.


§ 263. It was by the physicians at Alexandria that the actual dissection of the human body was first attempted. Among the earlier physicians of the Alexandrine school, the most distinguished were Herophilus and Erasistratus, who lived under the first Ptolemies, and were each the head of a class of followers. Among the adherents of
the former soon arose the \textit{Empiric school}, founded by \textit{Philonius} of Cos, and \textit{Serapion} of Alexandria. To this school most of the physicians of the period before the fall of Corinth attached themselves. They professed to follow the lessons of experience \textit{(tauteria)}. — One of the most illustrious of the Empirics was \textit{Dioscorides}, who will be noticed below (§ 271). We may mention also \textit{Apopollonius} of Citium, and \textit{Xenocrates} of Aphrodiasium, as of some eminence. — It was towards the close of this era that the medical art of the Greeks was introduced among the Romans, by \textit{Archagathus}; it had been, at first, chiefly practiced by Greek slaves. The physician that seems to have acquired the highest celebrity at Rome, was \textit{Asclepiades} of Eithynia, B. C. about 100. He may be assigned to the \textit{Empiric school}, although he professed to have peculiar notions of his own.

C. F. H. Boeh, De Schola medicorum Alexandriaca. Lips. 1810. 4.—Scholl, iii. 404. v. 353.—The work of \textit{Xenocrates} (on the nourishment furnished by aquatic productions), by Comp. Tar. 1814. 8.—The remains of \textit{Asclepiades} of B. were published by Gruyer, \textit{Asclepi Bith. Fragmenta}, Vinar. 1754. 8.—The name of \textit{Asclepiades} was borne by many different persons. Cf. Haller, Medicorum vet. Asclepiadea dictorum iustrius, &c. Rom. 1828.

§ 264. In the period succeeding the fall of Corinth a new school arose, called the \textit{Methodic or Methodistic}, founded B. C. about 90, by \textit{Themison} of Laodicea, who was a disciple of Asclepiades, and fixed himself as a physician at Rome. The system was matured by \textit{Soranus} of Ephesus, who practiced at Rome under \textit{Trajan} and Hadrian with brilliant success, and has left several works. To this school belonged \textit{Cirton}, also celebrated in the time of \textit{Trajan}, and \textit{Moschion}, the reputed author of a work on \textit{Diseases} still extant. — Within the limits of the same period, another medical sect was originated, the \textit{Eclectic}, which is generally ascribed to \textit{Archigenes}, another physician in the time of \textit{Trajan}. \textit{Artegeus}, whose works will be noticed below, was an eminent advocate of this school. \textit{ Rufus} of Ephesus was an eminent physician not assigned to any of the sects; his works are still considered valuable. But the name which is most important, not only in the space between Augustus and Constantin, but in fact in the whole history of the Greek physicians, is that of \textit{Galen}. With transcendent genius he broke from the restraints imposed by the different medical sects, and built a system for himself upon the ruins of them all, and became and continued for many centuries the oracle of the art.

The works of \textit{Soranus} are in \textit{Ant. Cocchi}, cited below, § 269.—That of \textit{Moschion}, separately, F. G. Dunc. Vienna. 1795. 8.— Those of \textit{Rufus}, by W. Glineck. Lond. 1725. 4.—Scholl, v. 353.

§ 265. During the long period from \textit{Constantine} to the capture of Constantinople, no progress was made in the science. Alexandria continued for a long time the chief seat for the theory and science of medicine, while Rome and Constantinople furnished ample fields for its practice. Most of those who attempted to write on the subject, contented themselves with commenting upon the works of \textit{Galen} or some author of times previous to their own. They formed what is called the \textit{School of Galen}, although they professed to be \textit{Eclectic}, and to draw their principles from all the different sects. There are but few names which are specially deserving of mention. — \textit{Ortobin}, in the time of \textit{Julian}, is the first writer of any note; he has been called the \textit{ape of Galen}, on account of borrowing so much from him; among his works was a medical compilation from preceding writers, made by order of \textit{Julian}, and called \textit{Eσθερωμένως τέκτονικς}, from its comprising 70 books, 8 or 9 of which yet remain in Greek, and several others in Latin only. — \textit{Elius} of \textit{Amida} in Mesopotamia, was a physician at Constantinople, in the 6th century. He made a compilation from the earlier medical authors, under the title of \textit{Boίηνος ἑρημότροπος}, in 16 books. \textit{Alexander}, of \textit{Tralles} in Lydia, flourished in the reign of \textit{Justinian}, and after much travel practiced in Rome with great celebrity; his \textit{Therapeutics}, \textit{Boίηνος Σεπτεμπους}, in 12 books, is extant. — \textit{Paul} of \textit{Ægina} may also be mentioned as a practical physician, and as the author of a compilation entitled an \textit{Abridgment of all Medicine}. — We will add only the name of \textit{Constantine}, surnamed the \textit{African}, a native of Carthage. He studied among the Arabs, Chaldeans, and Persians, both medicine and astronomy, with the kindred sciences. Returning to the west after an absence of nearly forty years, he was regarded as a sorcerer, and finally retired, in a religious habit, to Salernum in Italy, where the monks of \textit{Mont-Cassin} had established a medical school. Here he employed himself until his death, towards the close of the 11th century, in making known the Greek and Arabian medicine, and contributed much to the high celebrity which that school attained. 1

1 An edition of \textit{Ortobin} in Latin was published, Ba. 1537, 3 vols. 8. but not complete. — The works of \textit{Alexander} are given in the collection of \textit{Haller} (cf § 269). — The Latin version of \textit{Elius} by J. Cornarius and J. M. Montanus is also in \textit{Haller}. — Paul of \textit{Ægina} was published by \textit{Romans}, Ba. 1537. fol. There is an English version by F. Adams. — Constantine left numerous works, but in the Latin language. —Scholl, vii. 327, ss.

§ 265b. It may be proper to remark here, that the \textit{Science of Medicine} was divided by some into \textit{five parts}: \textit{Physiologia}, \textit{Physiology and Anatomy}; \textit{Aetiology}, \textit{Ethology}, or the doctrine of the causes of disease; \textit{Pathologia}, \textit{Pathology}, or the whole doctrine of disease, its nature and effects; \textit{Therapeutica}, or the art of preserving health; \textit{Diagno"s}, \textit{Semeiology}, or the knowledge and discrimination \textit{(ε"γκυνος)} of the symptoms of disease; and \textit{E"mero"n}, \textit{Therapeutics}, or the art of healing. \textit{Di"etica}, \textit{Dietetics}, was sometimes made a distinct division;
§ 266. Physics, or Natural Science, formed a prominent object of many of the first Greek philosophers, and furnished subjects for some of the earliest didactic poems. The study of philosophy in later periods usually implied some attention to these branches. But for want of sufficient observation, and of the necessary helps, many errors were adopted and long retained in the Greco schools.

§ 267. The merit of first treating these subjects systematically and scientifically is universally ascribed to Aristotle. Alexander is said to have aided his studies in natural history with a princely liberality. Theophrastus, the disciple and successor of Aristotle, pursued the same studies with considerable success. While Aristotle is called the father of Zoology, Theophrastus must be acknowledged to stand in the same relation to Mineralogy and Botany.—Among the Alexandrine scholars, the subjects of natural science seem to have obtained but comparatively little attention. This could not have been owing wholly to want of encouragement, because the Ptolemies are said to have expended considerable sums in procuring collections of what was curious in the three kingdoms of nature. Antigonus of Carystus is the principal Alexandrine writer of whom we have remains pertaining to this department, and his work is chiefly a collection of marvelous stories, and not a description of natural objects.—Nor under the Roman supremacy, from the fall of Corinth even to the time of Constantine, do we find any manifest advancement. The chief writers were Dioscorides, who was distinguished as a botanist (φαρμακοτρόπος), as well as physician, and Helian, who compiled a considerable work on the history of animals.—The superstition and love of the marvelous, which prevailed both in this and in the preceding period, were probably a hindrance to the real progress of natural science. We may refer, as evidence of their influence, to the works of Melampus in the former, and Artemidorus in the latter. Melampus wrote on the art of divination in several branches, and also a work on Prognostics from the changes in the moon, which is yet in manuscript in the library of Vienna.—Artemidorus left a work on the Interpretation of dreams, Ονεορογραφία, which, with all its absurdity, is of some value in illustrating mythology and the symbolical and allegorical figures of ancient sculpture.

It was published by J. G. Reiff. Lpz. 1835. 3 vols. S.—Cl. Schöll, iii. 393, ss. v. 277, ss.

§ 268. Under the emperors of Constantinople, all the sciences connected with the study of nature were in a state of almost utter neglect; in the whole time we do not meet with a single name of any eminence, nor one work of special value. We find a treatise of Epiphanius, Πείραε τῶν ἤδεικται λίθων, On the 12 stones in the breastplate of the Jewish high-priest; and another, Πείραε ἄνωθεν λίθων, On the virtues of stones, by Michael Iscullis, in the 9th century. We have a large compilation on agriculture, entitled Υποτομεῖα, in 20 books, by Cassiusian Bassus, in the 10th century. We have likewise a work on the veterinary art, in 2 books, entitled Ιμπαροσκι, collected by an unknown writer, by order of the emperor Constantine VI. Porphyrogenitus. There are also several works, yet in manuscript, on Chymistry, or rather Alchemy, or the art of making gold, especially one by Stephanus of Athens, in the 7th century, Πείραὶ γεωμετρικαὶ, in 3 books, and parts of another styled Σχετικαὶ, in 28 books by Zosimus of Egypt. The latter author has left us a treatise on the making of beer, Πείραε κρασίος, etc. Such is the trivial list, with which we must close our view of the Greek writers on natural science.—One discovery or invention of this dark period ought perhaps to be mentioned, that of the celebrated Greek fire (φεῦ Γρηγορίου), the composition of which was so carefully kept a secret above 400 years. The recipe for making it is given in a work ascribed to Marcus the Greek, a Latin version of which, in a manuscript of the 13th century, was found in 1804.

1 The treatise of Epiphanius was published by Gasser, De omnium fossilium genere. Zürich, 1555. S. Cf. P. IV. § 195. 3.—
3 The Hippopatria, Gr. & Lat. Bâle, 1597. 4.—The MSS. on Alchemy are in the Libraries of Paris and Vienna.—

§ 269. I give the following references to works pertaining to Greek medicine and physics, before speaking of the authors separately.


§ 270. Hippocrates, of Cos, a descendant of Ἀσκελάπιος, flourished B. C. about 420. In philosophy he was a disciple of Heraclitus. He practiced the medical art particularly in Thrace and Thessaly, and died at Larissa in the latter country.

1. With uncommon acuteness of intellect he combined a rich variety of science and experience which was increased by travels, and which gave to his writings a value not limited to ancient times, but enduring even to the present day. Of the numerous works that have been ascribed to him, many are spurious. Of those which are genuine, the Aphorisms, or brief medical principles and maxims, are the most generally known.

2. Besides the Ἀφορίσμοι, the following works are by all acknowledged to be genuine, viz. the Ἐπιδημία, Epidemics; Προγνωστικά, Prognostics, in 4 books; Προὶ γιατρῶν ἁγίων, Of regimen in acute diseases; Πρὸς Ἀγών, Ἡλίασων, Τύσων, Of Air, Water, and Climate, a work of general interest; Πρὸς τὸν ἐν κοραλεῖ Τρομαχίων, Of wounds of the Head; Πρὸς Ἀρχαῖον, Of Fractures. There are 12 or 13 others, which some of the critics receive; and a much larger number of pieces, which all consider spurious.

§ 271. Pedanius Dioscorides of Anazarbus in Cilicia, flourished in the 1st century. He was a distinguished physician, and in various travels in Europe and Asia he studied the nature of plants, which he afterwards described for the benefit of pharmacy.

1. We have from him a work, Περὶ ὅλης ταραχῆς, de Materia Medica, in 5 books. Besides this there are ascribed to him a treatise on Antidotae, Ἀλέξάλαωμα, in 2 books, and another Περὶ εὐθύριστων φαρμάκων, On medicines easily prepared; but their genuineness is doubted.

2. It has been mentioned that Dioscorides was celebrated as a botanist (cf. § 267); for many centuries his work de Mat. Medica, above named, was considered as a sort of oracle in Botany, although he treats of the subjects only in reference to medicine.

§ 272. Æretæus, of Cappadocia, probably lived towards the close of the 1st century, at least later than Pliny the elder, and Dioscorides.

1. He was one of the most distinguished of the Greek physicians, and left two works: Περὶ Αἰνων καὶ Σημείων ἅγιων καὶ χρῶν παθῶν, On the Causes and Signs of acute and chronic diseases; and the other, Περὶ Θεραπείας ἅγιων καὶ χρῶν παθῶν. Both of them have come to us only in a mutilated state.

2. He is considered as the most faithful observer of facts after Hippocrates. His works are well written, and may be termed truly classical. —Schrötl, v. 341.

§ 273. Claudius Galenus was born at Pergamus in Asia, about A. D. 130. He traveled much, and repeatedly took his residence at Rome. He wrote not merely on medical topics, but also on subjects of philosophy, mathematics, and grammar. Many of the writings ascribed to him are undoubtedly spurious especially such as are extant only in Latin.
The name of Galen is justly associated with that of Hippocrates; because to these two, above all the ancients, the healing art is indebted. The time of his death is unknown. He was the confidential physician of the emperor Marcus Aurelius. Some of his works composed at Rome are said to have perished by the burning of his house; yet there are extant 82 treatises of established genuineness, besides 18 commentaries on Hippocrates and a number of fragments. In addition to these, there are 18 published under his name of doubtful genuineness, and a still larger number now acknowledged to be spurious, and many still in manuscript in the Libraries. Among the most interesting and important of his works are the following: Πρὸς ἀνατομοκόμου Ἑγεμόνα. Of anatomical manipulations, in 9 books (originally 15); Πρὸς χρῆτας τῶν ἐν ἀνθρώπων σώματι μαρτύρων. On the use of the different parts of the human body, in 57 books, regarded as his chef-d'œuvre, and containing a demonstration of divine wisdom and design; Τὰ νεκραῖα, The healing Art, cited also in the middle ages under the title of "Metzus, Microzelus or Michaelzellan", a work which was adopted in all the schools, and familiarity with which was made a prerequisite for admission to practice; and Θεραπείας μέθοδος, Therapeutics, in 14 books, called in the middle ages "Megalotechnum.

We may mention another work, which is rather curious, Πρὸς τῶν εἰσιν ἔννοιας γραφή, a systematic enumeration of his own writings, with incidents of his life, composed when advanced in age.—Scholl, v. 345, ss.

2. Editions.—There have been many editions in Latin; Scholl speaks of 22.—He mentions two of the Greek text alone; Andre d'Arca (in ed. Arct.). Ven. 1525. 5 vols. fol.—C. Cratander (printer, ed. Germanus). Bas. 1538. 5 vols. fol.—There are two also of the Greek with a Latin version; R. Chartier. Par. 1679. 13 vols. fol. (cf. § 279. 2.)—Best, K. G. Kühn, in the 20th vol. of the collection cited (§ 279. 3.)—We notice the following works, separately published: That the best physician is also a philosopher, by Corr. Par. 1516. with a treatise of Hippocrates (§ 279. 3.).—Exhortation to study of the sciences, Willdt, Leyd. 1812. 8.

3. Translations.—German.—Commenced by Nitschel, (1st vol. publ.) Olden. 1803. 8.

§ 274. Aristotles must not only have a place among the rhetoricians (cf. § 115) and the philosophers (cf. § 191), but also be ranked high among naturalists.

1 u. He was the first to bring both physics and natural history into a scientific form. In these branches, he displayed fine powers of observation, with habits of close reasoning. Of his works pertaining to this department, we mention as the principal, his Περὶ ζωῆς ἔργων, a work on general physics, in 3 books; the History of Animals, Περὶ ζωῆς ἀγρόπολης, in 10 books; and the Meteorology, Μετεωρολογία, in 4 books. Some of the others ascribed to him are not genuine, or at least did not come from him in their present form; as e. g. the treatise Περὶ Σαμυδίου Αἱστομάτου, On wonderful reports.

2. These treatises are found in the editions of A. W. Vols. 1. 3. 1511. 4 vols. S. very satisfactory.—Wonderful Reports, by J. Beckmann. Gott. 1785. 4.—Three pieces pertaining to sleep and dreams, by G. A. Becker, Lpz. 1823. S.—Meteorology, by J. G. Ihle, Gr. & Lat. Lpz. 1834. 2 vols. S.


§ 275. Theophrastus also stands among the naturalists, as well as among the philosophers (cf. § 192).

1 u. The works which place him here, are principally the following: Περὶ φυτῶν ἔργων, History of Plants, in 10 books; Περὶ φυτῶν ἀγρίων, On the causes of Plants, in 10 books, of which only 6 remain; Περὶ λίθων, Of stones. We have also from him several other treatises, on Winds, Fire, Odors, &c. and various fragments preserved in Photius.

2. Schneider's ed. of the Whole Works (cf. § 192. 2) furnishes the best of these parts.—The Hist. of Plants, by J. Stockhausen. Ox. 1813. S. handborne, but not correct (Fuchsman). 


1 u. He compiled, from the works of other naturalists, his Ιτεροίδες παράδοτον σωφραγία. Collection of marvelous things. It consists of 189 sections, containing particularly an account of animals. The last 62 sections are the most important, being drawn from authors that are lost.

2 Th. work was first published by Xylander (Holzmann). Bas. 1568. 8.—Another ed. by Mauritsch. Leyd. 1619. 4.—Best, by J. Beckmann. 1791. 4.
Jewish and Christian Writings in the Greek Language.

§ 278. Before leaving the history of Greek Literature, we ought to remark, that we find in the Greek language two classes of writings, which have not been noticed in the preceding glance, and which ought not to be overlooked, although they are not commonly included in the range of classical studies.

The first of the classes, to which we here refer, comprises those writings which may perhaps properly be termed *Hebrew-Grecian*; being published in the language of the Greeks, but of a Hebrew origin and character. These are, the Septuagint version, and the Greek Apocrypha, of the Old Testament. These writings breathe a moral spirit quite at variance with that of pagan literature, and it cannot be doubted, that they exerted some influence, when made known to the scholars of Alexandria. Indeed it has been thought, that their influence is apparent in the style of some of the pagan writers of the age (cf. § 68. 3).—The most marvelous stories have been reported as to the manner in which the proper literature of the Hebrews, composed of their *Canonical Books* and called by us the *Old Testament*, was first presented to the Greeks in their native tongue. The true account is, probably, that the Jews of Alexandria, who had lost the use of their national language, procured for their own benefit a Greek translation of these Books, in the reign of Ptolemy Philadelphus, B. C. about 280. This translation received the sanction of their Sanhedrin, consisting, like that at Jerusalem, of 70 or 72 members, and was from this circumstance called the Septuagint. This version enjoyed a high reputation both among Greeks and Jews for many years; but in some of the most interesting parts it fell far short of the spirit and force of the original, and attempts were made at a later period to give to the Grecian reader, in a more elegant dress, this body of sacred history and poetry.


§ 279. The books termed the *Apocrypha* (ἀποκρυφα) were originally written, some of them in the Greek, but most of them in the Hebrew or Chaldee. They were all, or nearly all, composed before the Christian era.—Several of the pieces contain authentic narratives of events, and are highly valuable in supplying the historical deficiencies of the canonical books, and must be viewed as mere historical fictions, having perhaps their foundation in matters of fact, but embellished according to the fancy of the author, often ingenious and amusing; yet framed wholly for moral and religious purposes. Some of the books are more purely and directly didactic in character, consisting of proverbial reflections, and maxims of prudence and wisdom. "The song of the three children" is the only piece in the collection which can be justly called poetical; in form and structure it almost exactly resembles the Psalms of David.—What interest these apocryphal writings excited, or to what extent they were circulated, among the Greek literati, it may be impossible now to determine; but it is manifest from the reply of Josephus to the attack of Apion, that about the commencement of the Christian era, the antiquities and historical records of the Jews had become interesting subjects of inquiry among pagan scholars. At first the Greeks very generally looked upon the Jews with profound contempt, classing them without distinction under the leveling epithet of barbarians. Occasionally they honored them with a tribute of derision for their proud claims as a nation favored of heaven, and their bigoted adherence to a system of burdensome ceremonies. But at length the Greeks became more acquainted with their sacred books, and conversion from paganism to Judaism was not an uncommon occurrence. Synagogues, composed in great part of proselytes, existed in many of the Grecian cities, at the beginning of the Christian era.

On the writings classed under the *Apocrypha* of the Old Testament, see J. A. Fabricius, *Codex Pseudo-epigraphus Veteris Testamenti*. Hamb. 1733. 2 vols. 8.—Horne, *Intro. to* cited § 279. vol. i. p. 508.—Besides the apocryphal books above mentioned, there are some other spurious productions, ascribed to biblical personages. The book of Enoch and the *Ascension of Isaiah* have been found in the Ethiopic language, in modern times. See B. Lawrence, *Book of Enoch*, Le. *Oxf. 1821. 8.*—Some, *Asceticia Latina*, etc. Lond. 1819. 8.

§ 280. The other class, to which we alluded (§ 278), comprehends the numerous...
writings from Christian authors. After the time of Christ, there began to appear in both the Greek and Roman tongues, works totally different in their whole spirit and character from all that is found in pagan literature. In the notices already given of Greek authors, a few names of professed believers in Christ are found; but they have been presented only as their works related to the subjects strictly included in the compass of profane studies. Independent of all such works, there was a body of Christian literature, which deserves our notice here, and which in fact offers a spacious and most interesting field of observation. Our limits confine us to a glance at the Christian writings in the Greek language before and during the time of Constantine. § 281. The first object which appears as we enter this field, is the collection of sacred writings contained in the New Testament. These, considered in a literary point of view, may be classified under the three heads of historical, epistolary, and prophetical composition. — Of the five pieces which are historical, four illustrate the life, death, and character of the great Founder of the religion, while the fifth relates the circumstances of his followers for some time after his death, and details the labors particularly of one apostle. They are written in a style of the most affecting simplicity, and contain an historical and biographical narrative, which, in whatever light it is considered, is altogether without a parallel in the literature of the world. — The epistolary part consists of letters from five of the first teachers, directed to companies of believers in the Christian faith united together in churches, or to individual converts. Those letters must of course be accommodated to the specific object of each, and contain many allusions to the peculiar wants and circumstances of the times. But they were intended for general instruction, and present it in almost every variety of form in which it can be offered to the mind and heart of man; in rigid demonstration of truth; in clear exposure of error; in strong warnings against impurity of life; in warm encouragements to active goodness and benevolence; all urged with sanctions drawn from the sublime realities of a future eternal existence. — One piece only is considered as prophetical, styled the Revelation. It was composed last of the whole collection, and is marked by many striking peculiarities. There is one trait in its style specially remarkable, to which there is nothing similar in any department of pagan literature, the singular use of symbolical language. This peculiar language was chiefly derived from the Hebrew prophets, by whom it seems to have been employed as essential to the prophetical style. It throws an air of mystery over the composition, but at the same time imparts to it an overwhelming majesty and sublimity. The grand and simple object of this beautiful vision of the venerable exile at Patmos seems to have been to show forth the hastening overthrow of Judaism and Gentilism, the future general triumphs of Christianity on earth, and the final rewards of its disciples in Heaven. For whatever pertain to the editions of the New Testament, its interpretations, and kindred topics; Horne, as already cited.—Especially, J. L. Hey, Einl. in a, Schriften d. N. Test. (3d ed.) Stuttgart 1836. 8. Trans. into English, by D. Fidock, with notes by M. Stuart. And. 1836. 8.—H. & Schaff, Isagoge Historico-Critica in Libros Nov. Faur. Sacr. Jen. 1833. 8. § 282. It would be impious sacrilege to speak of the writings just named only as a part of the general mass of literary productions. It must not be forgotten that they constitute, taken in connection with the sacred books of the Jews, a series of authentic communications from God to man; they are, if the expression can be allowed, the second volume of divine inspiration. There is irresistible evidence, that they are from the pens of men who wrote as they were moved by the Holy Ghost, and contain the infallible rule of faith and practice for us as the intelligent moral subjects of the Great Ruler of the universe. By the principles of these books we are each to be tried at the day of final judgment, and each to receive his eternal retribution. It is only by giving earnest heed to these books, that we can cleanse our ways from sin, or obtain part in the life and immortality which they and they only have brought to light. “The law of the Lord is perfect, converting the soul.” — Yet these writings should be noticed as included among those mental productions of antiquity, which are presented to us in the language of the Greeks, especially as the literary importance and influence of the New Testament has been too generally overlooked. It is often interesting to the scholar to consider how the writings of a distinguished individual, a Homer, a Plato, an Aristotle or a Bacon, have given a cast to the general mind through distant ages; how a single production has affected the thoughts and feelings, and modified the whole character, of many successive generations. Viewed in this light, no work of human genius suggests so interesting a train of reflections as the inspired writings of Christianity. No work or class of works has operated so powerfully or so extensively on the human mind, none has effected so much in arousing the latent energies of intellect, in preparing it to put forth splendid and successful efforts in the various departments of science and literature. Cf. P. IV. § 83. § 283. The writings which next fall under our notice, following the order of time, are those which are ascribed to the Apostolical Fathers. Barnabas, Clemens Romanus, Hermas, Polycarp and Ignatius, are included under this denomination.—Barnabas was a native of the island of Cyprus, was educated at Jerusalem, in the school of Gamaliel, and was for some time a companion of the Apostle Paul. The letter extant under his name is chiefly an argument addressed to the Jews, showing that the Mosaic
law had been abolished by Christ, and a purely spiritual service substituted instead of their ceremonial rites and sacrifices.—The work left by Hermas, is styled Pastor or Shepherd, consisting of three Parts; viz. 12 commands, 12 similitudes, and 4 visions. The commands are so many practical positions or principles laid down and illustrated. The visions and similitudes are fanciful and puerile in the extreme, and little worthy of attention except as they indicate the great sincerity and piety of the author.—The only genuine remains of Clement of Rome are two epistles to the Corinthians, and concerning the second of these there is reason to doubt. They are altogether of a practical character, exhorting the Corinthians to cultivate the Christian virtues and to manifest in their deportment the superior excellence of the Christian faith. Clement enjoyed distinguished reputation, and on this account several works by later writers were ascribed to him in order to give them currency; as the Apostolic Canons, the Apostolic Constitutions, the Recognitions, and the Clementines. These works, although spurious, afford much useful and curious information respecting the state of Christian society, opinions, and views in the period to which they belong.—Polycarp and Ignatius are both remembered as venerable and heroic martyrs. The former at the age of more than eighty years died at Smyrna, bound to the stake; the latter, at about the same age, was devoured by lions in the Amphitheatre at Rome.—The only fragment of Polycarp is an epistle to the Philippians, applauding their faith, enforcing the doctrine of the resurrection, giving precepts to the different classes in the church, and warning its members against errors in belief and sins in practice.—A large number of epistles are extant ascribed to Ignatius. Only seven of them are considered as genuine; one of them was a letter of Christian friendship to Polycarp, and the others were pastoral addresses to different churches, written after he commenced his fatal journey from Antioch to Rome, a prisoner of the emperor Trajan. These various remains of the Apostolical Fathers were held in high estimation by the primitive Christians. Some of them were occasionally read with the Holy Scriptures in the religious assemblies on the Sabbath.

The best edition of the writings of the Apostolical Fathers is that of J. B. Colenius (as edited by J. Curtius) Gr. & Lat. Amst. 1774. 2 vols. fol.—An English translation was published by R. Wake. Reprinted, Lond. 1817.—As an account of their lives may be found in Carey's History of the Primitive Fathers. Lond. 1817. fol.—See also Mosheim, translated by Mureaux, (New Haven, 1822, 2 vols. 8vo.) Ist. vol. p. 89.—On the Apostolic Constitutions, cf. Coleman, Christ. Antiquities, p. 36, 476.

§ 294. In the 2d and 3d centuries, as was perfectly natural, there appeared a number of spurious productions, which purport to be from the Apostolical Fathers and others, who had been active in the introduction and first promulgation of Christianity. Many of these were undoubtedly written with the best intentions, and perhaps were understood by their first readers as asserting a fictitious origin not expected to be believed or allowed, according to a law which has existed in the republic of letters from time immemorial.—Among the productions alluded to we must rank the Apostles' Creed, a beautiful little summary of doctrine, which is still regarded with great respect. To the same class belong the books styled the Revelation and the Preaching of St. Peter, the latter of which contains, together with some interesting matter, many ridiculous statements and anecdotes. A still bolder fiction is found in the two Edessan Epistles, which purport to be a letter from Abgarus, king of Edessa, sent to Jesus Christ, and the answer returned to him by the Savior. The story is briefly, that Abgarus in a dangerous sickness wrote to implore relief, and that Christ sent back a gracious reply, accompanied with a present of his picture, which was miraculously impressed upon a handkerchief by Christ himself. Besides pieces of this description, there were several professed biographies of the Savior, crowded with the most puerile superstitions and absurdities, but in some instances exhibiting the marks of a lively and truly poetical imagination. The collection of writings termed the Apocryphal Testament is composed of such productions as have just been mentioned; productions perfectly consonant to the circumstances of the age and the character of the times; when the Savior and the Apostles had been so long departed, that their lives and actions might be embellished by exaggeration and fiction, and the reading class among Christians had become so numerous, and the general curiosity so awakened, as to create an increased demand for writings relating to their common faith and the history of their Founder and his companions.

Many of these works have perished. These extant were collected and published by J. A. Fabricius, in his Codex Apocryphi Novi Testamenti. Hamb. 1719-43. 2 vols. 8vo.—An apocryphal book, purporting to be the Acts or the Apostle Thomas, was lately discovered at Paris and was published by Jo. Cas. Thilo, (Thome Apostoli Acta). Lpz. 1822. 8vo.—Thilo commenced an ed. of the Apoc. N. Test. Lips. 1832. 8vo. learned and celebrated.—An English translation of most of these productions was published, entitled The Apocryphal New Testament, &c. Lond. 1820. 8vo—Cf. Herne, before cited, vol. i. Appendix No. V.

§ 295. The works, which have thus far been noticed, proceeded chiefly from men comparatively iliterate. But in the 2d century, and still more in the 3d, Christians could rank among their advocates and writers many distinguished scholars and philosophers, particularly of the Greeks. Very early, however, arose two opposite opinions respecting the importance of human attainments. A considerable class of Christians utterly disapproved of the study of science and philosophy, as useless and inconsistent
with the design of Christianity. Another class warmly advocated such study as perfectly proper and highly useful, especially to those who aspired to be public teachers of religion. The latter opinion gradually gained the ascendency, and the sciences, which had been taught in the pagan schools, were at length to a considerable extent introduced into the Christian Church. (Cf. P. IV. § 83.) But philosophy constituted the principal study thus derived, and nearly all the Christian writers, who remain to be noticed in the glance we are now taking, will come under the general name of philosophers. None of them wrote treatises expressly philosophical; but many of them were philosophers by profession before they were converted to Christianity, and afterwards continued the same pursuits, while all of them studied more or less the pagan systems, and employed the doctrines of philosophy in whatever they wrote in support of their own religion.—The Fathers down to Origen have been termed Platonizing, because they generally preferred the system of Plato and adopted many of his views. Justin Martyr and Ireneæus were the most distinguished of this class. Origen and most of the early Greek Fathers after him have been termed Eclectic, because they embraced the system of Ammonius, to which we have already alluded (§ 151). Some of the Fathers were partial to the doctrines of other sects, particularly the Stoics; but the Eclectic philosophy became altogether the most popular among Christians as well as pagans. The views of the Fathers were, however, in many points peculiar to themselves, and formed what might be called a Christian philosophy (cf. § 183, 466). The productions of the writers whose philosophical studies and partialities have thus been hinted at, may be classed under the several heads of Biblical, Controversial, Doctrinal, Historical, and Homiletical writings.

§ 254. The early Christians attached great importance to Biblical studies. The writings of both the Old and New Testament they endeavored not only to explain to their children and to those who attended their public assemblies, but also to circulate among all the heathen around them. For this purpose, versions were very early made into several of the different languages then spoken. Much care and labor were expended also in collecting various copies, in correcting the versions in use, and publishing more perfect editions. Many of the Fathers engaged in these efforts with ardor, but the palm of pre-eminent zeal and diligence belongs to Origen. His Polyglott, usually called the Hexapla, has been considered one of the most astonishing monuments of philological industry, and the loss of it is still deeply lamented by every sacred interpreter.—Harmonies of the Gospels were likewise among the biblical compositions of the age. That of Tatian, about the middle of the 2d century, is the earliest on record; it was called Τὰ ἐκ τῶν μονώσεων or Μονώσεων. But the most important and numerous productions of this general class were Commentaries. In the 2d century, Theophilus of Antioch wrote on the Gospels; Clemens Alexandrinus, on the Epistles; Justin Martyr, on the Apocalypse. In the 3d century we find among the commentators, Hippolytus, Gregory Thaumaturgus, and Origen, the most prolific and most distinguished of them all. These authors understood but very imperfectly the true principles of interpretation. Justin Martyr adopted the Jewish idea of a double meaning belonging to one and the same passage, and made a constant endeavor in his expositions to ascertain a hidden and remote sense in addition to the literal. The same principle was afterward embodied by Origen, who incorporated it with various borrowed from the allegorizing Platonists, and spread it out into a system, which soon led its founder and his followers into endless labyrinths of mystical extravagance.


§ 257. The Controversial writings of the early Greek Christians constitute an interesting part of their literature. They consist of books designed either for heretics, or for Jews, or for pagan Gentiles. —The errors of the various classes of heretics and schismatics were opposed by a great number of writers whose books are lost; but the five books of Irenæus, in which he examines and refutes the doctrines of the whole body of them, are still extant, partly in the original Greek and partly in a Latin version. —The chief work from the Greek Fathers in controversy with the Jews, which now remains, is the curious dialogue between Justin Martyr with Tryphon, although Seraphon of Antioch and other Christian doctors wrote particular treatises against them. —The polemical writings intended for Gentile readers were chiefly apologies for Christians, or exhortations to pagans; great numbers of which were composed before the time of Constantine. The most distinguished authors were Justin Martyr, Tatian, Clemens Alexandrinus, Athenagoras, and Theophilus of Antioch. But the Fathers were also called upon to answer particular attacks upon Christianity made by heathen authors. —Origen published a triumphant reply to Celsus, Methodius to Porphyry, and
Eusebius to Hierocles and Philostratus (cf. § 255 b. 2).—In these compositions they exposed the unsatisfactory and contradictory doctrines of the Greek philosophy, demonstrated the vastly superior nature of the Christian religion, and defended its discip-
les from the numerous aspersions cast upon their character; they thus contributed much to promote that mighty change which ultimately took place in the complete ex-
tirpation of the old mythology and the establishment of the Christian faith.

The best editions of *Irenæus* are those of J. E. Grabe, *Oxf.* 1702. fol. and Rev. *Mansueti*, 2d ed. *Par.* 1734. fol.—Of the dia-
logue of *Justian*, a good edition is that of S. Jebb, *Lond.* 1719. S. with his apologies. It is given in the edition of his works by P. *Marmore*, *Marto*.* Par.* 1742. fol.—Also in *P. Oken*, *Opera Patrum Graec.* (Gr. & Lat.) *Wurtz.* 1777-94. 20 vols. S. This is called *polemical*. Some, having often a "false corrupt" and translation false; yet it is "cheap, of very good type, and of conven-
tient form."—*Tatian*, by *Worth*, *Gr. & Lat.* *Oxf.* 1700. 8.—*Athenagoras*, by D. *Challe*, *Gr. & Lat.* *Oxf.* 1705. 8.—*Cle-

would be particularly useful.* Clarke, as above cited, p. 127.—*Theophilius*. By J. *Betty*. *Oxf.* 1722. S.—Of Origen's eight books against *Celsus* there is a good French translation by *Boeckh*. *Aust.* 1700. 4.

§ 288. The chief *Historical* writer among the Christian, who come under notice in the period before us, was Eusebius. He lived in the time of Constantine, was one of the most accomplished scholars of the age, and left enduring monuments of his learning and diligence in different departments of study. His *Universal History* has already been mentioned as falling within the circle of classical literature (§ 239). It was written, however, for the purpose of confirming the historical books of the Old Testament, and is a very valuable help and guide in the perplexing labyrinths of ancient chronology. The Greek text is lost; but we possess a Latin translation by Jerome, and also an Armenian version (cf. § 230) as old as the 5th century. His *Ecce-
siastical History*, *Ecclésiastique* *Histoire*, is justly ranked among the most valuable remains of Christian antiquity, being our principal source of information respecting the affairs of the church in the first centuries. It consists of 10 books, and extends from the origin of Christianity to A. D. 324. His *Life of Constantine*, in 4 books, although abounding with eulogium, is yet of much value. One of his greatest works is that entitled *Διογγυλως ἀπολογίας τος παρασκαφω*, *Præparatio Evangelica*, in 15 books. Its object is to show, how vastly superior the Gospel is to all the pagan systems. The work styled *Διογγυλως ἀπολογίας* *Demonstratio Evangelica*, is also celebrated, as containing the proofs of the credibility and authority of the Christian religion. It con-
sisted of 20 books, of which only 10 are preserved. Both these works might perhaps be ranked among the controversial writings, to which we have alluded.


§ 269. A few *Doctrinal* treatises made their appearance as early as the 2d century; but there seems to have been nothing like an attempt at systematic theology until the third, when Origen published his *four books of Elements of first principles*, Πόλε Ἀρχών, illustrating the doctrines of the gospel after a philosophical manner. Other works of a similar character soon followed, and essays and discussions altogether too numerous to be mentioned, on various points of faith and practice, of theology and of morals, were given to the church.

The name of Athanasius must not here be passed in silence; he has justly been pronounced one of the greatest men of whom the church can boast. "His life, his struggles, his genius," says an elegant French writer (Villemain), "did more for the advancement of Christianity than all the power of Constantine. Trained, as it were, in the midst of religious dissensions, renowned while young in the Council of Nice, chosen patriarch of Alexandria by the suffrage of an enthusiastic people, exiled by Constantine, proscribed by Constance, persecuted by Julian, threatened with death under Valens, he ended his life in the very patriarchate from which he had repeatedly been driven. The writings of such a man, it is easily seen, are not the writings of a mere theologian. If he often contended on points of deep obscurity, his aim was to establish that religious unity of which he well understood the value and the power."

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The chief theme of his doctrinal discussions was the subject of the Trinity, on which he most vigorously opposed the notions of Arius. The celebrated compend or formula of Christian doctrine long ascribed to him, and still usually called the Athanasian Creed, "is now generally allowed not to have been his, but to have been deduced from his works."

The Greek text of Origen's First Principles is chiefly lost; we have a Latin version made by Rufinus in the 4th century, first published separately by E. R. Redepenning, Lips. 1587, 8, with notes.-Origen's Works, by (the Benedictional Charles & Charles Vincent) De la Rue. Par. 1733-59. 4 vols. fol. Reprinted, by Reclam. Wurtz. 1750. 15 vol. 8. This has been ranked as the best edition. A new ed. containing the whole of De la Rue, and said to be better, is now in progress, by G. H. E. Lommatsch. Gr. & Lat. Patr. vol. xii. 2 vols. fol. Some pieces (espousa), not contained in this, are given in the 24 vol. of Montanfoucon's Biblioth. Patr. Gen. Patr. 1706. —Cl. Harbe, Int. in Hist. Ling. Gr. vol. iii. p. 235.—Pellmann, as cited § 292. —J. A. Mihiller, Athanasius &c. Mains, 1827. 2 vols. 8.—"The writings attributed to Athanasius may be divided into three classes, genuine, dubious, and supposed or spurious; amounting in the whole to upwards of one hundred distinct treatises." Clarke, as cited § 233.

§ 290. The last class of writings mentioned, as included in the Christian literature of these early ages, was the Homiletical. The Homily of the primitive church held nearly that place in the public worship, which the sermon does at the present day; it was the address of the religious teachers to the audience assembled, and intended for their instruction and improvement. But it differed widely in its character from the modern sermon. It was neither a labored discussion of a single subject, nor a critical interpretation and illustration of a single text; but a rapid exposition of a whole context, or a full chapter, or even a larger portion of scripture; combining in a manner quite irregular and accidental, the various matter, doctrinal, philosophical, critical, and practical.—The eloquence of the pulpit, contemplated in its origin, progress, and effects, presents truly one of the most interesting topics of study in the whole history of the human mind. The subject, however, comes before us in this place only so far as relates to the remains of sacred oratory which exist in the language of the Greeks. These, it is much to be regretted, are comparatively few until after the time of Constantine. Nearly one of the authors who have been named was a preacher or sacred orator. The great business of the Apostles was to address their fellow-men on the sublime truths of religion and the momentous interests of eternity. The apostolic Fathers were also chiefly employed in the same duty. The other writers mentioned were public religious teachers. Yet of the actual addresses of so many speakers, we have scarcely any full and fair specimens, until we reach Origen. Their other writings, however, afford us some aid in judging of their oratory. The apostles imitated the simple and powerful manner of the Redeemer himself, who spoke as one having man spake. They practiced an easy, artless, moving eloquence, warm-hearted and pungent, which was astonishingly effective to convince and to reform. The apostolic Fathers and their contemporaries generally followed the same natural, unstudied, unostentatious method of speaking. But an unfortunate change in taste soon made its appearance. The writings of the Platonizing Fathers, of whom Justin may be taken as a representative, furnish plain evidence that in their public discourses they indulged to a melancholy extent in feeble reasonings and frivolous allegories, in inaccurate and even puerile and ridiculous applications of Scripture. The oratory of Justin was strikingly marked by these faults, but was nevertheless flowing and persuasive in its character.


§ 291. The principal genuine homiletical remains of the period under notice are from the hand of Origen, who has already been mentioned as a writer of extensive acquirements and extraordinary abilities. The homilies of Origen exhibit as one of their most prominent characteristics the disposition for analogy and mystery, for which he was so much distinguished as an interpreter of Scripture. Interpretation or exposition still continued to be the essence of preaching. The speaker proceeded from clause to clause of the passage before him, offering miscellaneous observations and reflections as he advanced. This was the manner of Origen. His explanations were more full and diffuse than those of earlier speakers, with more of studied oratory and a freer use of human erudition. He had prepared himself for the highest duties of a sacred orator by cultivating a thorough acquaintance with the Jewish and Christian Scriptures, with the languages important to a biblical interpreter, and with the literature, philosophy, and arts, both of the Greeks and Romans. He possessed less ardor of religious feeling than some others of the same age, but maintained a character of uncommon courage, independence, and decision, so as to be entitled to the name which was sometimes applied to him, the man of adamant (αδαμαντός). Had he not been misguided by a lively and fertile imagination, he would have secured a much higher place in the annals of sacred eloquence.

Many of the homilies of Origen are lost; and of those extant a considerable number are only in the Latin translations made by Rufinus or Jerome; those in Greek are chiefly included under his Excerpta or Commentaria, and the Philostrata, a collection of extracts from his works made by Basil the Great.—Clarke, as cited § 293. i. 162-166.

The best edition of Origen's works has been named, § 290.—For a good account of Origen, see Murdock's Monheim, vol. i. p. 204.
CHRISTIAN WRITINGS.

§ 292. Although confined by our plan and limits to the Christian writers before the death of Constantine, we cannot forbear while speaking of the early sacred eloquence, to mention the names of two or three, who lived at the close of the 4th century, and who were highly distinguished as scholars and orators. We refer especially to Gregory Nazianzen, Basil the Great, and Chrysostom. The published works of Gregory consist of about 50 orations, or sermons, with a large number of epistles and small poems. As an orator he exhibits a fertile imagination united with much strength and grandeur, but is charged with indulging in false ornament and as deficient in method.—Basil was a contemporary, fellow-student, and intimate friend of Gregory. He was a pupil of the rhetorician Libanius (cf. § 128) at Constantinople. His education was completed at Athens, where Gregory and Julian the Apostle were his companions in study. Among his numerous works are nearly a hundred discourses and homilies. He is esteemed a fine scholar, an eloquent historian, and a good reasoner.—But both Gregory and Basil were wholly surpassed in eloquence by John Chrysostom, who was born at Antioch, A. D. 334, and was in early life distinguished for his genius, literary acquirements, and piety, and in the year 398 was made patriarch of Constantinople. His works include above 300 discourses and orations, and above 600 homilies, besides numerous letters and treatises. "For overpowering popular eloquence, Chrysostom had no equal among the fathers. His discourses show an inexhaustible richness of thought and illustration, of vivid conception, and striking imagery. His style is elevated, yet natural and clear. He transfigures his own glowing thoughts and emotions into all his hearers, seemingly without effort, and without the power of resistance. Yet he is sometimes too florid, he uses false ornaments, he accumulates metaphors, and carries both his views and his figures too far." (Murdoch.)


2. There have been English Translations of some portions of these authors. H. S. Boyd, Select passages from Gregory Nazianzen, St. Basil, and St. Chrysostom. Lond. 1810. 8. H. S. Boyd, Select Poems of Synesius, and Gregory Nazianzen. Lond. 1814. 8. "The Poems of Gregory, though principally the productions of his last years, betray nothing of the decay of either intellect or imagination; they abound with the fire of genius, and the vigor of youth; without the aid of pagan machinery, the imagery is bold, the expressions strong, and the thoughts frequently mounting to the sublime."—W. Barker, St. Basil i the Great, his Exhortations to his kinmen to the Study of the Scriptures. Lond. 1557. 8.—An Homilye of Basilien Magnus, howe young men ought to use themselves. Translated out of the Greke. Anno MDCXLIX. Lond. J. Cauvend. (The original Greek of this treatise or discourse (cf. P. IV. § 83.) was published by J. Potter, with the Lat. version of Grocias. Oxon. 1699. 8. republ. by Mai. Frankf. 1714. 4.—A good edition of the text alone is F. G. Stenzl. Gera, 1791. 8.—J. Ecolyn, Chryso- tosmo's Golden Book of Education on Children. Lond. 1599. 12. H. Holler, Chrysostom on the Priesthood. Lond. 1728. 8. The same treatise translated also by J. Daniel. Lond. 1759. 8. and recently by H. M. Mason (Rector of St. John's church, Fayetteville, N. C.) Phil. 1826.

§ 293. For brief but very satisfactory notices of the principal early Christian authors, or Fathers of the Church, both Greek and Latin, we refer to the notes of Dr. Murdoch's Translation of Menologium.—For an analysis of their works; Adam Clarke, Soc edition of Sacred Literature in a chronological arrangement, &c. to A. D. 1050. Lond. 1830-32. 2 vols. 8. a convenient work.—The following works are ranked among the authorities on this subject.—J. G. Walch's Bibliotheca Patristica. Jen. 1770. 8. As edited by J. L. Durand, Jen. 1-34, it is one of the best works.—W. Care, Scripture. Eccles. Historia Literaria. Oxon. 1740-3 2 vols. fol. good.—L. E. Du Pin, Nouv. Bibliothèque des Auteurs Eccles. Par. 1693-1703. 14 vols. 4.—Ant. Gallandus, Biblioth. Gr. and Lat. vet. Patr. Ven. 1775. in fol. "this is the most critical collection of the Greek and Latin Fathers."—L'Abbe Tricot, Bibliothèque Portative des Peres de l'Eglise, qui recemment histoire abrégée de leurs vies, l'analyse de leurs principaux écrits, &c. Par. 1758-62. 9 vols. 8. new ed. 1787. 8 vols. 8.—A work more extensive, Bibliothèque Choix des Peres de l'Eglise, by Guillon, was commenced Par. 1821. to consist of 30 vols. 8. elegant and well spoken of.—A collection entitled Bibliotheca Sacra Patr. Graecorum, containing the Greek text only, was commenced by Richter. Lpz. 1826, in 12mee.—Many of the Fathers mentioned in the preceding glance, with the works of later writers, are found in De la Bigne, Maxima Biblioth. Vet. Patr. (ed. by Depondt). Lpz. 1677. 27 vols. fol. "this is the fullest collection, yet it does not contain the original text of the Greek Fathers, but only a Latin version."—C. F. Reisser, Biblioth. der Kirchen-Vater, in Uebersetzungen und Auszügen. Lpz. 1776-185. 5 vols. 8. —A new German translation by Catholics is in progress, in the Stimmliche Werke der Kirchen-Vater, etc. Kempt. 1830-36. vol. I-x. 8.—There is a Collection of the Latin Fathers, by Churkoff, Opera Patrum Latinorum, in 13 vols. 8, not however complete. His collection of the Greek Fathers is cited above, § 297.—The Literary of his Fathers, Oxon. 1838-40. 4 vols. 8. in a series of English Translations by members of the Clergy of the Church of England, designed to be continued. CL Christian Rev. Dec. 1842.
§ 294 u. Next to the Greeks, the Romans deserve an honorable rank in the literary history of antiquity. But in the first periods of their republic they were too much engrossed by war, and the prevailing taste was too much for conquest and for the extension of their power to allow any considerable leisure or patronage to the arts of peace. Subsequently, however, when security and opulence were enjoyed, and the Romans had by their very conquests been led to a knowledge of the arts and sciences existing in the conquered countries; when, especially, they began to have intercourse with the Greeks, and became acquainted with the productions of Grecian taste and art (cf. P. IV. § 119); then they themselves imbibed a love for letters and the sciences, and cultivated their language with greater care; then also they imitated the best writers of Greece with peculiar talents and happy success. Accordingly we find in their literature master-productions of eloquence, poetry, history, and philosophy. The most flourishing period of Roman literature and art was in the last ages of the republic and the reigns of the first emperors, especially that of Augustus. Afterwards (cf. P. IV. § 121, § 129), under the withering influence of tyranny, luxury, and moral corruption, there was a gradual and complete decline of letters.

L'Abbe le Moine d'Orignal, Considérations sur l'origine et les progrès des belles-lettres chez les Romains et les causes de leur décadence. (3d ed.) Anst. 1750. S. Trautz. into Germ. by J. C. Stockhausen. Han. 1755. 8.—C. Meyer, Geschichte, &c., as cited P. IV. § 128.—J. H. Eberhard, Uber den Zustand der schönen Wissenschaften bei den Römern; aus dem Schwedischen mit Zu sitzen. Altona, 1801. 8. This work, says Dunlop, "contains in its original form only a superficial sketch of the subject; but valuable notes and corrections accompany the German translation."

§ 295 u. From these remarks it is obvious that the study of the Roman language and authors must be attended with many advantages. An acquaintance with both is the more indispensable to the learned of every class, because the Latin language has been so extensively employed as a general medium of written communication in the republic of letters.

To the English and American scholar, the study of this language is highly important on account of the great number of English words derived from it. Cf. § 295, 2.—On the study of the Classics in general, cf. P. IV. § 29.

§ 296 u. Respecting the origin and progress of the Latin language, we have already (P. IV. § 114) mentioned what is most important.—Four ages have been commonly assigned to it; these are also considered as periods of Roman literature, and in reference to their relative character and value are denominated from four metals. But in this assignment, the period of the rise and formation of the language is not included. The golden age continued from the second Punic war to the death of Augustus; the silver, from the death of Augustus to the death of Trajan; the bronze, from the death of Trajan to the destruction of Rome by the Goths (A.D. 410); the iron, from this event, during the whole of the middle ages, to the restoration of letters.—Others divide the history of this language into periods, which are denominated, according to an analogy in human life, the infancy, the youth, the manhood, and the old age of the Roman language and literature.

The last-mentioned is the division made by Fuscinius, in his History of the Roman Language and Literature (as cited § 299, 8). The same is followed by Harsle.—Dunlop (cited § 299, 8) suggests a division into three periods: the age before Augustus; the age marked by his name; and the age after him, extending to the destruction of Rome. But we shall adopt another division, which is suggested by Schöll (cited § 299, 8), and appears more simple and exact (cf. § 301).


§ 297. The true pronunciation of the Latin, like that of the Greek (cf. § 5), cannot be determined with certainty. There is no dispute among scholars respecting the principles which are to guide us in locating the accent; i. e. in deciding on which syllable to place the stress in enunciating any word.

The following rule is adopted. In all words of only two syllables, place the stress always on the first syllable or penultima; in all words of more than two syllables, place the stress on the penultima when the penultima is long in quantity, but on the antepenultima when the penultima is short in quantity. This rule is thought to be supported by the authority of Quintilian. "Namque in omni voce, acuta intra numerum trium syllabarum continentur, sive hie sint in verbo sola..."
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sive ultima; et in his aut proxima extreme, aut ab ea tertia. Trium porro, de quibus loquor, media longa aut acuta aut flexa erit; eodem loco brevis, utique gravem habebit sonum, idqueo positis ante se, id est ab ultima tertiam, acuet. Est autem in omni voce utique acuta, sed nunquam plus una; nec ultima unquam; ideoque in dissylabia prior.\textsuperscript{11} Instit. Orat. L. i. c. 5.

But with reference to the sound of the letters, the vowels especially, there is not such agreement. Many think it proper to adopt what are called the \textit{Continental} sounds of the vowels, while others choose to follow \textit{English} analogy. The latter is the custom at most of the seminaries in the United States, particularly the northern.

It is worthy of remark that the Frenchman, German, and Italian, in pronouncing Latin, each yields to the analogies of his native tongue. Each of them may condemn the other, while each commits the same error, or rather follows in truth the same general rule. Erasmus says he was present at a levee of one of the German princes, where most of the European ambassadors were present; and it was agreed that the conversation should be carried on in Latin. It was so; but you would have thought, adds he, that all had had some together.—\textit{Cl. C. Middleton, De Latinarum literarum pronunciationes}, in his \textit{Miscellaneous Works.} Lond. 1755. 5 vols. 8. (vol. 4th).—\textit{See Andrews and Studdard, Lat. Grammar, under Orthog.}

§ 298. It is important that the study of the Greek should be commenced in early life. In the introduction to the History of Greek Literature, we offered (§ 6) some remarks on the methods of teaching the languages. We will add here a few particulars.

1. Besides the various exercises before alluded to (cf. § 6. 4), that of \textit{conversation} may be mentioned as a very valuable aid in acquiring familiarity with Latin or any other foreign language. It may in fact be a question, whether the inconvenience of the old regulation, which required the intercourse between pupil and teacher in the higher seminaries to be carried on in Latin, was not more than compensated by the knowledge of the language thereby acquired. Certain it is, that under our present systems of study, languages are learned as it were by the eye rather than the ear; and it often happens, that a scholar would be quite puzzled by a sentence \textit{spoken} to him, when he could readily translate the same sentence presented to his eye in a \textit{written} form. The difficulty is, partly at least, that he has associated the meaning of the foreign word with its writing rather than its sound. Frequent conversation would remove this, besides contributing in other ways to familiarity with the language.—A very useful exercise, preparatory for more regular conversation, is to give orally in Latin (and the same of course may be done in the case of any other language which one wishes to learn) the name of each object that is noticed in a room, a walk, ride, or visit to a place of resort, a store, a shop, or the like. This exercise is particularly calculated to please youthful beginners, and might be practiced by several students in company, either with or without a teacher.

Some aid in exercises of this kind may be derived from \textit{Vocabularies}, in which the names of things belonging to the same class, or of subjects related to each other, are brought together.—\textit{The London Vocabulary, for the Latin, and Howard's Vocabulary, for the Greeks, are little works of this sort, of considerable merit.}—\textit{Cl. Latin Phrase Book.} Bos. 1837. 18mo. pp. 126.

2. Another amusing and useful exercise, in studying the Latin and Greek in particular, is to trace terms in our own language back to the Latin or Greek originals, from which they were derived.—It is also specially serviceable, in acquiring the mastery of a language, to examine into the analogies established in it in the formation of derivative words from their primitives, and of compounds from their simple constituents.

Special exercises for these objects may be devised by the teacher, besides directing the student's attention to them in connection with particular words occurring in the daily lessons.—A very good introduction to \textit{etymological} studies is furnished by the following small works.—The \textit{Student's Manual,} being an etymological and explanatory vocabulary of words derived from the \textit{Greek}, by R. H. Black, LL. D. Lond. 1834. 18. and the \textit{Sequel to the Student's Manual,} an etymology, and explain. Dictionary of words derived from the \textit{Latin}, by the same author.—\textit{See also Gould's Etymological Dictionary of the English language, by J. M. Kiny.} Phil. 1836, 12.

3. Some valuable remarks upon a \textit{Course of Latin Studies} will be found in the \textit{Am. Quart. Rev.} vol. vi. p. 303.—\textit{See also T. F. Heynatt, Versuch eines Schulstudien-Plans.} (iter Absch. von Er-lernung der lat. Sprache.) Lpz. 1794. 8.

4. The following extract contains an account of the system of instruction in the \textit{Boston Latin School.} It is from a pamphlet, which was kindly furnished to the writer by Mr. C. K. Ellingwavn, the present Principal (1836), and which contains an interesting account of the origin and history of that School.

\textit{The scholars are distributed into four separate apartments, under the care of the same number of Instructors, viz. a Principal, or head-master, a sub-master, and two assistants.} When a class has entered, the boys commence the Latin Grammar all together, under the eye of the principal; where they continue until he has become in some degree acquainted with their individual charac-

\textit{ters and capacities. As they receive credit marks of 5, 4, 3, 1, or 0, at each recitation, and as these are added up at the end of every month, and the rank of each boy ascertained, those boys will naturally rise to the upper part of the class who are most industrious, or who learn with the greatest facility. After a time, a division of from twelve to fifteen boys is taken off from the upper part of the class; after a few days more, another division is in like manner taken off; and so on, till the whole class is separated into divi-

\textit{sions of equal number; it having been found that from twelve to fifteen is the most convenient number to drill altogether.} In this way boys of like capacities are put together, and the evil of having some unable to learn the lesson which others get in half the time allowed, is in some measure obviated. The class, thus arranged for the year, is distributed among the assistant teachers, a division to each. When this distribution is made, the boys continue for the year in the apartment in which they are first placed, unless some particular reason should exist for changing them; or when the divisions study Geography or Mathematics with the instructor to whom these branches are committed.—This method of studying each branch separately, is adopted throughout the school. The some individuals do not study Latin one part of the day and the Greek the other, but each for a week at a time. In this way the all of excitement from the continuity of a subject is secured, and a much more complete view of the whole obtained, than when studied in detached portions, and the grammar of neither language permitted to go out of mind. For it should be remembered, that the
P. Vulgans, Principles of Latin Grammar, comprising the substance of the most approved Grammarians extant. N. Ytk. 1842. 12 pp. 30s.

We may mention also: J. Miller, Gramm. of Lat. Tongue, 2d ed. Lond. 1742. 8.—T. Rudge, Gramm. Lat. Inst. Institutions. 11th ed. Edinb. 1786. 12.—J. Grant, Institutes of Lat. Gramm. Lond. 1805. 8.—J. Smith, The New-Hampshire Lat. Gramm. Bost. 1812. 12.—The Grammar which has been most usually adopted in our schools is that of Adam; the best editions of which are those of Goud and of Fink. The Grammar by Andrews and Stockeh is now (1830) most highly recommended.—We may here notice, as very useful helps in studying the first principles of Latin grammar in the method suggested on a former page (cf. § 6.2) the following: Goodrich’s Outlines of Latin Grammar, k.c.—Willard’s Introduction to the Latin Language. Bost. 1835. 12.

3. Dictionaries.

H. Freund, Worterbuch der Latein. Sprache, nach historisch genetischen Principi. Lips. 1836-42. 4 vols. 8. —Considered in Germany as one of the most perfect specimens of lexicography.
C. du Frenne du Cange, Glossarium ad Scriptores Medii et Infimae Latinitatis. Par. 1733-36. 6 vols. fol. exhibiting the corruptions of the later Latin, as his Glossarium ad Scriptores Medii et Infimae Graecitatis (Lond. 1862. 2 vols. fol.) exhibits those of the later Greek.—A supplement to Du Cange is P. Carpfort, Glossarium Novum ad Scriptores Medii et Infimae Latinitatis. Par. 1766. 4 vols. fol.

4. We may refer also to a few works on particular branches of Grammar or Lexicography.

(a) Synonymes.


J. B. G. Dummet, Synonym. Lat. Par. 1777. 8.—Sanxe, translated from French into German by J. Ch. G. Ernesti. Lpz. 1779.

M. Eiser, Homonymia Ling. Lpz. 1827. 8.


F. Schmaydl, Latinische Synonym. Lpz. 1839. 8. pp. 506. 3d. ed. it has been highly recommended.

(b) On Particles.


T. Hand, De Particulis seu de particulis latinitatis Commentarii. Lpz. 1829. 8. vol. 8. **an original and splendid work, completely exhausting the subject.**

(c) On Analogiae and affinities of the language and Etymology.


N. Salomon, Symmata Latinitatis, or Etymological Lat. Dict. with an attempt to give the foundation of the Latin tongue is exhibited, &c. Lond. 1795. 3 vols. 8.

G. Sharpe, Structure of Lat. tongue. Lond. 1781. 8.


M. Schmidt, De pronominio Gr. et Latino. Ital. 1832. 4.

We may here mention also the following: I. Harris, Hermes, a philosophical Inquiry concerning Universal Grammar. Lond. 1751. 8. also In his Works. Lond. 1801. 3 vols. 8.—T. Browne. Hermes Unmasket. Lond. 1795. 8.—J. Horne Tooke, Divisions of Furley. Lond. 1796. 4.

Here may be noticed works in comparative philology. See the references given P. IV. § 36, § 114.—G. Burton, Antigone etern Ling Piscica au Græcos et Latinos. Lips. 1720. 8.—


(d) Proseody and Meters.

J. Carey, Latia Proseody. Lond. 1829. 8.

James Otis, Rudiments of Lat. Proseody; with a Dissert. on Letters, &c. Bst. 1870. 12.


M. C. Kirchner, Prosodia Latina completa, &c. Bas. 1863. 4

T. Gaisford, as cited § 412.

5. In writing Latin, there are various useful helps.

Schiller, Precepta stilli bene latina. Lpz. 1797. 2 vols. 8.


E. Pfalz, Kleugnantia Latium; or Rules and Exercises illustrative of Elegant Latin Style. 9th ed. Lond. 1831. Introductory to this are the two works styled First Latin Exercises and Second Latin Exercises, by E. Pfalz.

The New Latin Tutor, or Introduction to the making of Latin, &c., is now much more used in our schools.

W. Robertson, Dictionary of Latin Phrases, &c., for the more speedy progress of students in Latin Composition. Lond. 1830. 12.


E. H. Barker, Elements of Latin Proseody, with Exercises designed as an introduction to the scanning and making Latin verses. 6th ed. Lond. 1833. 12.

S. Bulter, Praxis on the Latin Propositions, being an attempt to illustrate their Origin, Signification, and Government. 3d ed. Lond. 1828. 8.


Cramer, Ancient Italy. Ox. 1825. 2 vols. 8. with map.

C. Kies, Classical Excursion from Rome to Arpinum. Genoae. 1830. 8.


Frankl, Real-Lexicon (Geography, Biography, Antiquity, &c.) Lpz. 5 vols. 8.

I. Klauapth, Tabulaux Hist. del'Aus. Par. 1826. 4. with Atlas.

7. Among the valuable helps of an historical character, we mention the following.


INTRODUCTION.

HELPS IN THE STUDY OF LATIN.

by V. Penuick (repul. by Key & Biddle). Phil. 1833. 12.—


C de S. Montesquieu, Considerations sur les Causes de la grandeur et de la decadence des Romains. Par. 1734. 12.


N. Hook, The Roman History from the building of Rome to the ruin of the Commonwealth. 3d ed. Lond. 1771. 3 vols. 4. Lond. 1806. 11 vols. 8.


T. Kaystigley, Hist. of Rome (to the reign of Augustus). Lond. 1837. 8.

W. C. Taylor, Overthrow of Rom. Empire (extending from Constantine to the fall of Constantinople). Lond. 1838. 8.

Struwwel, The History of Rome, and the Fall of Rome, 4 vols. in Lardner's Cabinet Cyclopaedia.


W. Spalding, Italy and the Italian Islands, from the earliest ages to the present time. 2d ed. Lond. 1842. 2 vols. 8.

8. Works belonging to the class Histories of Latin Literature, or Introductory to the same, are very useful helps. We have already mentioned (§ 7. 8) some which treat of the Latin authors together with the Greeks. Some others relating to the Latin may be added here.

I. N. Fuscus: three portions of his History of Latin Literature are cited P. V. 114. 2: the other parts are the following: Die civil state Litterae Latinae Traiect. Marb. 1727-30. 2 vols.; De Litteris L. Senecae Traduciat. Marb. 1744; De inferri ac descript. L. L. Senecae Commentaria. Lem. 1750.


M. C. Nohainmacher, Anleitung zur Kritischen Kenntniss der Lateinischen Sprache. Lpz. 1768. 8.


Charpentier, Etudes morales et historiques sur la litterature Romaine, depuis son origine jusqu'as nos jours. Hach. 1829. 8.


J. Chr. F. Bihir, Geschichte der Römischen Literature. 2d ed. Carlrs. 1832. 8. This is probably the best work of the kind. There is a valuable Supplement entitled, Die Christliche-romische Literature. Carlrs. 1833-38. Other works of this class are cited by Dunlop at the close of the Appendix to his History above cited.

We may add here the following: F. Cavallari, Storia delle Scienze, lettere, ed arti, dell Romaini della fondazione di Roma fino ad August. Mant. 1823. 8. — Charpentier, Etudes morales et historiques sur la litterature Romaine, depuis son origine jusqu'as nos jours. Hachette. 1829. 8.

9. On editions and translations, we refer to the works cited, § 7. 10.


On German translations the following may be added: T. F. Degen, Versuch einer vollständigen Literatur der deutschen Uebersetzungen der Römer. Altenb. 1794. 2 vols. Suppem. Esth. 1799. 8.

Consult also Harlos, Notitia, &c., above cited; in which are found likewise references on most of the subjects specified under the preceding heads.

§ 300. In giving the history of Roman literature, we shall follow the same method as in treating of the Greek. We shall first suggest a division of the whole extent of time included into a few distinct periods, and designate the several departments particularly cultivated among the Romans; and then proceed to notice these departments separately. In doing this, a general view of the department will be given first, and then a brief notice of the most important authors in it, ranged in chronological order. In speaking of individual authors, we shall advert to their lives and characters, to their works, and to the most important editions and translations, and other useful helps in studying them.

§ 301. The history of Roman literature, in its most extensive signification, comprehends a space of twelve hundred years, from the building of Rome, B. C. 753, to the overthrow of the Western Empire, A. D. 476. It may be very conveniently divided into five distinct periods.

The first period extends from the building of Rome, to the close of the first Punic War, B. C. 240. It includes more than five centuries, during which the language continued in a state quite unpolished. — The second period extends from the close of the first Punic War, to the civil War of Marius and Sylla, B. C. 88. It includes about one century and a half, during which the language was greatly improved and enriched in consequence of intercourse between the Romans and the Greeks of Magna Graecia. — The third period extends from the civil War of Marius and Sylla, to the death of the

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Augustus, A.D. 14. It includes about a century, during which the language exhibited the highest degree of refinement it ever attained. This may properly be called the golden age of Roman literature.—The fourth period extends from the death of Augustus and accession of Tiberius, to the age of the Antonines, A.D. 160. It includes about a century and a half, during which the language lost something of its elegance and polish.—The fifth period extends from the age of the Antonines, to the overthrow of the Western Empire, A.D. 476. It includes about three centuries, in which the language became greatly corrupted and finally loaded with barbarisms.

§ 302. In noticing the most important authors and prominent circumstances in the literary history of the periods above named, we shall follow the order which we adopted in treating of the Greek literature. We shall speak first of the Poets; next of the Orators; then of the Rhetoricians, the Grammarians, the writers of Epistles and Fiction, the Philosophers, the Historians, the Mathematicians and Geographers; here we shall mention some, who may be called Economists, treating of practical arts, especially husbandry; then the Mythographers, and the writers on Medicine and Natural History. We propose also to introduce a brief notice of the writers on Law and Jurisprudence.

I.—Poetry and Poets.

§ 303. In the first centuries after the building of their city, the Romans were but little acquainted with poetry. During the whole time, which we have designated as the first period of Roman literature (cf. § 301), they did not really cultivate any branch of letters. It was not until B.C. 240, above 300 years after the founding of Rome, that they had, properly speaking, any literature. At this time, the conquests of the Romans had brought them into intercourse with the Greeks settled in the southern part of Italy, and the influence was soon felt at Rome in awakening and cherishing a love of the arts (cf. P. IV. § 113). Dramatic poetry appears to have been the first form of literature thus derived from the Greeks. Subsequently, the Romans looked to the Greeks for their models, not only in poetry, but in every other branch of literature.

§ 304. Previously to the introduction of the drama just mentioned, there were indeed some compositions of a poetical kind, which were rehearsed on festive and commemorative occasions. Such was the hymn chanted by the Fratres Arvalés, supposed to be the earliest specimen of the Roman language now extant (cf. P. IV. § 114).—Such also were the hymns (sometimes called anaxone) sung by the Salic priests (cf. P. III. § 215).—Such too were the Fescennine verses (versus Fescennini), rude and satirical verses, that were rehearsed at certain festivals, in the time of harvest, and accompanied with rustic gestures and dances. Their name was derived from Fescennium, a city of Etruria, or from a deity termed Faecinum. They were also called Saturnian, from the irregularity of their meter, or their freedom from definite rules of structure. They were of a very licentious character, which it became necessary to restrain by law. Traces of this sort of poetical effusions were retained, in the latest times, at Rome, in the songs of young men on nuptial occasions.


§ 305. Before the introduction of the more regular drama from Magna Graecia, there were also practiced at Rome some performances of a dramatic nature; particularly the plays of the Tuscan Histriones, and the Fabula Atellana. — The former were first introduced about B.C. 364, in order, as is stated, to appease the gods, when their wrath was felt in a prevailing epidemic. Players were invited from Etruria, and called Histriones, from the Tuscan word hister; they danced to the music of a flute, with which they also united singing and mimic actions. These performances were called Ludi scenici; a phrase which was also used to include all the various forms of dramatic exhibition subsequently introduced. — The Fabula Atellana derived their origin and name from Atella, a city of the Oscii, lying between Capua and Naples. They were a kind of rude irregular comedy or farce, in the Oscian dialect. Originally they were probably in some measure extemporeaneous performances, in which the actors after previous agreement and preparation filled up the scenes according to their own skill and pleasure. This species of entertainment was very popular at Rome, and continued to be so after the introduction of the regular drama; and several writers composed pieces denominated Atellane Fables. The exhibitions of these compositions, and also the pieces themselves, were called Ludi Oscii.

§ 306. It should also be remarked, that in the early periods of Rome, there were national ballads, which celebrated the praises of native heroes, and the victories gained by Roman arms. Triumphal songs and peans were sung by the soldiers marching in procession through the streets of the city. At convivial feasts likewise, songs of the same description were rehearsed accompanied with instrumental music. These ballads were founded on the traditions respecting the kings and heroes and early achieve-
ments of the poet. Niepce and Schlegel suppose the stories, which Livy and others relate in the regular history of Rome, to have been chiefly drawn from such popular ballads and traditional poems of the primitive ages. This idea was advanced by Perizonius in the seventeenth century. It is ingeniously advocated by Macanay, who gives "a popular exhibition of the theory and of the evidence by which it is sup-
pported" in the Preface to his "Lays of Ancient Rome," in which he happily attempts a reproduction of some of the ballads in an English poetical version.

Dunlop, i. 40. 75.—F. Schlegel, Hist. of Lit. lect. iii.—G. B. Niepce, Hist. of Rome (trans. from Ger.) by Hare & ThrustoTH, p. 193. vol. i. et phil. 1833.—Perizonius, Animadversions Historiae, (c. 0).—T. B. Macaulay, Lays of Ancient Rome; contained in his Critical and Miscellaneous Essays, Phil. 1843. 4 vols. 12. vol. iv. p. 30.—C. Cioro, Trans. of Augustus, L. i. c. 2, iv. c. 2; Bru-
hus, 19, 19.

§ 307. With the exceptions which have been noticed in the preceding sections (304-306), the Romans had no poetry until their conquests in Magna Graecia. From this period, they began to imitate the Greeks; and most of the forms of poetry found among the latter, were finally introduced at Rome. We shall have occasion to notice in this sketch, the Dramatic, Epic, Lyric, Bacolion, Eglogae and Didactae; also the Fable, the Epigram, and the Satire.

§ 308. Dramatic. It has already been remarked that the drama was the first form of literature borrowed from the Greeks. Regular dramatic pieces were first exhibited at Rome, by Livius Andronicus, B. C. about 259 or 240, at the commencement of the second period before specified (§ 301). But the drama never reached a very high degree of perfection among the Romans. The mass of the people were more fond of the public shows and spectacles; and the higher ranks were engrossed in ambitious pro-
jects for power and wealth. Comedy seems to have been more congenial with the native taste of the Romans than tragedy; such dramatic performances as preceded the time of Livius seem to have been wholly of the comical species.—Under the Roman drama we shall describe (1) Tragedy, (2) Comedy, (3) Atellane Fables, and (4) Mimes.

§ 309. Tragedy. It has been disputed whether the first drama represented at Rome by Livius Andronicus, was a comedy or a tragedy. However this may be, he is the acknowledged founder of Roman tragedy. He was an actor himself, and for a con-
siderable time the sole performer of his own pieces. "Afterwards, however, his voice failing in consequence of the audience insisting on the repetition of favorite passages, he introduced a boy who relieved him by declaiming in concert with the flute, while he himself executed the corresponding gesticulations in the monologues, and in the parts where high exertion was required, employing his own voice only in the conversa-
tional or less elevated scenes." Hence originated the custom by which the singing or rehearsal in the monologues was separated from the mimic action, and only the latter was assigned to the actor; a custom which continued in the Roman drama during the most refined periods.

This change from the Greek custom, in which the tragic singing and mimic action were performed by one person, is mentioned by Livy, L. vii. c. 2. The terms Canticum and Dionicis, commonly interpreted as referring to the monologue or rehearsal, and dialogue or conversation, are otherwise explained by some. Cf. Schloß, Hist. Litt. Rom. i. p. 108.

§ 310. During the period extending from the close of the first Punic war, to the civil war of Marius and Sylla, B. C. 88, we find three other principal writers in tragedy besides Livius Andronicus; viz. Ennius, Pacuvius, and Attius. Natusius was also the author of several tragedies, but held a higher rank as a comic poet. All these authors drew their materials almost wholly from Greek originals; their productions being either translations or imitations of Greek authors. With a very few exceptions, their tragedies were of the class termed pollatae, i. e. constructed of Greek characters and incidents; only three or four (cf. § 353. 1 § 354. 1) were of the class called preotetata or logata, i. e. composed of native materials.—It is worthy of remark, that these authors could not avail themselves of personages and events already long celebrated in epic song, as the Greek tragedians did. Roman poetry commenced with the drama, and the poets were obliged almost necessarily to go to a foreign mythology and history for subjects of elevated rank. The consequence was, that the works of the earlier tragedians were too often without sufficient dramatic effect. Whatever causes may be assigned, the fact is a striking one, that the Romans exhibit less originality in tragedy and in the drama generally than in any other species of composition.


§ 311. In the next period of Roman literature, extending from the civil war, B. C. 88, to the death of Augustus, A. D. 14, regular tragedy was almost driven from the stage. The taste for gladiatorial combats, and the shows exhibited by the emperors, had greatly
increased: and a simple dramatic representation became rather an insipid thing, unless attended with a pageantry wholly inconsistent with its proper character. It was in accordance with this taste, that a "thousand mules pranced about the stage in the tragedy of Clytemnestra; and whole regiments, accoutred in foreign armor, were marshaled in that of the Trojan Horse."—The species of representation called Mimes, was introduced, and was a novel kind of spectacle, which was more agreeable to the Romans than any thing furnished by the Greek imitations in the regular drama.——

Tragedy, however, continued to afford pleasure to many, and writers of merit occupied themselves in this species of composition, although it was nearly banished from the stage. C. Julius Caesar Strabo, who after having been chief pontiff, was put to death by order of Cinna, is named as a good tragic poet. The dictator C. Julius Caesar left a tragedy entitled Eelipus, of which Augustus, it is said, forbade the publication. P. Asinius Pollio composed tragedies. L. Varus, a friend of Virgil and of Horace, named by the former among his heirs, and charged by Augustus with the duty of revising the Aeneid, was also a tragic poet. His Thyestes, in the judgment of Quintilian, might bear comparison with the most perfect performance of the Greeks. Ovid wrote a tragedy called Medea, applauded by Quintilian, but lost. Macenas also left two tragedies, which are lost. Augustus attempted a tragedy with the title of Ajax.

Towards the close of the last century, G. N. Herkena, a physician of Genezingen, and author of an interesting account of a journey made by him in Italy, announced that he had in possession a tragedy in manuscript, entitled Tersites, which was from Varinius the friend of Virgil. In the preface to a collection of poems entitled Icones, published at Utrecht, 1767, he gave some extracts from his Tersites. But the Abbe Morelli, keeper of the library of St. Mark at Venice, in a letter dated 1792, exposed the literary imposture, showing that the same tragedy was included twice, first at Venice, 1558, under the title of Pragiae, and was written by G. Corrado, a Venetian.—Schild, Litt. Rom. 1. 212.—Chardon-Larochette, Mélanges de Critique et de Philologie.—Hartle, Bret. Not. Lit. Rom. Suppl. i. 494.—De Wiecher, De Lucii Varr. et Cassil Parmenii vita et carminibus. Grim. 1836. 8.

§ 312. In the next period, from Augustus to the Antonines, A. D. 160, the same taste for shows and for mimes and pantomimes continued among the Romans. Those writers who composed tragedies, seem to have done it rather for the sake of rhetorical exercise than with a design to furnish pieces for actual representation on the theatre. The most distinguished name is that of Seneca; the tragedies ascribed to him have much discussed among the critics (cf. § 374. 1). P. Pomponius Secundus, a contemporary of Seneca, is mentioned by the younger Pliny, and by Quintilian (Inst. Or. x. 1. 98), as a tragic author of great excellence. Eumilios Scareus was the author of a tragedy entitled Arethusa; he was put to death by Tiberius, who was incensed against him by a passage of his composition, which the emperor imagined to be directed against himself (Dio Cass. xii. 24). Catullus Materinus is cited as a tragic poet of celebrity; and the titles of four tragedies, Medea, Thyestes, Cato, and Domitian, are mentioned; he was put to death by Domitian1 on account of his language in a declaration (mulieta) respecting tyranny.—During the last period included in our glance, that which extends from the Antonines, A. D. 160, to the overthrow of Rome, A. D. 476, the history of Roman tragedy presents nothing that is worthy of notice.2


There is extant a sort of tragedy, entitled Medea, composed (according to Tertullian, Hier. c. 39) by Hadnus Geta; of whom nothing is known, except that there was a consul in the reign of Claudius by the name of Caes. Hadnus (or Oswin) Geta. It consists of 461 verses, formed of creontes or brahmsic of Virgil; published in P. Scortius, Fragmenta vet. trag. cited § 348. 2; also in P. Erymanth. Author, Lat. —and in Lemarey Pet. Lat. Minores.

Farther to our point, tragedy in general, and Greek Tragedy, see § 140.—On Roman tragedy, see references under § 310; cf. § 374. 3.—On Orac. Analecta critica, cited below, § 348. 5.—Vers, Trag. Byz. Bases der Rauen. Ausg. 1777-81. 3 vol. SS.—Flamme, De origine atque modo trag. ap. Romanos, in his ed. of the Medea of Eumel. cf. § 361. 2. 3. G. Lange, Violecia trag. Rom. Lips. 1822. 4.—C. J. Ch. Rouvroy, Collectanea seu Collectanea in Atticis, &c., max. part. ad Roman. rem sceneam pertinentes. Leyd. 1815. 8. a specimen of an attempt to contain all the fragments of the Roman Comic, Tragic, and Satyric writers.—On the earliest dramatic pieces after the Roman, see Harton, ii. p. 68. Cf. § 320.

§ 313. Comedy. It has already been remarked (§ 308), that comedy seems to have been more agreeable to the native taste of the Romans than tragedy. The earliest dramatic performances among them were comedies of some sort (cf. § 305). But Livius Andronicus and Nasius were the first authors of regularly constructed plays, Plautus, however, may justly be styled the father of Roman comedy; he possessed pre-eminent talents for this species of composition. Terence followed him, and has obtained equal or greater celebrity. The comedies of both these authors were imitations or copies from Greek originals. Indeed the regular comedy of the Romans was for the most part of the kind termed paliota, because the personages and incidents were Grecian. It is from the plays of Terence and Plautus, that we learn the character of the new comedy of the Greeks (cf. § 43).

§ 314. Plautus and Terence are the principal names in the history of Roman comedy. But there are some other comic poets of the same period, known to us merely by being mentioned in ancient authors; or by slight fragments of their writings; as L. Qunitius Attia, Cecilius Status, Lucius Afranius, Sextus Turphilus, Quintus Trabace, P. Licinius Imbrux.

See Fabricius, Bibl. Lat. i. c. 1. v.—Fragments of these poems are given in H. Stephanus, Concisor. Lat. Fragmenta. Par 1589. 8.—Soeds, Litt. Rom. i. 185.—Cf. Hor. Epist. l. ii. Ep. l. 79.—Pulicius Patere. l. 17.—Avtus Gallius, Not. Att. xiii. 2. iv. 54.
§ 315. In the next period, the third of our division (§ 301), we meet with the name of a certain Titinius, who is spoken of by the grammarians as the author of several comedies. Suetonius (De illust. grammaticis, c. 21) mentions Caius Melissus, a freedman of Macedon, as the inventor of a new species of comedy called trobeata.—The only other name which we have to notice, is that of Verginius Romanus, who belonged to the following period; he is highly commended by Pliny (Epist. 21. Lib. vi.), as an author both of verses and comedies; by his pieces of the latter class, he is said to have merited a place by the side of Plautus and Terence.—It may be remarked, that under the influence of the love of spectacles and pantomime which has already been mentioned as adverse to the regular drama at Rome, comedy after the time of Terence seems to have been still more neglected than tragedy. The writing of comedies furnished less improvement as a mere rhetorical exercise, and would therefore be less practiced for such a purpose.

§ 316. Two particulars have been pointed out, in which the Latin comedy differed from the Greek in form. The first, is that the Latin comedy had not the chorus, properly speaking. The place of the chorus was supplied either by interludes of music alone, or by the appearance of the troop (grec or caterva), composed of all the actors, or of the dancers, musicians and singers. The other particular is the use of the prologue, which is not found in the Greek comedy. In Plautus and Terence the prologue is pronounced in the name of the poet. But perhaps the few remains we have of the Greek comedy will not justify the assertion that it never contained this sort of introduction.

We have already alluded to different kinds of comedy among the Romans. Three varieties are specified according to the rank of the persons represented; the proetextata, in which the personages were civil magistrates; the trobeata, in which they were military officers; and the tunicata or tabernaria, in which people of the lower classes were represented. There was also in comedy the same distinction into two kinds, as in tragedy; the palliata, in which Grecian characters and manners were exhibited, so called from the Grecian dress worn by the actors (palla, pallium); and the togatae, in which Roman characters and manners were represented, likewise denominated from the national dress (toga). Quinctius Atta, according to the scholiasts, was the first who produced a play belonging to the latter class; and Afranius was the most distinguished among the authors in this kind of comedy.—The epithets motoria and stataria were also applied to comedies, according as their plot was more or less complicated.


§ 317. In glancing at the Roman comedy we must not overlook the two actors so celebrated among the Romans, viz. Esopous and Roscius. They were contemporaries of Cicero, and lived in familiar acquaintance with him. Esopus is said to have excelled in tragic scenes. Roscius gained such a reputation, both as a comic and as a tragic actor, that his name became a common term to designate a man of distinguished excellence in any art or science. No Grecian actor seems to have acquired a renown equal to that of these Roman comedians. Yet in Greece, the employment was sufficiently honorable to allow citizens to engage in it, while at Rome it was confined to slaves or freedmen. The vast extent of the Roman theatres must have increased the difficulty of performing successfully. We cannot easily conceive how a speaker, obliged to make himself heard by 40 and even 80,000 persons, should be able to preserve the tones and expression of voice which are requisite in order to touch the feelings. Another thing added to the task of a Roman actor; he was obliged to play a female part sometimes, as women never appeared on the stage except in the character of mimes or for the purpose of dancing. But the business of a comic at Rome was very lucrative; both Esopus and Roscius acquired immense wealth.

Schill, Litt. Rom. i. 217.—Cf. Cicero, Epist. ad Div. vii. 1.—Valerius Max. viii. 2.—Plutarch, Life of Cicero, c. 5.—Pliny, Hist. Nat. x. 72. ix. 59. viii. 40.—Hor. Sat. II. iii. 239. x. 353.—Cicero, pro Arch. c. 8.—For a sketch of the education of the Greek and Roman Actors, see Will. Cooke, Elements of Dramatic Criticism. Lond. 1775. S.

§ 318. Atellane Fables. The introduction of the regular drama by Livius Andronicus did not banish, except for a short time, the Atellane Fables. When the poets ceased themselves to act their own plays and committed them to a set of professed comedians, the free Roman youth were allowed to perform pieces of this description. By appearing in such representations, the young patriots were not considered as reducing themselves to a level with mere stage actors. The Atellane farces were so popular that several writers engaged in composing them; and the Oscar dialect, which was at first employed in them, was gradually abandoned for the Latin. These pieces consisted of detached scenes following each other without much connection. One of the characters usually exhibited had the appellation of Maccus, "a grotesque and fantastic personage with an immense head, long nose and hump back, who corresponded in some measure to the clown or fool of modern pantomime." Pompous, perhaps, of Greek origin rather than of Oscar, and derived from ἀτέλης, the Silenus or old man of the Greek dramatic satire.—The
most approved writers of these fables were Quintus Novus and L. Pomponius Bononiensis; but the latter composed them wholly in Latin, and so much improved them as to be called the inventor. Memmius and Syla are said to have imitated him by writing pieces of the same kind. — There was another species of comic performances practiced by the Roman youth, called Exodia. These were short pieces of a more dramatic kind, detached, and farcical character even than the Atellane. They were acted in connection with the Atellane Fables, being introduced at the close, as a sort of after-piece.

Suller, Allig. Theorie, i. 518.—Schiil, Litt. Rom. i. 149.—Donlop, i. 230.—Vellucius Paterc. lib. ii. c. 9.—Valerius Max. lib. ii. c. 4.—Sthenelus, lib. vi. c. 17.—Macrobius. Sat. lib. i. c. 10.—Juvencus, Sat. vi. 71.—Suetonius, vit. Gall. c. 12.—Some fragments of L. Pomponius are found in R. & F. Stephanus, Fragmenta vet. poet. Lat. Frgm. cit. § 314.

§ 319. Mimes. It has been already stated that the regular drama, borrowed from the Greeks, did not greatly flourish among the Romans. One ground of hinderance existed, it is believed, in the fondness for a peculiar species of comic representation, called Mimes, which became very fashionable before the time of Cicero. The Latin Mimes were considerably different from the Greek Mimia (cf. § 46). The latter represented a single adventure taken from ordinary life, not having incidents and duration sufficient for a whole comedy, and not requiring more of gesture or of mimetic arts than any other dramatic piece. The Mimes of the Romans, on the other hand, had more of the dramatic character, although they did not contain a full or complete comic fable, and were represented with mimetic gestures of every sort except dancing, and also often exhibited grotesque characters which had no foundation in real life. They were too generally mere exhibitions of gross and licentious buffoonery. Notwithstanding this, women sometimes took part in them; sometimes, according to Valerius Maximus, submitting to great indecencies; Cytheris is mentioned as a celebrated actress in these plays. The actor in the Mime, as in other forms of comedy, wore the soccus, which was commonly of yellow color. Originally the Mimes were employed merely as afterpieces or as interludes to more regular performances; and subsequently usurped the principal place themselves, and in a great measure superseded other forms of the drama. They were warmly patronized by Syla and Julius Cesar as a public amusement. The most distinguished authors of mimes (mimeographi) were Laberius, Publius Syrus, and Mattius (cf. § 365); and it is important to remark that these writers greatly elevated the style of this species of plays, purging them from much of their grossness and ribaldry. Veriginus, of a later period (cf. § 315), is also celebrated as a writer of mimes.

Schiil, Litt. Rom. i. 209.—Donlop, i. 324.—Bocher & Ziegler, as cited § 365. 5.—Cierto, Epit. lib. ix. c. 16.—Ovid, Tristit. lib. ii. v. 497.—Valerius Max. lib. ii. c. 5.

§ 219 b. The Mime must not be confounded with the Pantomime. In the former the gestures were accompanied with language; but in the latter everything was expressed without words. The pantomime was a sort of ballet, in which a whole story or drama was represented by means of attitudes, gestures (loquae manu), and dancing. This species of representation was not invented in the time of Augustus, as is sometimes stated, but was then carried to its greatest perfection by the celebrated pupil of the pantomime, called Themistocles. This pantomime was sometimes accompanied with music and songs. The taste for pantomime was diffused from Rome through the provinces; and although the amusement was repeatedly prohibited, it seems to have continued even after the downfall of the city.


For references on comedy in general, and the Greek comedy, see § 43. —On the history and various forms of comedy, Salzer, Allig. Theorie, i. 48, v.—On Roman comedy, see references given in the preceding sections (314-318).—We may add Ch. Duclos, Sur les Jeux drame de la Romans, in the Mem. de l'Acad. de l'Inst. vol. xxvi.—Drum, as cited § 345. 1.—C. P. Flügel, Geschichte der Griechischen Literatur. Leipzig u. Lpz. 1784. 6 vols. c. 3.—C. Bulleger, De ludis sceniciis omnium populi Romani. Lucb. Pat. 1821. fol. and the 9th vol. of the Theaurus of Graecum (P. III. § 197).—Poets, The Roman and English comedy considered. Lond. 1747. 8.—For references on the Drama in general, its history in different ages and nations, see Salzer, Allig. Theorie, i. 711.—On the structure of theatres, decorations, masks, etc. among the ancient, P. IV. § 295. P. III. §§ 89, 278.

§ 320. It is not improbable that the dramatic exhibitions of modern times grew out of the Roman mimes and pantomimes. Cassiodorus, who lived in the 6th century, makes mention of the plays of pantomime. In the reign of Charlemagne, in the 9th century, the Mimi and Hieriones are spoken of as still acting in their profession. At this period, trade was carried on chiefly by means of fairs, held for several days in different places, where merchants brought their goods, and people from various quarters assembled for the occasion. The attendance of musicians, buffoons, and histrionic performers of every sort, would be very natural; and it was by this means, as some have supposed, that the foundation was laid for modern comedy and theatrical representation in general. The Christian clergy are said to have condemned these amusements at first, but, finding their opposition fruitless, to have afterwards attempted to turn the taste for such shows to the best account they could, by taking scenic exhibitions into their own hands; they became actors themselves, and instead of profane fables and stories derived from pagan history and mythology, made use of the legends of the church, and the incidents recorded in the Bible. Thus originated a kind of sacred comedies, or holy farces, which were acted in the chapels of the monasteries, by the monks themselves, accompanied by music and scenic decorations. Particu-
ar seasons or festivals seem to have gained a special notoriety and popularity from a connection with such exhibitions; as, e. g. the Feast of Fools (Fête de Fous) or Jesters, Festival of the Ass (De l’âne, Festum Asinorum), &c.

Other writers have supposed that the religious plays, which were in vogue in the middle ages under the name of Mysteries, and Moralsities, had their origin more directly from the Greek stage at Constantinople. The plays composed there by Euripides continued to be represented until the fifth century. The fascinations of the pagan theatre occasioned much anxiety to the Greek Bishops and Fathers; they petitioned the Emperor to suppress dramatic exhibitions, at least on the sacred days of the church; and they often denounced such amusements in their preaching and writings. Yet some of them composed sacred dramas, founded on the Old and New Testaments for the purpose of public representation. Gregory Nazianzen, who was a bishop of Constantinople in the latter part of the fourth century (cf. § 292), is said to have introduced such pieces upon the stage instead of the pagan tragedies. One of his own plays, written for this use, is extant, entitled Χριστός πάσχουν. Apollinaris, bishop of Laodicee, is said to have written tragedies adapted to the stage after the manner of Euripides, on most of the grand events related in the Old Testament, and also comedies in imitation of Menander, on some of the domestic stories of the Bible. The introduction of bibrical farces, with singing and dancing, into the churches and houses of religious worship, is ascribed to Theophylact, patriarch of Constantinople in the 18th century. The religious spectacles and plays thus introduced might, without difficulty, be carried thence by the west to the commercial intercourse which existed between Constantinople and Italy.

See J. Wartton, Hist. Eng. Poetry, vol. ii. 73. iii. 193. ed. Lond. 1824. 4 vols. 8. There is an improved ed. Lond. 1840. 3 vols. 8. —M. du Tillet, Memoires pour servir à l’histoire de la Fête de Fous, &c. Lœu. & Genèr. 1741. 4. 1751. R.—Fichet, Geschichte des Groteske-Komischen. Liegnitz, 1788. 8.—J. G. Sauer, Allg. Theorie, i. 524, 720.—The views of the Christian Fathers respecting the theatre may be gathered from the treatise of Terrutilian, Theatrical Shows (de Spectaculis, in the 1st. vol. of his Works (ed. G. J.), 8); that of Theatrical Spectacles (in the 2d vol. of his Works by Oehler, Wœr. 1782. 2 vols. 8); the 4th homily of Basili (cf. § 250), and the 15th of Chrysostom on the Athlosian (cf. § 250).—On this subject see A. G. Walch, De theatro primis Christianis esso. Schles. 1770. 4.

§ 321. (b) Epic Poetry. The honor of being the earliest epic poet of the Romans is usually ascribed to Ennius. It should not be forgotten, however, that Licius Andronicus made a translation of the Odyssey of Homer; that the grammarians speak of an historical poem by him on the exploits of the Romans, in 35 books; and that Navius composed an historical poem on the first Punic war. The songs and ballads (already spoken of § 306), respecting various incidents of the national wars, also existed long before the time of Ennius. Niebuhr has imagined that Ennius borrowed much from a great poem on the traditional history of the Romans, beginning with the reign of L. Tarquinius Priscus and ending with the battle of Regillus; “an epopee,” he says, “which in force and brilliance of imagination leaves every thing produced by the Romans in later times far behind it;” but he addsuce no proof or authority to sustain this idea. However this may be, there can be little doubt that Ennius made use of the old national lays, which were in Saturnian verse, molding them into hexameters in his own poem. How far his Annals were framed conformably to historical truth, may be a question impossible for us to answer; Vossius maintains an opinion entirely opposite to the views of Niebuhr, and ascribes general historic verity to the whole work. Nor can it be denied, however popular this production was among the Romans, that it is filled with incredible elements of fiction, and might be called a Chronicle in verse, more justly than a proper epic poem.

Cf. § 351.—Schilt, Litt. Rom. i. 141.—Dundoph, Hist. Rom. Litt. i. 78.—Niebuhr, Hist. Rom. (transl. by Hare & Thrillw. p. 156. vol. i. ed. Phil. 1835.—Vossius, de Historia Latina, L. 1 c. 2.

§ 322. After Ennius, we find no epic poet until we reach our third period (cf. § 301), the golden age of Roman letters; and here, although we meet with several names, there is one which eclipses all others in this branch of Roman poetry; it is that of Virgil. The author of the Aeneid obviously imitated the author of the Iliad and the Odyssey, yet he produced a poem strictly national; and if the work is not so strongly marked with the impress of original genius as its models, it yet fulfills all beauty and signs of cultivated taste.

§ 323. Of the other epic writers in this period, Lucius Varrius was most highly commended by the ancients. He has already been noticed (§ 311) as a dramatic author. Before the appearance of the Aeneid, the first rank in epic poetry was assigned to him (cf. Hor. Sat. I. x. v. 43). Varrius sung the exploits of Augustus and his son-in-law Agrippa; and his poem, which is wholly lost, must therefore have had more of the historical than of the epic character.—The other names to be mentioned in speaking of the epic poetry of this period. are the following: Cneius Mattius, the mimographer (cf. § 319), who translated the Odyssey; P. Terentius Varro, surnamed Atacinus, who translated the Argonautica of Apollonius, and composed a poem on the war of Julius Caesar against the Sequani; Hostins, author of a poem on the war of Istri, C. Rutilius, who composed the Aeneid, and T. Valgius Rufus, highly eulogized by Tibullus (El. IV. i. 80); their works have perished. Pelo Albimovannes is also said to have composed epic pieces. Cornelius Severus commenced a poem upon the Sicilian war.—Schilt, Litt. Rom. i. 225.

§ 324. In the fourth period of our division (cf. § 301), after the death of Augustus, there were four poets who must be ranked among the epic writers; but no one appeared who could rival or equal Virgil. Although they imitated him, yet they all fell
far below him. They were well informed and well disciplined, but were deficient in native enthusiasm. Two of the number chose national subjects; and their poems may be said to belong to the historical class rather more properly than to the epic.—

The first in order of time was Lucan, who celebrated in his Pharsalia the civil war between Pompey and Caesar (cf. § 375). Valerius Flaccus, next in order, took the Argonautic expedition for a theme, and in the estimation of some critics even surpassed his Grecian model, Apollonius of Rhodes (cf. § 73). Silius Italicus selected a national subject, the second of the Punic war; and his work is much valued as a help in illustrating the history of the period (cf. § 377). Statius left two performances in epic verse, the Thebaid, and the Achilleid; the latter in an unfinished state on account of his premature death (cf. § 378). All these poets flourished within the 1st century; after which the history of Roman literature presents no important name in the department of epic poetry.

§ 325. There were, after the 1st century, many versifiers; and they composed many pieces, of an historical or descriptive character, in the heroic measure; but the only one that can claim any notice as an epic writer is Claudian, who flourished at the close of the 4th century. His poems (cf. § 386), with all their blemishes, show a genius worthy of a better age.—The elder Gordian, who became emperor of Rome, A. D. 238, is said to have been a poet in his younger days, and to have composed a poem in 30 books, entitled Antonias, of which Antoninus Pius and Marcus Aurelius were the heroes.—Some of the descriptive pieces of Ausonius (cf. § 383), a poet of the 4th century, were of the heroic kind. We might also rank in the same general class some of the productions of several of the Christian poets (cf. § 329) of the same century, as e. g. Juvencus, Victorinus, and Sidonius Apollinaris.

On the Epic Poetry of the Romans, see Böhr, Geschichte der Rom. Lit. pp. 120-163.—Charaktere der vornehmsten Dichter, vih. S78, ss.—For references on Epic poetry in general, cf. § 20.

§ 326. (c) Lyric Poetry. While the dramatic and epic productions of the Greeks were translated and imitated by the Romans as soon as a sufficient degree of intercourse existed between the nations, it was not until many years had elapsed that the Romans made any attempts in lyric verse. This was a form of poetry in which translation is less likely to be successful; in which originality is perhaps more indispensably essential to merit. The early circumstances of the Romans, and their peculiar habits and traits of character, were such as to render them less susceptible to the lively impressions of lyric poetry. It was not until the third period of our division, i. e. after the civil war of Marius and Sylla, that this form of poetry began to be cultivated.


§ 327. Catullus, born B. C. 86, was the first to open to his countrymen this new field. Only four of his pieces now extant are called odes, yet in others there are passages of a lyrical cast. The third of the odes is a translation from Sappho. These few productions, however, have secured him a place in the catalogue of lyric poets (cf. § 358).—But the first rank in Roman lyrics belongs unquestionably to Horace, to whom the Greeks themselves can present a superior only in the bold and lofty Findar. That Horace borrowed freely from the Greeks, the critics have clearly shown; yet the universal admiration which his odes have awakened, demonstrates the power of his genius (cf. § 363).

§ 328. From the time of Horace, lyric poetry held an honorable place in the amusements of society; but a writer who should rival or equal Horace himself was not to be expected. Quintilian (Inst. Or. x. 1) names Cassius Bassus, in the next period after, as approaching him; but we have no means of judging for ourselves. Vestitius Spurinna, who is repeatedly named in the history of Tacitus, is said to have written lyric pieces both in Greek and Latin. Pliny (Epist. iii. 1) highly commends them1. Statius is also sometimes named among lyric poets, on account of two odes contained in his Sylva; one of them is addressed to Septimius Severus. This Severus, we may add, is cited by the grammarians as the author of a lyric poem, or a collection of lyric pieces, entitled Falsica, written in a peculiar meter invented by him2;—There is ex tant, probably from some author in this period, a poem of about a hundred lines, entitled Pervigilium Veneris, in imitation of the Carmen Saeculare of Horace;—It was formerly ascribed to Catullus3.

1 Gaspar Barth published in 1615, in the collection entitled Odete Latini vernaculi et Busolici, four odes, said to have been found by him in an old MS. at Marburg, which he ascribed to Spurinna; they were the production of a later age.—2 Severus is also said to have written several small poems on the various labors of the field, Spanula ruralia; of which the Mortinus, commonly ascribed to Virgil (cf. § 362-3), is supposed to be one.—3 The Pervigilium Veneris is a hymn in honor of Venus, and takes its title in reference to the festival of Venus in April, held during three successive nights, which were devoted to music, dancing, and pleasure (nocturnae pervigilationses, cf. Ovid, Fast. iv. 133); it has been ascribed to various authors; the piece is given in Lemaire's Minor Latin Poets (cited § 348), 2d vol.—See Schäfl, Litt. Rom. ii. 340. ii. 24.

§ 329. After the 2d century, although a few lyric pieces may be found among the remains of the minor poets, there is nothing worthy of particular notice, within the remaining period included in our division, except the songs and hymns of the Christian poets. Among the earliest of these authors of Christian hymns were Hilarius and
Prudentius (cf. § 357). Those of the former were expressly designed to be sung; and are said to have been set to music by Hilary himself. Damasus, who attained to the Pontificate in the 4th century, left a number of hymns, among which is one in rhyme. The works of Ambrose, bishop of Milan, in the latter part of the same century, contain a collection of sacred hymns, which he was.

The collections of the Minor Latin Poets contain the lyric pieces above referred to e. g. in Lancre's (cf. § 348, 2) are the Carm. de fortuna, by Symposius; de bona vita, by Pentadiui; de astra, by Lindusius.—On the Christian poets who wrote in Latin, we refer to the Supplement of Biiro, cited § 299, 8.

For references on the subject of lyric poetry generally, and that of the Greeks, see § 28.—On Roman lyric poetry, Dunlop, as cited § 299, 8.—Charakte der vorm. Dichter. v. 301, sq. — R. Schomberg, The character and writings of Pindar & Horace. Lond. 1769, 8.

§ 330. (g) Bucolic or Pastoral Poetry. Virgil appears to have been the first among the Latin poets to attempt the composition of pastorals. He commenced, as did the poets in every other department, with an imitation of the Greeks. The Eclogues of Virgil are, in a great measure, borrowed from the Idyls of Theocritus. If the Roman poet has less of natural simplicity, and of that minute accuracy and vividness which are the result of original observation; he has, on the other hand, the merit of a more judicious selection of incidents, and a greater freedom from what is gross and offensive. The Bucolics were among the earliest of the poetical compositions of Virgil, and were greatly admired by the Romans. The 6th Eclogue, entitled Silenus, was recited in the theatre, shortly after its composition, by Cytheris, the celebrated actress of mines.

§ 331. After Virgil we find no pastoral writer until the latest period included in our view of the Latin authors. Calpurnius, who lived in the latter part of the 3d century after Christ, composed eclogues in imitation of Virgil and Theocritus. He was probably the author of the pastoral pieces which have sometimes been ascribed to Nemesian, a poet of the same period. The eclogues of Calpurnius are not without merit, but he is far inferior to his models (cf. § 381).—The name of Idyl is given to a number of the poems of Ausonius (cf. § 385), who flourished in the next century; but the subjects and style of these pieces are not such as to bring them properly under the head of pastoral poetry. The same remark is applicable to the Idyls of Claudian (cf. § 386). There is a performance from Severus Sanctus, a Christian poet of the same century, which may perhaps more justly be considered as a pastoral poem, and which is not wholly destitute of merit.


About the time of the revival of letters there seems to have been a great deal of pastoral poetry, and many pieces of this kind were composed in Latin. Before the middle of the 18th century, a Collection of no less than thirty-eight bucolic authors was published by J. Oporinus (in his Author. Bucol. Basil. 1546. 8).—Cf. Stutzer, Allg. Theorie, ii. p. 592.

§ 332. (c) Elegiac Poetry. In this variety of poetical composition, the Romans had many successful authors. Like the other departments of poetry and literature generally, it flourished most in the age of Augustus. It commenced with Catullus, whom we have noticed already as the first author of lyric pieces (§ 327). Cornelius Gallus succeeded and excelled him in the elegy; he was ranked among the best poets of this class (cf. § 359).—But Tibullus and Propertius (cf. § 360, 361) are more celebrated names. With reason did the ancients doubt to which of them to ascribe the first rank among the Latin elegists. Both possess many qualities which raise them above ordinary poets to a place of eminence; while each has peculiarities of distinguished excellence. Tibullus has a high degree of elegance and propriety of expression; Propertius a great richness, a great variety of poetic erudition. In the one the purity of his language shows a writer born and educated in the Roman capital; in the other, the character of his diction indicates an author deeply versed in Grecian productions. The one is more delicate; the other more nervous. The first has the appearance of having written with ready simplicity; the other of having thought what he ought to write; if the one is more natural, the other is more careful. You may love the one, and admire the other."

§ 333. There was another elegiac poet of the Augustan age, scarcely less eminent by some even considered as the superior. Ovid is less tender than Tibullus, and less chaste than Propertius; but more original, and of a more free imagination, than either. His works generally are characterized by little imitation of the Greeks, and by independent reliance on his own resources. Ovid was one of the greatest versifiers among the Latin poets; his verse is like the flowing of the stream from a full fountain: in this respect both Tibullus and Propertius must be confessed to stand below him. Three of Ovid's pieces, the Amores, the Tristia, and the Letters from Pontus, belong to the head of elegiac poetry (cf. § 364).—C. Podo Albinovanus, a friend of Ovid, is usually placed in the list of elegic poets, although it is not agreed by all the critics that he was the author of the elegies by some ascribed to him (cf. § 366).—After the Augustan age we find nothing important in this branch of poetry. Arbortius, in the 4th century, a relative of Ausonius (§ 385) is said to have imitated Propertius: an extant elegy as
cried to him is far inferior to its model. The Itinerary of Rutilius, in the 5th century, is in elegiac verse (cf. § 389).—Some of the Christian poets (cf. § 329) composed pieces in elegiac verse.

The elegy of Arriobus (of Nympheum nimita callana) is found in Lemaire's Poet, Lat. Minores, vol. ii.—There is extant an elegy (de cupiditate) by a writer named Lupercus Seraurus, of the 5th century, given in the same vol. of Lemaire,

§ 333 b. Before leaving this topic, it may be proper to allude to the songs called neniae. They were sung to the flute, in funeral processions (cf. P. III. § 540); but seem to have been more of a panegyrical than of an elegiac character. "We are not to suppose them," says Niebuhr, "like the Greek threnes and elegies; in the old times of Rome, the fashion was, not to be melted into the tender mood and to bewail the dead; but to pay him honor. We must therefore imagine the neniae to have been a memorial lottery, such as were sung at banquets (cf. § 27); indeed, the latter were perhaps no others than what had first been heard at the funeral." Perhaps we have some specimens or fragments of the neniae, in such inscriptions as are found on the stones belonging to the sepulcher of the Scipios (cf. P. IV. § 133, 2).—Niebuhr's Hist. Rom. 1st vol. p. 194. Phil. ed.


§ 334. (f) Didactic Poetry. The Romans paid but little attention to didactic poetry, until the third period of our division; i. e. from the civil war B. C. 88 to the death of Augustus, A. D. 14. In the previous period Ennius had indeed composed a poem on agriculture (cf. § 351). He was the first of the great philosophers to attempt a didactic poem. But the first who gained any distinction in this kind of poetry was Lucretius; his poem on the nature of things has ever commanded especial notice as a didactic performance. Cornelius Severus is ranked among the didactic poets, on account of his poem entitled Etnea, although it is by some ascribed to a later author (cf. § 335, 365).

The most finished didactic poem is found in the Georgics of Virgil. It was composed on the suggestion of Maccenas; the four books treat of agriculture, the culture of trees, the training of animals, and the keeping of bees. "It is in this work," says Schöll, "that Virgil shows all his genius. He commenced it at the age of 34, and did not cease to amend it until the end of life. The Latin language does not contain a more perfect work." It has been a model for imitation to modern poets of all nations.—The name of Ovid must not be omitted in this place, as several of his works belong to the didactic class. His eminence in elegiac verse has already been noticed; he is to be considered also as one of the great didactic poets of the Augustan age.—Some may perhaps consider it proper to put Horace in the list of didactic authors on account of his Art of Poetry.

There were in this period several poets of inferior grade who composed didactic verse. Gratius Falsius wrote a poem on hunting; a fragment of which is still extant (cf. § 372). Caesar Germanicus (cf. § 370), Emilius Macer (§ 371), and Marcus Macliius (§ 369), are included among the didactic poets of the Augustan age. We may mention also Varro Atacinus, the author of a work entitled Chorographia, which was a sort of description of the universe, and another on navigation entitled Libri Navales.

The fragments of various poets of Varro Atacinus are given in Lemaire's Poet. Lat. Min. vol. 4th.—Cf. also Harles, Brev. Not. Suppl. i. 165.

§ 335. The next period, extending from the death of Augustus to the Antonines, there was no very eminent production in this branch of poetry; although we must assign to this period Terentianus Aulaurus, author of a poem on letters, syllabes, feet, and meters, which Schöll pronounces ingenious and elegant.1 The ancients cite a poem on meters as the work of Cassius Bassus, who was much commended for his lyrical pieces (cf. § 329). There is extant a poem on weights and measures, by some ascribed to Rheninius Fannius Palæmon, said to have been a grammarian of the 1st century, but by others ascribed to Pricianus, of a much later age2. Lucilius Junior3 is mentioned by Seneca (Quast. Nat. iii. 26) as a poetical friend, and is by some supposed to be the author of the poem entitled Etnea (cf. § 334). We may perhaps properly name here the tenth book of Columella (cf. § 500 a), which is in hexameter verse, and is entitled Cultus hortorum; it seems to have been suggested by a passage in the Georgics of Virgil (iv. 147), where he expressly says he shall leave the subject of horticulture for another writer.

1 The poem of Terentianus is given in the Grammatical Collect. of Pottschia, cited § 422.—Cf. Fr. Richel, De Vir. Terr. Macc. l. exg. 1804. 4.—A fragment of Bassus is given in the same Collect.—The poem of on Weights, &c. (de ponderibus et mensuris) is given in the 6th vol. of Lemaire's Poet. Lat. Minores. Cl. Harles, Brev. Not. p. 355. Suppl. i. p. 12.—Fragments of Lucilius are also found in Lemaire's Minor Poets, vol. 3d.—The 7th vol. of the same also contains Columella on gardening.—Cf. Schöll, Lit. Rom. ii. 366, sq.

§ 336. The last period included in our view of Roman literature is not without names of didactic poets; but none of them are of special celebrity. Nemessian, of the 3d century, is probably the most important (cf. § 283). Savonninus, whom we shall have
occasion to notice as a physician (§ 555), was the author of an inferior poem on diseases and their remedies. The last book in the treatise of Palladius on agriculture is a didactic poem in elegiac verse, upon the art of grafting (cf. § 500 b). The principal work of Avienius (§ 351. 4) was a didactic performance. Several of the Christian poets, as Commodian, Frudentius, and others, composed didactic poems.

It may be suitable to remark, before leaving this topic, that we find among the Romans a few specimens of that kind of poetry which the Greeks termed Gymnic; in which the composition consists of moral sentences or maxims (cf. § 31). The principal gymnic author of the Romans was Dionysius Cato, who lived in the 2d century (cf. § 382). The remains of Publius Syrus, a celebrated mime of the Augustan age (cf. § 310), may be ranked perhaps in the same class.

FABLE AND EPIGRAM—§ 322.—On the Roman didactic poets, Schiller, Litt. Rom. i. 246, ss. 106.—Dunlop, vol. iii. Lond. ed. particularly on the Georgics of Virgil, and the didactic parts of Ovid.—See also the sections below, in which the poems above mentioned are noticed separately.—On the sententious poetry, J. Ephraimont, as cited below, § 366. 3.

§ 327. Since the Fable may be considered as a form of didactic poetry, it may be proper to notice it here. "The Æsopian fable," says Schüll, "gained little attention from the Romans. The Roman orators either did not know the use made of it by the Greeks, or from their serious turn of character they rejected it. The fable of Mene-nius Agrippa (see Livy, ii. 32) is a solitary instance, where it is employed for the purpose of rhetorical ornament. Aulus Gellius (Noct. Att. ii. 29) relates that Ennius inserted it adroitly, in one of his satires, the fable of the lark (cassita). His example was followed by Lucilius. But the first who treated the fable as a form of poetry having its appropriate style was Horace. His fable of the city-mouse and country-mouse (mus urba-nus and rusticus; Sat. ii. 6) is well known. After him, Roman literature presents us with no fables until the reign of Tiberius."

In his reign flourished Phaedrus, who received his freedom from Augustus. He was the principal author of fables among the Romans (cf. § 372). "He had the merit of first making known to the Romans the fables of Æsop; not that all his fables are translations of those of the Phrygian philosopher (cf. § 184); but those which seem to be properly his own, or of which at least we do not know the Greek originals, are in the manner of Æsop. He is as original as La Fontaine, who like Phaedrus borrowed the subject in a great number of his fables."—The next author of fables in Latin verse is Flavius Avianus (cf. § 351), who employed the elegiac meter instead of the iambic (cf. § 373). Julianus Titianus, who lived under Caracalla, wrote fables in prose, or rather translated into Latin prose the fables of Babrius (cf. § 351. 14). We find no other fabulists within the period included in our notice.

There are extant 89 fables in Latin prose, under the name of Romulus, of whose person and age nothing is known; Warton (Hist Eng. Poety, i. 246) says the work was probably fabricated in the 12th century. They were published in the Qua Colletion, which was the earliest collection of Latin fables, printed at Ulm, 1473. So—There is also a collection of 60 fables, in elegiac meter, which are but so many of the fables of Romulus, verified by some unknown author; Fuhrmann (Klein. Handb. p. 227) says probably by Hildebert, bp. of Tours, who died A. D. 1136. They were published under the title Anonymi Fabularum, by L. Nic. Novetel, in his Mythologia. Frac. 1618. S.—There is likewise a collection of 67 fables in prose, which are merely variations or modifications of those of Romulus. These were published by J. F. Nilert, in his work Stidibe Antiquae, loc. Lutatius Catullus, &c. L. Lutatius Catullus, who died about 84 B.C., is considered by some as the author of a lost collection in Greek by Cyril-lus, called also Constantine the Philosopher, bishop of Thessalonica in the 9th century; they were in 4 books, and the Latin title is Quadrupartitus Apologiae, or Spectus Marianus; published by B. Cordier, with the title Apologia Morales. Vienna, 1839. 12.

§ 328. (g) The Epigram. In this form of poetry the Romans appear to have been very successful in the time of their first attempts in literature. Several epigrammatists flourished in the period preceding the war of Sylla and Marius (the second of our division, cf. § 301). Aulus Gellius (xix. 9) speaks of three in particular, viz. Porcius Lici-nius, Q. Lutatius Catullus, and L. Valerius Æditi-us; and remarks that some of their epigrams are not surpassed in elegance by anything known to him in Latin or Greek poetry. L. Pomponius, perhaps the same that has been noticed as an author of Atel-ane comedies (cf. 318), is also mentioned as an epigrammatist by Priscian.

§ 339. Many of the small poems of Catullus are properly regarded as epigrams. The Garland of Meleager (cf. § 35) had been compiled before his time, and thus he might easily become familiar with the style of the Greek epigrams. Some of his pieces are allowed to possess distinguished merit; of the crowd of epigrammatists whose names occur in the period before the death of Augustus, he is decidedly the best. Among these names we find those of Virgil, and Cicero, and his brother Quintus; of Julius Caesar, Augustus, and Maccenas; from each of whom some remains are preserved in the Latin Anthology. Licinius Calvis was celebrated for the sarcastic tone of his epigrams; he is the only one now extant in full, he satirizes Pompey's mode of scratching his head. Domitius Marsus was ranked among the best epigrammatists in the time of Augustus; there seems to have been a collection of epigrams by him, en titled Cicia; only two pieces now remain.
§ 340. Passing by others of this period who have a place in the Anthology, we come to Martial, in the succeeding period of Roman literature; to whom the critics, almost without an exception, have awarded the palm in preference to Catullus and every other Latin epigrammatist. His pieces are marked by something of that point which is considered essential in a modern epigram (cf. § 34). Several less important names belong to this period. A number of epigrams are contained among the remains of Petronius Arbiter. The pieces in the Greek Anthology ascribed to an author called Πανοδέλος and Γαντοδέλοις; are supposed by some to be the productions of Cornelius Lentulus Gaetulicus, whom Suetonius cites as an historian, and Martial names as a poet. L. Asinius Gallus, son of Virgil's friend Asinius Pollio; Albinus Flavus, mentioned by Seneca the rhetorician as an imitator of his time; Sulpicius Severinus, surnamed Palliatus (cf. § 329); Valerius Sedulius, so called from the number of his fingers; and Sentius Augurinus, lauded by Pliny the younger (Ep. iv. 37. ix. 9) for the delicacy and irony of his pieces; must be included in the catalogue of epigrammatists. We may add Pliny himself, and Seneca the philosopher, unless we suppose the epigrams contained in the writings of the latter to be interpolations by some scholastic author. The emperor Hadrian or Adrian was the author of epigrams in Greek as well as Latin. There are some pieces from a poet by the name of Florus, who was living in the time of Adrian, and is by some supposed to be the same as L. Annius Florus the historian (cf. § 536).

§ 341. In the last period included in our glance, from the Antonines A. D. 160 to the overthrow of Rome A. D. 476, there were many productions of an epigrammatic kind. The more distinguished authors were Ausonius and Claudian. In the works of the former (cf. § 385) we find about 150 epigrams, generally framed after the manner of Martial, but inferior to their model in force and point. About 40 epigrams are ascribed to Claudian; 2 are in Greek; but some of these pieces are not considered as genuine (cf. § 385). Several of the Christian poets might be mentioned among the epigrammatists.

It is perhaps worthy of notice here, that in the later ages some of the Latin poets imitated the frivolous devices that were invented by certain Greeks of the Alexandrine school, who amused themselves in composing little poems, in which the verses were so formed and arranged as to present the figure of an altar, e.g., musician's pipe (cf. § 68. 2), or other object. A specimen of this sort of effort is given in a Latin poem by P. Optatus Porphyrius, who lived in the time of Constantine the Great. He had been banished by that emperor; but he regained his favor by the poem here quoted. It was a eulogy on the emperor which contained a series of poems, each comprising something of the epigrammatic character, but representing in their form different objects, one an altar, another a flute, another a sort of organ (cf. P. III. § 180. 2). It included also other devices; e.g. in one poem the first line was composed of words of two syllables, the second of words of three syllables, and so on; another poem was a complicated acrostic of 20 lines, the first letters of which, taken from top to bottom, formed the words Fortissimus Imperator; the last letters in the 14th place formed the words Clementissimus rex; and the last letters, Constantinus incisus.

§ 342. Anthologies. This term has been applied to collections of Latin epigrams as well as Greek. They include many epigrams from unknown authors. It should also be remarked that they include not only such epigrams as were preserved in ancient manuscripts, but many others which are epigrams in the original sense of the term, i.e. inscriptions, placed on public or private monuments. The latter class have been drawn from monuments scattered over Italy and the Roman provinces, but found in greatest number in the region of Rome itself.—Collections of the Greek epigrams began to be made more than 100 years before Christ (cf. § 35). But it does not appear that the Romans thought much of similar collections of Latin epigrams. Perhaps we may consider the Priapea as being something of the kind, since it consists of little poems pertaining to the god Priapus, very probably written by different authors, although sometimes ascribed to Virgil (cf. § 362. 2).

1. The modern Latin Anthologies seem to have originated in the collecting and publishing of actual inscriptions found on ancient monuments. An Italian of the 15th century, Pizzoeoli, known also by the name of Cyprus Pizzoeolus, is said to have been the first to enter upon this work. Under the direction of Nicolas I. he traveled in Italy, Hungary, and Greece, for the purpose of copying inscriptions both Greek and Latin. He prepared a volume of prose inscriptions, and another of inscriptions in verse; and although no part of his collection was printed until about 200 years afterwards, yet his example influenced other scholars to pursue the study of this kind, and a number of collections were published during the 16th and 17th centuries. Ten or twelve such works, at least, preceded the first edition of Gruter's Collection (cf. P. IV. § 130).

2. The Anthology differs from the mere collection of inscriptions, not by excluding epigrams preserved on monuments; for, as has been observed, many such are admitted. But the Anthology properly admits only those pieces which seem to possess something as literary productions, while the collection of the other kind will receive the most insignificant or trivial inscription, although it may contain merely detached words, or proper names. Several collections of these more select and choice pieces were published in the 17th and 18th centuries. The one which is considered the most important, and the best in arrangement, is the Latin Anthology of Burmann (cited § 315. 8). The first volume of this is devoted chiefly to epigrams and small poems, drawn from manuscripts; while a great part of the 2d volume is occupied with inscriptions properly so called, and originally taken from existing monuments. The pieces contained in the work are arranged in 6 books.

Of the collections that came under the class of the Anthologies, the earliest that is mentioned by Fabricius is that of P. Ficione entitled Epigrammata notio (loc. cit.). Par. 1590. 12.
POETRY. SATIRE.

§ 343. (b) Satire. There has been much disputing among the learned on the question whether the Satire of the Romans was borrowed from the Greeks, or was of their own invention. The word is derived differently by those who take the opposite sides on this question. Those who suppose that satire descended from the Greeks, derive the word from Satyrus; this term was applied to the platter or vessel filled with all sorts of fruits (Lanx satura), which was offered to Bacchus at his festivals; and it might easily be thence transferred and employed to designate a composition written in various meters and comprehending a medley or farrago of subjects. But whatever may have been the real derivation of the term, satura or satira, and whatever may have been the fact as to the question whether the Roman satirists imitated the Greeks and borrowed from them, two things may be here asserted. The first is, that the Roman satire was quite different in its character from the Greek dramatic satyre (cf. § 45). The other is, that the Romans exhibited in very early times the beginnings of their satire, in the rude taunts and railleries which were practiced at the festivals of their rural gods.

§ 344. The invention of the Roman Satire is commonly ascribed to Ennius. He composed satires, which were not designed to be recited like the rude jests at the festivals, but to be read more privately. He employed a diversity of meters. Pacuvius imitated Ennius. Lucilius, who follows them in order of time, gave to satire something of a new form and character, and is therefore spoken of by some of the ancients as its inventor. He aimed at a mere comic effect, and more at the exhibition of vice, and thus rendered the composition more didactic; he also confined it much more to one kind of verse, particularly the hexameter. Of the satires of these authors mere fragments now remain.—M. Furius Bibaculius1 was another satirist of this period; by some of the ancients placed by the side of Horace.—The name of Valerius Cato may be perhaps properly introduced here, on account of the poem entitled Dirae in Battarum2.

1 Two fragments from him are preserved in a work ascribed to Saturnus (De illustr. gramm. c. 11; cf. below § 537).—It is given in Lamenat’s Post. Lat. Minores, 23 volume.

§ 345. In the next period, that including the Augustan age, most of the writers who composed satires followed the manner of Lucilius. One author, M. Terentius Varro, whom we shall have occasion again to notice, preferred the manner of Ennius, especially in the use of various meters. He also mingled prose and verse. His satirical compositions were termed Menippian, from a certain Menippus of Gadara, not because Menippus had written pieces of this kind, but because Varro imitated his humorous and pungent style. These writings of Varro were not professed satires exactly; although they may be ranked under this better perhaps than under any other denomination (cf. § 423).—Peculiarly eminent in the department of satire is the name of Horace (cf. § 363). He gave the finishing hand to the method introduced by Lucilius. The satirist of Rome aimed at a meter peculiar to himself, a familiar style, of much elevated above that of prose, and not unfrequently assuming the form of dialogue. Ridicule of foibles is a peculiar characteristic of his pieces, a trait well suited to the age in which he lived, which was marked by luxury, folly, and extravagance, rather than by the gross crimes and enormities which called forth the keener severity of later satirists.—Perhaps the Ibis of Ovid (cf. § 364. 4) may require the mention of him as a satirical writer. It is a sort of imitation of the poem of Callimachus under the same title (cf. § 70. 1), written during his banishment at Tarsus, and containing a series of imprecations against his enemies. It is like the Dirae of Cato.

§ 346. In the following period there were two authors of distinguished celebrity for the composition of satires; Persius and Juvenal. The circumstances of their times were such as demanded the strong tone of reproof and fearless censure, with which they assailed the prevalent vices of Rome. They employed the meter and external form which the example of Horace had settled as appropriate to satire; but neither of them retained the ease and simplicity of his language; yet in point of merit they are by no means unworthy of comparison with him (cf. § 380. 2).—There are some other names which ought to be mentioned here. Martial (Ep. xi. 10) and other writers speak of a Turnus as an eminent satiric poet in the times of Nero and Vespasian. An existing fragment of a satire against Nero has been ascribed to him by a modern critic. We have also a satirical poem from a female author, Sulpicia, who lived in the time of Domitian and after. The production of Petronius Arbiter, entitled Satyricon (cf. § 472), was a sort of romance made up of satirical pieces, after the manner called Menippian or Varronian, in mingled prose and verse. There is a Menippian satire, ascribed to Seneca (cf. § 374. 2), but its genuineness has been doubted.

1 Cf. Schill, Litt. Rom. ii. 337.—Vermaseren gives the fragment by him ascribed to Turnus in his Post. Lat. Minores. It is also contained in Lamenat’s Minor Latins, vol. 21. The same vol. of Lamenat likewise contains the satire of Sulpicia, which treats of the banishment of the philosophers from Rome by Domitian.
§ 347. In the subsequent history of Roman literature, we find no productions strictly belonging to the class of satires. Two pieces of Claudian in the 4th century, considered among his best performances, the invective against Rufinus and Eutropius (cf. § 386), are commonly ranked here; but they are however quite different from the satire of Horace or Juvenal, the manner of treating the subject being more full, and more conformed to epic description.——The Satyricon of Marcusu Capella, of the 5th century, is a work composed partly in prose and partly in verse, and thus in form resembles what is called the Menippean or Varroonian satire; but it is philosophically medley, or a sort of encyclopaedia, rather than a satirical performance (cf. § 473).


§ 348. Before proceeding to notice the poets singly, we will refer here to a few works, which relate to them collectively, or to classes of them.


§ 349. Livius Andronicus, who flourished about B. C. 220, was a Greek, born at Tarentum, and a freedman of M. Livius Salinator. He was the first dramatic poet among the Romans, and brought the first play upon the stage, about B. C. 229. His style had a degree of roughness, and was in part unintelligible to the later Romans. He wrote many poems of different kinds; among them was one on the Roman history, and a translation of Homer's Odyssey. We have merely a few fragments of his writings.

1. It is asserted, that when his country was conquered by the Romans, he was taken captive and carried to Rome, where he became the slave and afterwards the freedman of the consul Livius Salinator, from whom he took the name and afterwards he is supposed to have lived at least until about B. C. 220. In Cicero's dialogue De Secretute (c. 14), Catu is introduced saying that he had seen old Livius, while he himself was a youth. Livius composed both tragedies and comedies. Some of the titles which have been collected by Fabricius and others, are Achilles, Adonis, Atgistas, Axaj, Andromeda, Antops, Centauri, Equus Trojanus, Hellene, Hermioni, Ino, Tenet. They indicate that most of his dramas were translated or imitated from the works of his countrymen Magnes and Gracia, or from the great tragic writers of Greece. A building was assigned to Livius on the Avenine hill, which served also for a theatre, and was inhabited by a troop of players.

2. The fragments of Livius Andronicus are given in the collection of Mottaire, vol. 2d, as cited § 348. 2.—Also in those of Delius, and Servierius, as there cited.

§ 350. Caeius Narius, a native of Campania, flourished about the same time. Having been banished from Rome, he died in Utica, about B. C. 200. He wrote an historical poem on the first Punic War; also tragedies, comedies, satires, and epigrams; not without wit, but in a very rude style. A few fragments only are preserved. This


2 The fragments of L. Andronicus are given in the collection of Mottaire, vol. 2d, as cited § 348. 2.—Also in those of Delius, and Servierius, as there cited.
poet must be discriminated from a later author by the name of Novius, who composed pieces belonging to the class of writings called Atellana plays (Faba ataellana).

1. The tragedies of Novius were all translations from Greek dramatists, or close imitations: the following titles are preserved; Alcestis, Dauad, Dulorestes, Hesione, Hector, Iphigenia, Lyceurgus, Phoinissa, Protesilaus, Telephus. Novius was considered a better comic than tragic poet. His comedies partook of the personal satire and invective, which characterized the old comedy of the Greeks (cf. § 41), and which are seen in the plays of Aristophanes. His reproaches against the chief men of the city caused his imprisonment, and perseverance in the same after a release, led to his banishment.—His Poem on the Punic War was in the Satuirian verse (cf. § 304), and his style, in all his productions, is said to have been more rugged than that of L. Andronicus.—Novius has generally been considered as the author of the Cyprian liad, a translation from a Greek poem called the Cypria (qu Quo), a work of amorous fiction in 12 books.

Some, however, ascribe the Cyprian liad to a later poet named Lavinus. Cf. Hagen, Excerp. i. ad Lib. II. Eiiii. — On Nauk. cf. Dunlop, p. 50. — Bahr, p. 75. — Sagittarius, as cited § 318. 1.

2. The fragments of Novius are found in the Collections referred to above, § 319, 2, and in others cited § 318. 2.

§ 351. Quintus Ennius was born at Rudiae in Calabria, B. C. about 240. The elder Cato brought him from Sardinia to Rome, where he was employed as a teacher of Greek. He contributed much to the improvement of the Latin language. He was the earliest epic poet in that tongue, and was highly valued by the later and better writers, particularly Cicero and Virgil. Ennius, si dueusoves vestute luceas, adoremus, in quibus grandia et antiqua robora jam non tantum habet speciem quam religioneum (Quint. i. x. 1). He composed an historical poem of Roman Annals, in 18 books; an epic poem called Scipio; many comedies and tragedies; also satires and other pieces. Of all these we have but brief and scattered passages, occasionally quoted by other authors.

1. Ennius lived until about B. C. 170, when he died at the age of 70, of a disease (morbus articulaius) probably brought on by intemperate drinking (Hor. I. Ep. xix. vs. 7). But he is said to have lived generally in a frugal manner. His residence was on the Aventine hill. He enjoyed the friendship of many patrician families, and particularly of Scipio Nasica.

A bust of him was placed (Cl. pro Archis, c. 0) in the family tomb of the Scipios (cf. P. IV. § 133. 2) "a laurest bust of Peperino stone, which was found in this tomb and which now stands on the sarcophagus of Scipio Barbatus in the Vatican, is supposed to be that of Ennius." Cf. Rome in the 19th century, Letter 96.

2. Ennius surpassed his predecessors both in poetical genius and in versification, and is said to have been the master of three tongues, Latin, Greek, and Greek. He professedly imitated Homer, whose spirit he pretended to possess, by a Pythagorean transmigration through the medium of a peacock, if we may rely upon a satire of Persius (vi. 10); deestibus esse—Meadonides Quintus pocone ex Pythagorea.—In his tragedies he imitated from Euripides more than from the other Greek dramatists; perhaps, because the Romans preferred such plays as were crowded with action and the bustle of a complicated fable. The titles of some of these pieces were Ajox, Alcmene, Alexander or Paris, Asromach, Eretheus, Hectorius Lustra, Hecuba, Iphigeneia. Medea, Thamnon, Telephus, Thyestes. Most of these were evidently borrowed from Euripides. The Medea was considered as one of the best productions of Ennius, and was very popular. Attius, Varro, Ovid, and Seneca, successively imitated from this tragedy.—Of the satires of Ennius little is known, the remaining fragments being very short and broken.—The Annals seem to have been the great work of this poet; written in hexameter verse, and devoted to the celebration of Roman exploits from the earliest periods to the conclusion of the Istrian war; not completed until within a few years of his death. It was a work highly gratifying to the national pride, and continued long popular at Rome; much relished in the age of Horace and Virgil, and even down to the time of Marcus Aurelius, recited in the theatres and places of public amusement.—Ennius wrote a didactic poem on oates, entitled Phagetica; and another entitled Epicuramus, being a translation from the Greek work of Epicurus the comedian, on the nature of things. He also left a prose translation of the work of Enuhermes (cf. § 222. 4), on the ancient mythology; some passages of which are preserved in Lactantius.


§ 352. M. Accius Plantus, a native of Sarsina, in Umbria, also flourished about B. C. 200; being born B. C. 227 and dying B. C. 184. He became so strained in his circumstances, that he worked for daily wages at a hand-mill. He possessed eminent talents for a comic writer, a rich vein of cutting wit, a happy invention, and great force of humorous expression. The Greek comic writers Epicuramus and Diphilus
were his chief models. He was particularly successful in the low comedy; but in this, out of compliance with the taste of the age, he often transgressed the limits of propriety. From the multitude of his comedies, which Gellius numbers as high as 130, only twenty now remain; these have frequently been used and imitated by modern dramatists.

1. *Plautus* was the son of a freedman, and received his name from his splay feet (a *pedum planicie sine plantaribus*). He is said to have realized a considerable fortune by the popularity of his plays, and to have lost it in speculation, or expended it in splendid decorations as an actor; thus he was reduced to the necessity of laboring like a slave, when a famine at Rome diminished the general resort to theatrical amusements. Plautus like his predecessors borrowed from the Greek writers; from Philemon and Menander as well as from those named above (Epicharmus and Diphilus). Although he took his plots and incidents freely from the *middle* comedy, his spirit and manner in execution, his coarse wit and personal satire, agreed more fully with the character of the *old* (cf. § 41). Many of the comedies which passed under the name of Plautus, were probably spurious. Aulus Gellius (N. A. I. 11. 3.) quotes a work of Varro, *Quaestiones Plautine*, much of which was devoted to a discussion concerning the authenticity of the plays commonly ascribed to Plautus; twenty-one were admitted in this discussion to be unquestionably genuine. These were subsequently termed *Varronian*, and included the twenty still extant. The titles of these, with an analysis of each, and a notice of the principal modern imitations, may be found in Dunlop's *Roman Literature*. *Amphitryon, Menenclui, Captivei* and *Miles Gloriosus*, are among the most distinguished of the plays; of the others, however, were more popular on the Roman stage. The wit, drollery, and buffoonery of Plautus were so captivating to the people, that his plays were still favorite pieces on the Roman stage, even after those of Terence began to be represented.—Molière, Shakespeare, and Dryden, may be named among the moderns who have copied from Plautus.

2. The comedy entitled *Pauulus* (or *Littu Carthaginian*) has furnished occasion for much philological speculation, in the specimens of the *Punic* language, which it contains. In these scanty remains, commentators have found traces of various different tongues, according to their fancy, or favorite system.


Plautus. I. 96. p. 27; where are given several versions of the *Punic Monologus*.—*H. Stendhal*, über Phänizische und Punicische, as cited on p. IV. § 46. 2.


§ 353. *Marcus Pacuvius*, of Brundusium, was a nephew of Ennius, born B. C. about 230. He was celebrated at Rome both as a painter and a tragic poet. Quintilian praises the dignity of the thought, expression, and characters in his tragedies. Of these, however, we have but a few unimportant fragments.

1. Pacuvius commenced his i. a renowned life, required from Rome to Tarentum, where he died at the age of nearly ninety. The epitaph inscribed upon his tombstone, placed by the side of a public road, is quoted by Aulus Gellius (N. A. I. 1. c. 24).—The ancients speak of 19 tragedies written by him: the titles are given by Dunlop. Pacuvius, like his predecessors, chiefly borrowed from the Greeks. "His *Paulus*, however, was of his own invention, and was the first Latin tragedy formed on a Roman subject;" only five lines of it are extant. The tragedy entitled *Antiope* was one of the most distinguished of his pieces. A scene in the *Nilion*, where the ghost of Polydorus who had been assassinated appears to his sister Iliona, was greatly admired by Roman audiences.—Pacuvius was one of the earliest of the Romans who attained any eminence in the art of painting (cf. P. IV. § 224).

Dunlop, p. 209.—Schöll, p. 115.—Cf. Cicer. Brut. 64. 74. De Orat. i. 55. ii. 37. De Divin. i. 57. ii. 64.—Quintil. x. i. 97.—*H. Ep. lib. ii. i. 55.—Also *Annal. de Leo*, Delle Memoire di M. Pacuvio, unichissimo poeta tragico, dissertazione. Napl. 1756. 8.

* The fragments of Pacuvius may be found in the collections, already cited (§ 342. 2), of Stephanus, Dories, Servier, Matthaeus.
§ 354. Lucius Accius, or more correctly Attius, a native Roman, was a tragic poet, a contemporary of Pacuvius, but younger. He also wrote, in verse, Annals of the Roman History. Of his tragedies a few remaining fragments are found. 1. Attius is said to have brought forward his first play at the age of 30, B. C. 138, the same year in which Pacuvius gave to the public his last, at the age of 80. The story related by Valerius Maximus (iii. 7), of Attius refusing to rise on the entrance of Julius Caesar into the College of poets, is supposed by some to show that this poet did not live so early; others suppose that this anecdote refers to another poet, or to a Julius Caesar earlier than the conqueror. Attius is exposed to the charge of vanity; "though a person of diminutive size, he got a huge statue of himself placed in a conspicuous niche in the temple of the Muses." He was highly esteemed by the Romans. He wrote many plays; the titles of above fifty have been collected. Most of these were drawn from Grecian sources; two; however, his Brutus and Decius, were founded on Roman subjects; written probably in honor of Decius Brutus, consul B. C. 137, who was his warm patron and friend.

Dunlop, i. 214.—Schofield, i. 116.—Fabricius (cited § 299. 5), iii. 335.—Cf. Cicero, Brutus, 29, 63. Pro Archia, 19.—Julius Gallus, Not. Att. xii. 3.—Pinyi, Hist. Nat. xxxiv. 5.—Quintil. v. 13.—Hor. Ep. II. ii. 55.

2. The fragments of Attius are contained in the collection of Schraven, and others, before cited.

§ 355. Publius Terentius Afer was born B. C. 192, in Africa, perhaps at Carthage, and died B. C. 159. He was a freedman of the senator Terentius Lucanus, and an intimate friend of Laelius and the younger Scipio Africanus. As a dramatist he was an imitator of Menander and Apollodorus. His six comedies still remaining are of remarkable excellence, in respect to the characters, the truth and refinement of the dialogue, and the management of the plot. He possessed less invention, and less of comic power than Plautus; but on the other hand he had more taste, a better style, and a finer knowledge of human nature. We find no trace of any other than the six comedies now extant; yet it is related that he lost 108 plays in a shipwreck. Of the ancient commentators upon Terence, the most worthy of notice are Eutius Donatus, a grammarian of the 4th century, and Euphrogius, of the 10th century.

1. It is not known how Terence was brought to Rome, or became the slave of the Terentius whose name he has preserved from oblivion. After giving to the Roman stage his six comedies, he made a visit to Greece, whence he never returned. According to one account, he perished at sea, on his voyage from Greece to Italy, with the 108 comedies he had translated from Menander; others state, that having sent the same comedies before him by sea to Rome, and they being lost by shipwreck, he died of grief in Arcadia.


2. The titles of the six plays are Andria, Ennomus, Heantontimoromenos (cattورινομομενος), Adelphi, Hecyra, Phormis. An analysis of these is given by Dunlop, with a notice of the imitations by Moliere and other modern dramatists. The Andria was the earliest and is usually called the best of the pieces. In respect to style Terence has been regarded as a model of correct composition. "It is a singular circumstance, and without example in the literary history of any other country, that the language should have received its highest perfection, in point of elegance and grace, combined with a just and fine simplicity, from the hand of a foreigner and slave. But it so happened, that the countryman of Hannibal and the freedman of Terentius Lucanus gave to the Roman tongue all those beauties, in a degree which the courtiers of the Augustan age itself did not surpass." As to versification, it is generally allowed, that Terence used very great liberties.


§ 356. *Catius Lucullus*, of Suessa in Campania, was a Roman knight, born B. C. 150. With a great knowledge of language he combined a great talent for satire. He was the first among the Romans to cultivate satiric poetry in the more didactic form. He wrote 30 books of poetry, or more probably 30 single pieces, rich in wit, and keenly severe, although in some measure deficient in accuracy of style. He also wrote hymns, epodes, and a comedy.

1. Lucullus, in early youth, served at the siege of Numantia, in the same camp with Marius and Jugurtha, under Scipio Africanus the younger. He afterwards resided at Rome in the house which had been built at public expense for the son of Seleucus king of Syria; but there, to save himself from the hostile feelings of Rome, Lucullus was little known of the life and manners of this poet. He died at Naples, at the age of 45, as is commonly stated. He enjoyed the friendship and protection of Scipio Africanus and Lelius.

Of his writings only detached fragments remain; these however are sufficient to show something of his spirit and manner. His peculiarities are also frequently mentioned by ancient writers; one of the most striking was his vehement and cutting satire. Horace acknowledges his merits, yet censures his levicision as loose and prosaic. The third book of Lucullus contains an account of a journey along the coast of Campania to Naples, and thence to Rhegium and the straits of Messina, which Horace seems to have imitated in his description of a journey from Rome to Brundusium.


§ 357. *Titus Lucretius Carus*, a Roman knight, born about B. C. 95, ended his life by suicide. His philosophical poem, *On the nature of things* (*De rerum natura*), in six books, contains the principles of the Epicurean school, of which he was a zealous disciple. These principles are here combined and arranged with much art, and set forth in their most dazzling and imposing features.—The work is not wholly free from monotony and dullness; but this is the fault of the subject rather than of the author, whose poetry in particular passages is very florid and rich in imagery.—Carolian Poignac wrote a poem in opposition to it, called *Anti-Lucretius*, which, although more correct in its views of God and of providence, is inferior in poetical merit.

1. Lucretius lived in a period full of important political events, but seems to have kept himself retired from public affairs. He was sent, according to a prevailing custom at the time, with other young Romans of rank, to study at Athens, where he attended on the instructions of Zeno and Phaedrus given in the Gardens of Epicurus. Cicero and his brother Quintus, also Cassius and Pompeon Atticus, and Memmus, afterwards governor of Bithynia, are said to have been at this time his fellow-students. Lucretius was specially attached to the latter, and it is supposed accompanied him to Bithynia. His poem is dedicated to Memmus. He is said to have committed suicide, in the 44th year of his age, in a paroxysm of insanity; produced, according to some, by a philtre or love potion given him by Lucilia, his wife or mistress; but according to others, caused by melancholy resulting from the exile of Memmus and other calamities. 2. Directly opposite judgments have been passed upon the poem of Lucretius; some pronouncing it "dry, prosaic, without interest, and without imagination," others calling it an elegant and almost unrivaled production. A study of it is found in Dunlop and copied in *Anthoni Lamprici.*


2. Editions.—B.—Gibbon Wakefield. Lond. 1796. 3 vols. 4. censured by some of the Reviews, but highly commended by some German critics (Ddlinii, ii. 205).—Dunlop. Clare. 1783. 4. censured. But a reprint of Wakefield's; "the best critical edition extant" (Ddlinii, 1825).—Clacket. Lond. 1801. 8. based upon Wakefield's, containing the text of the six books in the 1st volume; but the 2d not published.—A. Forbiger. Lips. 1825. 8.—Of earlier editions, the best is that of Hovecamp. Lapid. Bat. 1725. 2 vols. 4. pronounced by Dunlop (1783) the best edition that had appeared.—The *Bipontini*, reprinted, Argent. 1800. 8, is considered good.—The Oxford, 1816, a reprint of Thomas Crook, first published Ox. 1655. 8.—Princpsum. Brussels. 1473. fol.—The first MS. of Lucrctius known to the moderns was discovered by Poggio Bracciolini, in the Monastery of St. Gal, about 20 miles from Constance, in 1414.


4. The *Anti-Lucretius (vite de Deo et Nature)* of Polignac was published at Paris, 1747. 2 vols. 8. It consists of nine books of about 1300 lines each, in Latin hexameter. The author studiously imitates Lucrctius. An English translation was published by
§ 358. Caius Valerius Catullus was born in the peninsula Sirmio, in the territory of Verona, B. C. 86. Little is known of the circumstances of his life, except his intimate friendship with Cicero, of which a proof is given in one of his poems. As a lyric poet he has much that is excellent in the softer kind of writing, much refinement of feeling and expression. But he yielded too much to the already corrupt taste of his age, and not unfrequently sacrificed both propriety and morality. Many of his poems are lost.

1. Catullus was invited to Rome in early youth, and there wasted much of his for tune in dissipation. He accompanied Caius Memmius, the patron of Lucretius, to the province of Bithynia; but did not derive the pecuniary or other benefits which he had expected. After his return to Italy, his time seems to have been passed in idleness or in licentious amours, in his costly residence at Tibur, or his delicious villa on the peninsula of Sirmio. He died when not far from the age of 30.—Schöll, Litt. Rom. i. 310.

2. The numerous small pieces extant, that are ascribed to Catullus, consist of odes, songs, satires, elegies, and epigrams. Some of these are not considered as genuine; the editions usually contain 116 pieces. Although once distributed into three classes, they are now generally published without any attempt at systematic arrangement; and their miscellaneous character renders any such arrangement almost impossible. The poetry bears evident marks of close imitation of Greek authors, especially of Callimachus; yet all the critics award to Catullus the praise of much originality and of great elegance. In respect of literary merits, he has been ranked above all the Latin poets except Virgil and Horace.—One of the most pleasing of his pieces is that (xxx.) addressed to Sirmio, the peninsula where his favorite villa was situated.


§ 359. Cornelius Gallus, a native of Gaul, flourished about the same time with Propertius. He was a friend of Virgil, who addressed his 10th elegy to him. He was one of the most happy poets in elegy, although in his diction less pleasing than Propertius or Tibullus. His poems, however, are lost; six elegies, which have been ascribed to him, are certainly from a later and inferior poet; probably from Cornelius Nepos, another Gallic poet, who lived under Anastasius, about A. D. 300.

1. Gallus was born of poor parents, probably at Forum Julii, in Gallia Narbonensis, about B. C. 70. He first came into notice as a follower and partisan of Octavius, in his measures to avenge the assassination of Julius Caesar. He seems to have soon obtained the confidence of Octavius, and was one of his counsellors after the battle of Philippi. After the battle of Actium, Gallus was intrusted with an important command in the invasion of Egypt against Antony, and it was by an artifice of Gallus that Cleopatra fell into the hands of Augustus. Egypt being reduced, Gallus was appointed prefect or viceroy over it. His successes rendered him vain; his government of the province was soon marked by mismanagement and plunder; and in the fifth year of his authority he was recalled, charged among other offences with having plotted against the life of Augustus. His property was confiscated, and he was sentenced to perpetual exile. Thus disgraced, he committed suicide in the 43rd year of his age, B. C. 26.

2. The elegies of Gallus consisted of 4 books. He is said to have translated several pieces from the Greek epigrammatist Eupholus. He is by some considered as the author of the ode called Circe, falsely ascribed to Virgil; Fundarum, Handbuch, p. 585.—Schöll, i. 328.—Bihler, p. 273.—Harton, Hist. of Eng. Poetry. Lond. 1824. 4 vols. (4to), p. 283.—C. H. Viller, Commentations de C. Cornelii Forcujuliani vita et scripta. Bonn. 1841. 8.

3. The elegies ascribed to Gallus are found in the Collections of the Minor Latin Poets by Matthaeus, and by Werneford, also in Léviat’s Biblioth. Post. Lat. Minores, vol. ii. & vi.


§ 360. Albius Tibullus, born at Rome, and belonging to the order of knights, flourished about B. C. 30. He was a favorite of Messala Corvinus, and esteemed by Horace, Ovid, and other poets of his age. According to Quintilian, he is entitled to the first rank among the Roman elegiac poets. He combines soft, tender feeling with
a noble and accurate expression, with a charming variety of invention, of images and turns, without labored, far-fetched, or unnatural ornaments. His elegies are arranged in 4 books; those in the last, however, are ascribed to Sulpicia, and other authors.

1. The time of his birth is not known, but supposed to be about B. C. 54 or 56. He is said to have died about the same time with Virgil, B. C. 19. He inherited a considerable fortune, which was greatly impaired, partly by the partitions of the lands in Italy made to the soldiers of the Triumvirs, and partly perhaps by his own extravagance. He accompanied Messalla in several military expeditions, in the last of which he suffered a dangerous sickness that detained him at the island Coreys; but on his recovery he visited Syria and Egypt. After his return from the east, he lived on his paternal estate at Pedum.

2. We have, in the 4 books under the name of Tibullus, 35 elegies and a panegyric addressed to Messalla. The genuineness of the 3d book as well as the principal part of the 4th, has been doubted. According to Schött, only the first two books and the panegyric in the commencement of the 4th, and the two elegies at its close, are indisputably the production of Tibullus. De Golbery denies the genuineness of the panegyric. The elegies in the 3d book are ascribed by Foss, to a poet called Lygdamus. But Furmann remarks that Lygdamus as a poet is unknown in Roman literature, and is wholly an imaginary person. Tibullus evidently had studied the Grecian elegiac writers; but was not a close imitator. A melancholy tenderness is a prominent trait in his poetry.


§ 361. Sextus Aurelius Propertius, a native of Umbria, was a favorite of Maccenas, and died in the year B. C. 15. From him there are also 4 books of cælieæ poesæ yet remaining. Their chief merits consist in pathetic expression, with rich poetic feeling, and correctness of style. But he often transgresses the limits of nature and propriety, and is too profuse in poetical ornament. Philetas, whose Greek elegies are lost, and Callimachus, were especially his models.

1. Of seven towns claiming the honor of being the birthplace of this poet, Nevaonia is by some supposed to be entitled to the preference. Others give the preference to Hispellum, on the ground of an inscription there found, which is inserted in the edition of Burnum cited below. The time of his birth is uncertain, probably about B. C. 53. Having lost much of his inheritance, as Tibullus did, by the distribution of land made to the soldiers of the Triumvirs, he went to Rome in early life to qualify himself for a civilian. But poetry was more congenial to his taste. He seems to have been a friend of Cornelius Gallus, Virgil, Tibullus, and Ovid. His elegies procured for him the patronage of Maccenas. He is supposed to have gone to Athens in the train of Maccenas and Augustus; after which, little is known of his life. The elegies of Propertius are the eleventh in number. Three of the four books he made public in his lifetime; the fourth is less occupied with amatory subjects, the elegies being chiefly of an heroic character, more didactic and moral. Mythological story and fable are frequently introduced.

1 Gillet de Mois, La vie de Propere. Par. 1754. 8.—See Mauroy’s description in the Charrat, d. e. Dictier, iii. 1.—Seuss. in Mon. Acad. Insx. et Belle-Lettres, vol. vii. p. 385.


§ 362. Publius Virgilius Maro, of Andes near Mantua, lived from B. C. 70 to B C. 19. He was the greatest of the Roman poets in pastoral, didactic, and epic poetry. His 10 Eclogues are imitations of Theocritus, but are full of peculiar beauties. His Georgics, in 4 books, are rich in instruction and elegance. His Æneid, in 12 books
although an imitation of Homer, is nevertheless the production of nature, genius, and taste; its dedication is more finished, and better suited to a refined age, than that of Homer, although the latter may be more original in itself. Virgil's easy and most agreeable versification should especially be mentioned; and his remarkable skill in making every thing he borrowed completely his own, and weaving it all with the rest, so happily into one whole.

There are also several other poetical performances ascribed to him, usually included under the name of Catolecta Virgillii; but their genuineness is altogether doubtful. Of the other commentators, on Virgil, the grammarian Secvius Honoratus Maurus and Thb. Claudius Donatus are the most worthy of notice.

1. Virgil at an early age studied at Cremona, but was chiefly educated at Naples, where he is said to have been instructed in Greek letters by Parthenius (cf. § 226), and in the Epicurean philosophy by Syro. He was deprived of a paternal farm at Mantua by the Triumviral partition of lands; but recovered his property by the favor of Macenas and Augustus. He was introduced to them, it is said, by Cornelius Gallus. Virgil afterwards resided at Rome, on the Esquiline hill. Subsequently he retired to a villa, owned by him, near Nola, about 10 miles from Naples. He visited Athens, intending to devote three years in Greece to a revision of the Aeneid, which he had not yet published. But ill health soon compelled him to return, and he lived but a few days after landing at Brundusium, B. C. 19. His tomb is supposed to lie about two miles to the north of Naples, on the hill of Pausilippo.

Several biographies of Virgil are given in Lemaire's edition (cited below) vol. vii.—A Life of Virgil, by William Walsh, prefixed to Dryden's Translations.—On the Genius Virgil the Neumoussar, by Newton's Hist. of Poetry, p. 62 (cited § 359. 2).

2. The title of Catolecta (καταλεκτα) is given to a collection of 14 little pieces ascribed to Virgil, including several epigrams and an elegy addressed to Messalla. Several larger pieces are extant, which are also ascribed to Virgil, and sometimes comprehended under the general name Catolecta Virgillii. Their titles are Cules (the Gnat), Moralia (Morality), Ennius (Ennius—Cato's play), &c. (cf. § 359. 2). Copa, Tripaecum. Some have endeavored to vindicate the genuineness of these pieces by supposing them to have been composed while Virgil was young.


3. In Virgil's 4th Eclogue, addressed to Pollio, there is a very striking resemblance in thought and figures to certain passages in the prophecies of Isaiah and Ezekiel. This coincidence is an interesting fact, and has excited much curiosity.


4. Editions.—Best; Heyne, 3d ed. Lips. 1800. 6 vols. S. Repr. Lips. 1803. 4 vols. S. Also (by Priester) Lond. 1821, 4 vols. S. —Lemaire. Part. 1820-22. 8 vols. containing the whole of Heyne, with the commentary of Servius and other additions.—G. P. E. Wagner. Lips. 1834. 4 vols. S. A revision of Heyne's. Also Lips. 1836-39. 8 vols. S. with 200 vignettes; "splendid."—D. Förster, Lips. 1836-39. 8 vols. S. Said to be very good; containing what is most essential in Wagner's.—Of the earlier editions, the following may be named; Baskerville. Birmingham, 1735. 4to. of beautiful typography.—Burmant, Amtl. 1746. 4to. 4, once highly praised,—P. Marmoreus (ed. Böttiger). Rom. 1741. a facsimile of the famous Cudex-Fuscianus (see P. IV. § 143), with plates engraved by Bartoli.—Priapeum. Rom. 1469. Not fewer than ninety editions have been enumerated, which were published before the year 1800; to name those since published would require a volume.—See the Notice Raisonnee in Lemaire's Virgil, vol. vii.—Many school editions have been published in this country; that of J. G. Cooper, N. York (5th ed.) 1835. S. is among the best; that of F. B. Gould, Lond. 1834. S. is good; also F. Brunet, Lond. 1842. 12. with Eng. Notes.—The Delphi ed. by C. Raus, a truly valuable ed. has been repeatedly reprinted for schools; the reprint, Phil. 1817. S. is on very bad paper, but has a very useful Clavis Virgiliana annexed.—The Catolecta and Minor poems have been published separately; the best edition, by F. Lindenberghius (Lindencrinch) entitled P. V. Marc. Appendix. Lond. Ed. 1817. S. These pieces are given in Heyne. —The separate editions of the Bucolics, Georgics, or Aeneid, we cannot notice here.


6. We can name but a few of the vast number of other works and treatises illustrative of this author.—F. Umiusius Virgilius cum Priscis Liberorum comitibus, &c. Leuc. 1747. 8. —H. Müller, Homer und Virgil, eine Parallelle. Erf. 1807. 8.—J. Martyn, Dissertationen and critical Remarks upon the lives of Virgil and others. Lond. 1770. 8.—Spencers Remarks and Dissertations of Mr. Holdsworth on Virgil, with notes, &c. Lond. 1788. 4.—Hilles, Geographica de Virgile. Far. 1771. 12; reprinted Part 1-23, with "G.ographis d'Horange" added, and 4 maps.—Ed. Gibson, Remarks and Dissertations on the 6th book of the Aeneid. Lond. 1710. 8. (in his Misc. calceicus Works. Lond. 1796. 2 vols. 4.) with which cf. Warburton, Divine Legation of Moses, in v. 1. book. 4. sect. 4: also
§ 363. Quintus Horatius Flaccus, a native of Venusia, a municipal town in Apulia, was born in the year B. C. 65. He passed the greater part of his life at his country seat in the Sabine or Titubrine territory, and died B. C. 8. He was a particular favorite of Augustus and Mæcenas. His moral character has often been censured; the best defence of him, that has been made, is by Lessing. The greatest power of Horace was in lyric poetry. His four books of Odes and book of Epodes, now extant, continue still to be surpassing models in this species of composition. In his Satires and poetical Epistles there reigns a noble earnestness seasoned with the most refined pleasantness and humor. Of the Epistles, that addressed to the Pisces, on the Art of Poetry, is the most finished and instructive.—The most noted of the earlier interpreters of Horace are Acron and Porphyrio (cf. § 421).

1. When Horace was at the age of 9 or 10, his father, who was a freedman, and in low circumstances, removed to Rome, in order to afford his son advantages for study. At the age of 21, Horace was sent to Athens for the purpose of completing his education. He was a pupil at the Academy, but the Epicurean philosophy was more congenial to his feelings. When Brutus and Cassius attempted to restore the republic, Horace with others of the Roman youth, then studying at Athens, joined their standard. He was at the battle of Philippi and shared in the defeat and flight of the party. Virgil was a kind friend and recommended him to the notice of Mæcenas. Horace soon was admitted to the intimate society both of Mæcenas and Augustus. He survived the death of the former but a few months.


2. “The lyric poetry of Horace displays an entire command of all the graces and powers of meter. Elegance and justness of thought, and felicity of expression, rather than sublimity, seem to be its general character, though the poet sometimes rises to considerable grandeur of sentiment and imagery. In variety and versatility his lyric genius is unrivaled by that of any poet with whom we are acquainted.”—The odes of Horace are of a very miscellaneous character, and not capable of being reduced to any systematic classification; yet most of them may be included in a division into four classes, which has been proposed; viz. Amatory, Convivial, Moral, and Political. By far the greatest number will come under the first class.

1 From Elton, in his Specimens of the Classic Poets, cited § 47. 1.—See Dunlop, in his Rom. Lit. 3d vol. ed. Lond. 1829.


3. In a letter to the Pisces which has borne the title of the “Art of Poetry,” from the time of Quintilian, is one of the most celebrated theories is that of Lulæ, who considers the whole piece as referring solely to the drama, and forming a regular and connected treatise on the subject. Wieland, and other modern critics, interpret it as not being restricted to the drama exclusively, and as chiefly designed to dissuade the elder son of Pisces from devoting himself to poetry.


4. Editions.—One of the best is T. W. Döring’s. Lips. 1824. 2 vols. Repotted Glasgow. 1826. §—That of Faas, Rome, 1811. 2 vols. S. is highly commended by some (cf. Kleitsching’s Suppl. p. 196), but less approved by others (Didion, ii. 121); the reprint by F. A. Roth, Heidelberg. 1820. 2 vols. S. is considered preferable.—That of Baxter (Lond. 1725) is improved by Gossear.
P. V. POETS. OVID.

(LoP. 1719) and Zeus (Lop. 1819) and especially F. H. Botta, Lyp. 1822. S. is well spoken of.—Among the editions which have been highly celebrated, R. Bentley, Amst. 1724. 4. (first post. Camb. 1717).—Cuningham (Cunningham, bitter opponent of Bentley). Lop. 1721. 2 vols. S.—Cruqius, Antw. 1611. 4.—D. Lambinus, Par. 1567, 1596, fol.—Geo. Fabricius. Bas. 1555. 2 vols. fol. with the commentaries of Acron and Porphyrio and others.—The supposed Principes is a 40 vol. without printer’s name, date, or place of publication.—About 600 editions of Horace have been printed.—In our country there have been three impressions of the Dolphin edition (L.Drepper). Par. 1681. 4; stereotyped Phil. 1823. S. This is valuable chiefly for its Index Poetarum; the notes, in Latin, are often very good; the text is not approved.—The edition of B. A. Gould, Best. 1831. 12. has been much used in schools; the exceptional parts of the original being omitted.—That of C. Arthon, N. York, 1830. S. has been ranked among the best editions of Horace. It contains full notes, with valuable preface and excurses. —C. Amer. Quant. Rev. vol. vii. p. 72.—Valuable editions of the Odes: C. D. Janv. Lyp. (ed. Schiller) 1809. 2 vols. S.—C. W. Mitcberich. Lyp. 1890. 2 vols. S.—C. Vandeloue, Latin and French. Par. 1812. 2 vols. —Of the Satires, L. H. Heinard, BREL. 1815. S.—The Epistles, E. T. Schmid, Halb. 1830. 2 vols. S.


§ 364. Publius Ovidius Naso, of Salmo in the territory of the Peligni, was of an equestrian family. He flourished in the reign of Augustus, and died A. D. 16. His personal history is given by himself (Trist. iv. 10).—The most remarkable incident is his banishment from Rome to Tomi on the coast of Thrace; the real cause of which cannot be certainly determined. As a poet, he is distinguished especially by a very fertile imagination and a lively blooming wit; this, however, too often degenerates into witlessness and slang. He has the talent for easy and agreeable versification. His largest and most beautiful poem is the Metamorphoses, or mythical transformations, in five books. Besides these, we have from him 21 pieces styled Heroïdes; 3 books on the Art of love (De arte amandi); 3 books of amatory Elegies (Amores); 1 book on the Remedy for love (De Remedio Amorius); 6 books styled Fasti, a poetical description of the Roman festivals in the first half of the year; 5 books of elegiac Complaints (Tristia); 4 books of Epistles (Epistolae Ponto) and some doubtful smaller pieces. Of his lost productions the tragedy entitled Medea seems to have been the most important.

1. Ovid was at an early age brought to Rome with an elder brother to be educated for an orator and civilian. He had a preference for poetry, but by the wish of his father studied and practiced according to the usual methods in the rhetorical schools at Rome under eminent teachers. He afterwards went to Athens. Subsequently he visited the chief cities of Asia, with Amilius Macer, and afterwards spent some months at Syracuse in Sicily. On his return to Rome he for a short time engaged in legal, and civil business, and found much success in the service of the muses. Horace and Propertius were his familiar friends. He enjoyed the favor of Augustus for many years, until very suddenly, at the age of 51, he was banished. Ovid had adopted and practically followed the Epicurean philosophy. He betrayed much weakness of character under his banishment, and employed much adulation to procure a recall, but in vain. He died at Tomi at the age of 60.


2. Different conjectures have been formed respecting the cause of Ovid’s banishment. The probable reason was the licentious tendency of his poetry; but the true reason was something else. Some of the earlier critics imagined that it was because Ovid cherished an illicit attachment for Julia the daughter of Augustus. Dresden conjectured, that Ovid had intruded into the bath of Julia, the wife of Augustus. Tirauchi supposed that Ovid had observed accidentally some instance of gross immorality in Julia the emperor’s daughter. Scholl adopts the idea that it was because Ovid had witnessed some scene, which revealed to him a state secret relating to the domestic jealousies in the family of Augustus. See SCHILL, Hist. Litt. Rom. i. 200.—F. Olearius, Noten Hugan. Franck. 1750. 4. (Gbh. ii. e. 6).—C. Harlet, Suppl. ad Erec. Not. Rom. 1. P. 413.—Dreß, in his translation, below. P. 415.

3. The Metamorphoses of Ovid were chiefly derived from Greek books, which are lost: the work is hereby valued as record of ancient mythology. The Fasti may be viewed as a sort of continuation of the Metamorphoses, furnishing a store of information respecting the superstitions of the Romans and the Greeks.

J. J. W. Mollan, Comment, de canis et rudibus avariorum de mutatis formis. Lyp. 1756. 8.—The Metamorphoses, with tying Bx’s Translator’s Explanation of the History of Mythology, in English. Lead. 1747. 8.—L. Buxler, Remarques, &c. in his translation below cited.—Gierig, Diss. ob the Fasti and Metam. in his editions below cited.—Eden, Gibbon in his Miscellaneaun
4. Other pieces ascribed to Ovid, besides those already named, are the Ibis, the Halieutica, or Fishes, and the Medicina Faciei, or means of preserving beauty. The Ibis, or Dives in Ibis, is a poem of above 600 lines, a sort of imprecation upon an ungrateful friend (cf. C. 315), supposed to be directed against Hyrcanus; and written during the author's exile. The genuineness of the Halieutica is doubted. Of the third, a mere fragment remains. An Elegy entitled 

\[\text{\textit{Vex has also been ascribed to Ovid, but its claims to such an authorship are doubted. There are several productions that have been falsely ascribed to Ovid (Supposita Ovidii); among them, three books entitled de Verita, fabricated in the middle ages, and said to have been brought from the tomb of Ovid to Constantinople.}\]

-To the Name of Julius Sabinius should be mentioned here. He was a contemporary and friend of Ovid. He commenced a work, which death hindered his finishing, entitled Dies, and which perhaps suggested to Ovid the idea of his Fasti. Sabinius composed three Epistles in answer to three of Ovid's Epistola Heroidum; which are commonly published with those of Ovid; and some critics have considered Sabinius as the author of six of the twenty-one in the collection commonly ascribed to Ovid.


§ 365. Cornelius Severus was a poet or rather a versifier of the same period, who died very young, B. C. 14. Had he lived longer, it is altogether probable that he would have risen to the rank of an acknowledged poet. For in the poem entitled Etnea, the only production by him of which we have the whole, there are various happy passages, that indicate a lively fancy; this work is by some, however, ascribed to the younger Lucilius. The fragment upon the death of Cicero is perhaps a part of his poem on the Sicilian War, of which he had completed the first book.

1. This youth was a friend of Ovid, and is mentioned by Quintilian (x. 1) as of very promising genius. Ovid alludes to a poem of Severus, which he calls carmen regale (Ep. e Pont. iv.); of its character and design nothing is known.—The Etnea consists of 610 verses, on the eruptions of that volcano. Schöll assents to the criticism which ascribes this poem to an author in the time of Nero.


§ 366. Caius Pedo Albinovanus, a contemporary and friend of Ovid, is ranked among the elegiac poets. There is extant a poem entitled Consolatio ad Liviam, addressed to Livia Augusta in condolence upon the death of Druus Neron, which is supposed to be written by this poet, but which some ascribe to Ovid; there is also a fragment on the voyage of Druus Germanicus in the North Sea. His epigrams are lost. Both of the elegies by some attributed to him, on the death of Maccenas (De obitu Maccenatis) and that on the last words of Maccenas (De Maccenate moribundo), do not approach the worth of this author.

1. Nothing is known of the life of Albinovanus. He seems to have been distinguished for his efforts in heroic verse. Ovid applies to him the epithet sidericus. The Consolatio ad Livium, of 64 lines, is preserved in Seneca the rhetorician (cf. § 414), and is considered a production worthy of the Augustan age.

POETS. FALISCUS. SYRUS. MANILIUS. GERMANICUS.

2. All the pieces are found in some editions of Virgil, among the Catullae. Also in Lemaire's Post. Lat. Min. vol. 23 and 32.—Separately, Th. Coriatus (i.e. J. Clericus.) Amt. 1715. 8.— J. H. F. Mioule, with Germ. trans. in verse. Quell. 1819. 8.—The elegies, by I. C. Bremer. Helm. 1774. 8.—Consolatio ad Liviam by Ch. D. Beck. Lips. 1801. 8.

§ 367. Gratius Faliscus, a Roman poet of the first century of the Christian era, is mentioned by Ovid in his Epistles from Pontus, but by no other ancient writer. We have from him a didactic poem on Hunting (Cynegetica), which was first discovered by Sannazzaro in France.

1. From a passage in his poem, Gratius is supposed to have been born in the territory of the Falisci. The portion of the poem now extant consists of 540 lines in hexameter. It is not without merit. There is also a fragment on Fishing, which has been ascribed to him.


2. Editions.—Prinsep, by G. Lover (spud heredes Aldii). Ven. 1534. 8. with Neuman and Caliparolli.—It is found in Herrnorf's Collection (cited § 245); also in Lemaire's Min. Poets, vol. i. (cf. § 248).—See likewise, Porta Latina et sacrae Scripturæ, &c., cited § 248. 2.—Cf. § 333. 2.—Also, with fragments on fowling, by R. Stern, Hal, 1832, 8.


§ 368. Publius Syrus, a Roman slave from Syria, lived in the time of Augustus. He obtained his liberty on account of his peculiar talents. His Mimes, or mimic plays of the kind which Cicero calls ethological or moral, were highly valued by the Romans. We have only some detached passages and sentences, which are in general recommended by their own moral excellence.

1. Having obtained celebrity by his representations in the provincial towns of Italy, he was invited to Rome to assist in the public spectacles given by Caesar. His popularity was very great, and enabled him to live in splendor and luxury. The names of none of the Mimes of Publius have been preserved. Their nature and subjects are not precisely known. The sentences or maxims now extant are most of them brief, seldom exceeding a single line; they amount to eight or nine hundred in number. La Bruyere, in his Characteristics, has made a free use of the maxims of Publius.

Cf. Dunlop, i. p. 312.—Schöll, i. 208.—Bühr, 116.


4. There were two writers of Mimes, contemporaneous with Publius Syrus, who may be mentioned here, Decius Laberius, and Cneius Mattius.—Laberius was a Roman knight, who at the age of sixty was requested by Julius Caesar to act on the stage the Mimes, which he had written merely for amusement. Morified by the preference given by Caesar to Publius, he retired from Rome to Futtola, where he died not long after the assassination of Caesar. The titles and a few inconsiderable fragments of 45 of his mimeæ are still extant. The principal fragment is the Prologue to the first piece he acted; it consists of 29 lines, preserved by Macrobius.—Mattius or Mattius wrote chiefly in iambic meter, whence his pieces were termed Mimiambi. Only a few lines from them are preserved. He is said to have translated the Iliad of Homer.


§ 369. Marcus Manilius, a native Roman, probably belongs to the age of Augustus, but little is known of his history. A poem which has come down from him to us, is entitled Astronomicus; treating of the supposed influence of the stars on human destiny. It consists of five books; the fifth, however, is imperfect, and probably was not the last of the poem. It is more valuable for the history of astronomy than for poetical merit; to which only a few passages, chiefly the introductions to the several books, can hold a claim. The obscurity of many passages is owing to the defective state of the manuscripts.

1. In two verses Manilius speaks of Rome as his own city, but Bentley the celebrated English critic, pronounces them both interpolations, and maintains that he was born in Asia. Some critics have assigned this writer to an age later than that of Augustus.

Schöll, Hist. Lit. Rom. i. 279.—Pingre, as below cited.—M. Dan. Huler, Observ. in M. Manili Astronom. Bas. 1799. 4.—Jortin's Tracts, &c., cited § 360. 5.


§ 370. Caesar Germanicus was grandson to Augustus, being the son of Drues who was a son of Livia, the wife of Augustus. He was adopted by Tiberos, but afterwards, by command of this emperor, was poisoned at Anjoich. His bodily and mental endowments are highly celebrated in history. He is known as a poet, by his translation of the Phaëdra of Aratus, and by some fragments, particularly of a poem
called Diosemea or Prognostica. There are also some epigrams from him, included among the Catalecta of Virgil.

1. The name Germanicus was derived from his celebrated victories over the Germans. Tiberius was jealous of his popularity, and on this account, after calling him from Germany under pretence of granting him a triumph, sent him on a military expedition into Syria. Germanicus died at the age of 35, A. D. 19.—He was well acquainted with Greek letters, and was a good orator. We have a considerable fragment of Aratus, accompanied with Latin scholia drawn from the Catasterisms of Eratosthenes; the translation is not exact. Of the Diosemea, four fragments are extant; it was derived from several Greek works of different authors.


§ 371. *Emilius Macer, a native of Verona, was a friend of Tibullus and Ovid. He died in Asia, B. C. 17. He wrote a poem, entitled Theriac, an imitation of that of Nicander (cf. § 74); a poem on birds (Ornithogonia); and another on the war of Troy, a completion of the Iliad. The ancients also speak of annals written by him. A few lines only are extant of all his works.—Some consider the friend of Ovid, and author of the completion of the Iliad, to have been a different person from the author of the other pieces.


§ 372. *Phaedrus, according to the common account a native of Thrace, and a freeman of Augustus is celebrated for his five books of *Elaopian Fables. They are in iambic verse of six feet, related with much natural ease and simplicity. Notwithstanding the slightness of the accounts we have of him, and the faithfulness of the ancient authors concerning him, his existence cannot justly be questioned, as has been done by some.

1. Phaedrus is not mentioned by any ancient writer, unless by Martial (iii. 20), down to the time of Avienius; and all that is known of him is drawn from his own writings. His fables were unknown till 1595, when Fr. Pitouh discovered a copy in the library of St. Remy at Rheims and sent the manuscript to his brother Pet. Pitouh, who published the first edition. This is supposed to be the only manuscript in existence, another at Rheims having been consumed by fire in 1774. But there is a manuscript of Nicolot Perotto (who was archbishop of Manfredonia, about the middle of the 15th century), containing a collection of fables for his nephew, which includes all those that bear the name of Phaedrus. Prof. Christ, of Leipzig, in two treatises, published in 1745 and 1747, questions the existence of Phaedrus, and ascribes the fables to Perotto.


2. Editions.—Best; J. G. S. Schonez, Brux. 1808. 2 vols. containing also the fables of Romulus. This is the basis of the ed. by Falisy. Lond. 1822. 2.—J. E. de Vixery. Par. 1830. 8.—That of P. Burmann, Leyd. 1727. 4. is celebrated. —Deserving of mention also, R. Bentley. Lond. 1726. 4. with Terence and the Minxes of Sylva. Cf. Fr. Hara, Epitola Critica, etc. Lond. 1726. 4.—Dihlin, ii. 281.—A good school edition, W. Lange. Halle, 1823. 8.—C. J. H. Immann. Berl. 1856. 8.—Principes, by Pitau (Pitouh). Augost. Tries. 1806. 12.


5. In 1608, a supplement to Phaedrus was published at Naples by Castello, consisting of 29 fables, found by him in the manuscript of Perotto above mentioned, which was deposited in the Royal library at that city. About 30 of the fables however had been discovered in the same manuscript by J. Ps. Dorrile, and by him transcribed and submitted to Burmann, before the publication of this Phaedrus. Burmann viewed them as spurious (cf. Pref. to his ed. above cited). Dorrile's copy seems to have been long forgotten, but at length it came into the hands of Prof. Elbracht at Jena, and was used by him in preparing his edition of the new fables in 1812. In 1811 the discovery of the same fables was claimed by Janelli or Gianelli, in an edition of the manuscript of Perotto. Kieigling, Sulp. to Hanen, p. 245.—Elbracht, Phaebrid quae mersatur Fabule xxii. &c. Jen. 1812. fol. denying their genuineness: which is defended in the ed. entitled Phaedri Fabule nova et verus, &c. Par. 1812. 8.—The ed. of Janelli is entitled Codex Perottitnus, &c. Naples, 1811. 8. In the same year, Castello published his 3d edition.—Cf. Vanderlouver, on the fables lately ascribed to Phaedrus, &c. Mem. de l'Acad. Class. d'Hist. et Lit. Anc. vol. viii. p. 516.—A. Moi, Fabule noe xxii. cod. Vaticani redivivae, &c. Zacula, 1832. 8.

§ 373. Aulus Persius Flaccus, a native of Volente in Etruria was a pupil of the Stoic Annaeus Cornutus, about A. D. 50. He died in the 28th year of his age. We
have from him only six satires, and Quinillian speaks of him only as author of one book of satires, by which however he has acquired much celebrity. They are specially remarkable as containing earnest and impressive castigations of the then prevalent corruption of morals, enforced with rather more of Stoic severity than of true poetic spirit. The frequent allusions and references to peculiarities of his own age render many passages obscure to us; and this difficulty is the greater because the style in general is concise and hard.

1. Persius is said to have commenced his studies at Rome at the age of 12. A fine personal appearance and an excellent character are ascribed to him; his health was delicate. On his death, A. D. 62, he left his library of 700 volumes and a sum of money to his preceptor Cornutus; who accepted, however, only the books.—Cornutus, from regard to the reputation of his pupil, advised the mother of Persius to destroy all his writings except the satires, which were committed to Cassius Basus, himself a lyric poet, for the purpose of publication.


§ 374. Lucius Annaeus Seneca, son of the rhetorician M. A. Seneca (cf. § 355. 4. § 414), flourished about the middle of the 1st century, and was celebrated as a philosopher. He was a native of Corduba in Spain, but was removed to Rome while yet a child. After many vicissitudes he became the instructor of the emperor Nero, by whom he was finally sentenced to death, under the charge of having participated in the conspiracy of Piso. Seneca was allowed the privilege of determining himself the mode of his execution, and chose to have his veins opened; but as the blood did not readily flow, he took poison (cf. § 469. 1). That he was a poet is well known from the testimony of other writers. The ten tragedies which are ascribed to him, are certainly in part the production of others, as their style is extremely unequal. The last of them, entitled Octavia, cannot be from him, as is evident from its subject and contents. In general, these pieces are far removed from the noble simplicity of the Greek tragedies, and are defective in plan and execution, although by no means destitute of particular beauties. 1. The tragedies ascribed to Seneca have afforded for the critics much matter of debate, on the question of their genuineness and their merits. Among the testimonies that Seneca was a poet, are Quinillian (Inst. Or. x) and Tacitus (Ann. xiv. 52). "Lipsius maintained that the Medea, regarded by him as the best of the 10 tragedies, was the genuine production of Seneca the philosopher; but that the other 9 were from another Seneca, who lived in the time of Trajan. The majority of critics attribute to the philosopher not only the Medea, but also Hippolytus, Agamemnon, and The Trojans (Iroas or Iroades); and some consider the last as the best tragedy. The six other pieces, Hercules Furens, Thyestes, Thebaïs or Phenícææ, Ælius, Hercules Ætius, and Octavia, they do not regard as being the work of one poet; but think them to have proceeded from several authors, and to have been added to those of Seneca by copyists. The last mentioned, Octavia, is the only one constructed of materials furnished by Roman history, and is an instance of the fabula tagata (cf. § 316); all the others are founded in Greek traditions." In this piece Nero is introduced as a speaker, and in one passage (vs. 732) there seems to be a plain allusion to the mode of his death.

Schill, Hist. Lit. Rom. ii. 257.—H. G. Plémeram, De vitis tragediarum, que valgo Senecæ tribuuntur. Gött. 1765. 4.—Schlegel, Lect. on Dramat, Literature.—J. G. G. Klotz, De Annao Seneco, duo tragediarum quo supersunt omnium auctores. Vizcb. 1802. 8.—Rack, in Pref. to his ed. below cited.—F. Jacobs, in the Charact. d. v. Dichter, iv. 331.—J. J. Jard, Remarks on Seneca, in Travels, &c., cited § 860. 3.—J. J. Stelligér, Animadvers. crit. in his Oeuvres. Par. 1610. 4. 2. There is extant a satirical piece ascribed to Seneca, entitled Ἔμμαθησις τοῦ Γουρδ (Metamorphosis of a Gourd), or more properly Ludus de morte Claudii. It is a mock apotheosis, a satire on the emperor Claudius, partly in prose and partly in verse; considered as unworthy of Seneca, and probably spurious. Several epigrams are found also in his name, but they are not received as genuine.—The Prose writings of Seneca are noticed in another place (§ 412, 469).

3. Editions.—Whole Works, see § 469. 4. —Tragedies.—Best: Fr. H. Boeth. Lpz. 1819. 3 vols. 8.—involu. Media. Lpz. 1821. 2 vols. 8.—Noted among the earlier, J. C. Schäfer's. Delphos (Delphi), 1728. 4.—J. Fr. Gronemoys. Amst. 1682. 8. (This is called by Didbin a reprint of the 3d ed. of the Variorum, Lpz. 1815; it has an engraved frontispiece representing the subjects of the several plays. I have before me a copy of it which was given in the year 1681 to a pupil of the GYMNASIUM of Dort (Gymnasii Dordrechti) as a "Premium litterarum" ("boni profectus sui habitationem"); the testimonial is in a printed
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1. Lucan was educated at Rome and Athens. At the early age of 14, he was accustomed to declaim in Greek and Latin verse. By his uncle Seneca, the preceptor of Nero, he was brought into some intimacy with that prince. Nero bestowed on him the offices of quatorzoin and augur. Lucan imprudently became a competitor with the prince in a poetical contest, and received the prize; but he was soon forbidden to declare again in public. This perhaps instigated him to join the party of Piso. Lucan is charged by Tacitus (Ann. xv. 56) with having betrayed his mother Anicia as an accomplice in the conspiracy, for the sake of propitiating the favor of Nero. But he did not thus secure his own life; Nero only allowed him to choose the mode of his death. He left a widow named Polia Argentaria, highly praised for her character.

§ 376. Caius Valerius Flaccus, probably a native of Patavium (Padua), lived in the reign of Vespasian and Domitian, and died while young, A. D. 88. After the example of Apollonius Rhodius (cf. § 73), he selected the Argonautica as the subject of his poem, of which 8 books are now extant. The conclusion of the 8th book is an empty; and the work probably included several other books. The general aspect of this poem is not sufficiently animated and interesting; and the style is also frequently obscure and abrupt.—Some of the descriptions, however, are not destitute of poetical merit; and it contains particular passages that are beautiful.

1. The idea that Valerius was born at Patavium is founded on passages in Martial (Ep. i. 92, 77). The name of Setius Balbus is added to the other names of this poet, in the manuscript. Some have hence supposed his birthplace to have been Setia in Campania. Others suppose that Setinus Balbus was a grammarian who revised the text of Valerius, or perhaps owned a remarkable manuscript.—Some critics rank the Argonautica of Valerius next to the Æneid. Quintillian (Inst. Or. x. 1) speaks of his death as a great loss to letters.

Lattin formula, with the actual signatures of the Examiners and Rector; on the outside of the cover is an inscription in gold leaf

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§ 377. Cains Silius Italicus, whose birthplace is not certainly known, was a poet of the first century. He seems to have received his surname from the place called Italia, in Spain. Under prolonged disease, heavily become weary of life, he ended it by voluntary starvation; A. D. 100. In oratory he was an imitator of Cicero; in poetry of Virgil. But in his epic poem, entitled Punicca, on the second Punic war, in 17 books, he has fallen far short of Virgil. It is properly a historical poem, and a work of diligence rather than of genius. Of account on its historical fidelity, many circumstances pertaining to the period to which it refers may be learned or illustrated from it.

1. Some suppose Silius to have been a native of Cornificin, in Italy, which was sometimes called Italiana. He is said to have acquired great reputation as a speaker, at Rome. He rose in the regular course of offices to the rank of consul, and under Vespasian was proconsul of Asia. Having received these honors and acquired an ample fortune, he returned to Campania, where he composed his poem. He had purchased the estate that belonged to Virgil, near Naples, as also that of Cicero at Tusculum. He lived to the age of 73.


At the revival of letters there was a general conviction that the poem of Silius was lost. Under the idea of replacing it, the celebrated Petrarach composed his Africa, the subject of which is the second Punic war. Paulemburg, however, has imagined, that Petrarach had a copy of Silius and concealed the fact in order to add to the glory of his own work. Poggio found a manuscript of Silius, probably in the convent of St. Gall, during the sitting of the council of Constance. A copy of this, taken by himself and one of his friends, was the original from which the first editions were drawn. About 1575, Lewis Carri discovered another manuscript at Cologne, of the age of Charlemagne as he supposed. A third, of less ancient date, was found at Oxford.—Ch. Scholl, ii. 302.—Respecting the MSS. found by Poggio, near Constance, see Petrarbici, Biblioth. Lat. ii. p. 209.

§ 378. Publius Papinianus Status, of Neapolis, flourished in the last half of the first century and was a favorite of Domitian. His greatest epic is an poem, entitled Thebais, the subject of which is the contest between the Theban brothers Eteocles and Polynices, and the capture of Thebes by Theseus. We do not find in it richness of invention, consistency, or conformity to nature; and the language is deficient in classical excellence. The Achillis, which is another epic poem, on the adventures of Achilles before the Trojan war, is incomplete. Besides these, there are extant five books of miscellaneous pieces under the title of Sylva, which are of very unequal merit.

1. Status was educated at Rome, where his father became a preceptor of Domitian. He had a great facility in composing verses. Three times he gained the prize in the Alban games. Yet he is said to have been poor, and obliged to sell dramatic pieces to the actors for means of subsistence. He retired from Rome, to a small estate, given to him perhaps by the emperor, and there died, while young, A. D. 96.

Scholl, ii. 303.—Bähr, p. 155.—L. G. Cyrialdus, Life of Status, in his Hist. Dial. cited § 318, and in the ed. of Lemaire below cited.

2. The Thebaid consists of 12 books: it is an imitation of Anhimachus, whose poem in 24 books, under the same title, is chiefly lost (cf. § 19). Of the Achilleis there are but two books, although sometimes coming into more. The collection termed Sylva, includes 32 pieces, chiefly in hexameter, on various subjects, composed hastily.


3. Editions.—Best; W. h o l e W / r k s.—J. n a g & Lemaire (in Lemaire's Bibl. Class.). Par 1825. 4 vols. 8.—The Eipojitve, 1785. 8, and that of J. S. Waring. Warrington, 1778. 2 vols. 12. are considered as respectable.—Of the earliest; most noted, C. p. Barthol. ed. by Ch. Damou. Cygian (Zwickau), 1694. 4 vols. 4.—J. F. Gronovius, Anot. 1635. 8. republ. Mainz. 1782. 2 vols. 8.—The Principes (according to Hars). Rome. 1475. fol. without name of printer; (according to Dibido) Scutus. Ven. 1493. fol. Separate poemes were printed earlier.—S. Yl, v. 8., J. Markland. Lond. 1727. 4.—F. Hand. Lpz. 1688. 16. intened to be followed by the other works.—Silig. Dred. 1827. 4.

Transl.—French.—M. d' M. de Mélis. Par. 1708. 3 vols. 8.—P. L. Cornuclrito, 2 ed. Par. 1805. 4 vols. 12.—Johann, S. B., Rostittenale (Lat. & Gall.). Par. 1832. 4 vols. 8.—Cloydard (Achillion). Par. 1830. 12.—De die Troye (Sylve, with Lat. text). Par. 1831. 8.—English.—Rob. Howard, Achilles. Lond. 1699. 8.—T. Stenran, 5 books of the Thebaid. Lond. 1658. 8.—H. L. Lewis, Thebaud. Oxfr. 2d ed. 1773. 2 vols. 8. in verse, with a dissertation on Status prefixed.—German.—J. F. Dilling, Die erste Sylve überserzt und erläuter. Flus, 1835. 8. 32 pp.

5. Illustrative.—J. M. Lockmanus, Programma de P. Status. Cob. 1774. 4.—Doddridge, Annales Satrii, &c. 1808. 8.—J. fortis, cit. as § 305. 4.—F. Gronovius, in Sylvi Lbcr. vi. v. dt. i. er. etc. ed. by F. Hand. Lpz. 1412. 2 vols. 8. This work contains the literary controversy between Gronovius and Orovius, including the Diarrhoe (first publ. 1637. 9), the Antiolus.
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trite of Cruxeva (1629), the Riontus Exiditribes, by Gronovius (1640), and the Mussariam, by Cruxeva (1640).— Cf. Fabricius, Bibl. Lat. ii. p. 355.

§ 379. Marcus Valerius Martialis, of Bibilis in Cebiteria, was a poet of the same period. He wrote his Epigrams in the reign of Titus and of Domitian. These pieces are arranged in 14 books. Prefixed to them is a separate book on the public shows or spectacles; but the pieces in it are perhaps the productions of several authors. Most of the epigrams are uncommonly ingenious and appropriate; their multitude and excellence cause us to admire the ever lively and almost exhaustless wit of this poet.

1. Martial was obliged to obtain subsistence by his personal exertions, and preferred to devote himself to poetry for the purpose, rather than to oratory and pleading. At about the age of twenty-two he fixed his residence at Rome. Having passed there thirty-five years he returned to Spain, having received from Pliny the younger the means of defraying his traveling expenses. In Spain he married a woman named Marcella, who had rich possessions on the river Salo, a branch of the Iberus. His birth has been dated A. D. 43, his death A. D. 101.—The epigrams in the 14 books amount to about 1200 in number. The 13th book is styled Xanuus as containing mottoes or devices for presents bestowed on friends; and the 14th, Apophorea, containing mottoes for such presents as were distributed at various festivals. There are some other pieces addressed to this poet. Many of Martial's epigrams are very obscene.

Avianus, from his censure of idolatry in one of the fables, is by some supposed to have been a Christian. Respecting the age in which he lived, the critics are not agreed; some assign him to the 4th century.


4. The fables have sometimes been published under the name of Rufus Festus Avienus, who was a different person from Avianus, although often confounded with him. Avienus probably flourished about A. D. 400; most that is known respecting him is drawn from his writings, especially an inscription found at Rome, and contained in Burmann's Latin Anthology, consisting of eight verses addressed by Avienus to Nortia, an Etruscan deity. —The principal work of Avienus was a translation of the Phaësion of Aratus (cf. § 71); sometimes entitled Carmen de Astris. He also translated the Periphræxis of Dionysius of Charax (cf. § 217), in a poem of 1394 hexameters. It is entitled Descripptione orbis ter-er. Another production was called Orsa Maritima, a poetical description of the Mediterranean coast from Cadiz to the Black Sea; a fragment only remains, of about 700 lines. There remain also three other short pieces by Avienus. He is said likewise to have reduced the History of Livy to lyric verse. —There is a poem in about 1100 hexameters, called Epitome Riaedes Homeri, which some have ascribed to Avienus.


§ 381. Dionysius Cato. A writer of whose history nothing is known with certainty, belonged, as some suppose, to the same age with Avianus. He was the author of moral maxims or sentences, which are composed in Distichs, and are chiefly valuable for their instructive character. It is not impossible, however, that they were of a much later origin, and were marked with the name of the Roman moralist Cato, on account of the sentiments contained in them.

1. The chief authority for assigning D. Cato to the age of the Antonines is a passage, in which M. Aurelius Antoninus (cf. § 196) appears to speak of him. Some have supposed the Distichs (Disticha de moribus, in 4 books) to be that work of Cato the censor which is mentioned by Pliny and Aulus Gellius. The work was held in very high estimation in the 14th and 15th centuries. *


3. Translations.—G. C. H. Fistorius, metrical. Stralund, 1816. 8. —French.—Maturaei Corduviae (Coleroy), dedicated to Rob. Stephens, Lat. et Gall. Paris. 1651. 8.—A. M. H. Boord (ed.), Lat. French, and Greek. Par. 1802. 8. The Distichs were translated into Greek by Maximus Planudes at Constantinople; his version was printed with the orig. text, Antw. 1568.—English.—W. Caxton. Lond. 1485. In the preface, he pronounces Cato's Morals "the best book for to be taught to yonge children in schoole." (Warton.)

§ 383. Marcus Aurelius Olimpius Nemesianus, a native of Carthage, lived in the latter part of the 3d century. He strove successfully for the prize in a poetical contest with the emperor Numerian. We have from him a poem on Hunting (Cynegetico), which in point of style and skill in execution appears to great advantage among the works of that age. There also remain two fragments of a poem by him on Fowling (De Aucepio). The four pastorals ascribed to him were probably written by Calpurnius.

1. Little is known respecting the life of Nemesian; the chief notices are found in the life of Numerian by Vopiscus (cf. § 542, 6). Vopiscus states that he composed poems entitled Cynegetica, Halieutica, and Nauteia, and that he gained various prizes.
§ 384. Titus Julius Calpurnius, born in Sicily, was a contemporary of Nemesian. There are extant seven Eclogues by this poet, composed in the manner of Virgil, and distinguished by an easy versification. They are dedicated, as some suppose, to Nemesian.

1. The Eclogues themselves furnish what we know respecting Calpurnius. The protector and friend to whose honor he seems to have dedicated his poems was not, probably, the poet; Nemesian; as this protector was a man in high rank at the emperor's court (magister officiorum, Ecl. iv. 150, 159).—The four Eclogues, sometimes ascribed to Nemesian, there is little doubt, belong to Calpurnius, making the whole number eleven; which were all published as his, in the editions preceding that of Ugoletus (cf. § 383. 1).

§ 385. Decimus Magnus Ausonius, a native of Burdigala (Bordeaux), and probably a Christian, was a grammarian, rhetorician, and poet, of the 4th century. He was preceptor to the emperor Gratian, under whom he afterwards held the office of consul at Rome. Subsequently, he lived in literary ease in his native country. Some of the smaller poems, which we have under his name, belong to the general class of epigrams, and others, are more epitaphs and memorial verses; the 20 Idyls may be entitled to the name, because they are truly little pictures, short pieces of a descriptive character; but they are not, properly speaking, pastoral poems.

1. The evidence that Ausonius was a Christian is drawn from his poems, particularly the first Idyl. Yet some have questioned whether he really was, on account of the manner in which pagan mythology is employed in some of his pieces, and especially on account of their licentious character.—The memorial verses, in honor of the Professors of Burdigala (commemoratio professorum Burdigalensium), are of considerable interest to literary history; they celebrate several teachers of rhetoric and grammar otherwise unknown.—Among the epitaphs are some upon Grecian heroes, which are supposed to have been drawn from the Hec.; of Aristotle (cf. § 191. 3). In later times, they are epitaphs upon the Roman emperors. We find some valuable information in the poem, or poems, entitled Ordo nobilium urbis, giving a description of 17 principal cities of the Roman empire.—The 10th Idyl, on the river Moselle, is considered as one of the best pieces of Ausonius. The 13th, cento nuptialis, is composed of verses or hemistichs taken from Virgil; it does no honor to the purity of the author's imagination.


§ 386. Proba Falcina was a native of Horta, and lived at the close of the 4th century. She is mentioned here on account of her Biblical History, composed (like the 13th Idyl of Ausonius) by uniting centos of Virgil, employed so as to designate events related in the Old and New Testament.

The Centos were published by L. H. Trench. Lpz. 1798. 8. with a Greek work styled Ομοθεοτραπεζα (cf. § 78. 5.)—Cf. J. Fontaninus, De Antiquitatis Horta. Rom. 1787. 4. containing a Dissertation on Proba.—J. Chr. Wolff, Mullerian Graecizem, quam erat, post um seul, fresco. Lnd. 1739. 4. containing a catalogue of ancient distinguished women.—Several works of similar device, i.e. a composition of lines or clauses taken from Virgil, have been preserved. Cf. Scholz, Litt. Rom. iii. 38.—P. Furrowann, Anthol. Lat. cited § 448.

§ 389. Claudius Claudianus, of Egypt, was an author of Greek and Latin poetry, under Honorius and ArcADIUS, in the 4th and 5th centuries. Besides several panegyric poems, we have from him two small epic productions: one entitled De Rupta Proserpina, in 3 books; the other, Gigantomachia, or the War of the Giants, not completed; and also two historical poems, De bello Gildonicum and De bello Getico. There are likewise two satires, each divided into two books, written by Claudian against
Rufinus and Eutropius, rivals of Stilicho. Among his epigrams and other smaller pieces, some are happy performances. In general, however, his thoughts, images, and expressions, bear the marks of the unnatural and artificial taste belonging to the age, although his own genius and poetical ability shine through them.

1. Claudian was born probably about A. D. 365, at Alexandria, where he was educated. Subsequently he lived for a time at Rome, and at Mediolanum, which was then the residence of Honorius, the emperor of the West. He enjoyed the patronage of Stilicho, the guardian and minister of Honorius; and was elevated to important civil offices. His wife was a rich heiress from Alexandria. He continued in favor at court until the ruin of Stilicho, who was accused, perhaps unjustly, of a design to place his own son on the throne, and was put to death A. D. 408. How far the poet suffered from this catastrophe is not certainly known; but he did not long survive it.

2. The first compositions of Claudian are said to have been in Greek; the Gigantomachia was originally written in that language; a few verses of this poem and two epigrams, with some other trifling fragments, are now extant in Greek. Besides the poems named above, we may mention two Epithalamia, one on the marriage of Honorius with Maria, daughter of Stilicho; five poetical epistles, and seven descriptive pieces termed Idyls. Several of the epigrams under his name are considered as the productions of some Christian author; from the contents of these, it has sometimes been imagined that Claudian was a Christian; but Augustine and Orosius state with regret that he was a pagan.


5. The Anti-Claudianus of a Latin poem of 9 books, by Julianus (Alias) of Lille, who died A. D. 1203; it was written in defence of divine presence, in reply to a passage in Claudian's satire on Rufinus, and was a famous book in the middle ages.—Hartman, Hist. Eng. Poetry, p. 169. ii. 227. ed. Lond. 1824.

§ 387. Aurelius Prudentius, surnamed Clemens, was a Christian poet of the 4th century, a native of Spain. His Hymns are not destitute of good poetical expression, but are more distinguished for their pious and devotional contents.

He was born about A. D. 348, at Calagurris, now Calahorra; or according to some at Cascara Urgunta, now Saragossa. After practicing as a lawyer, and holding some civil offices, he obtained a military rank, which brought him near the person of the emperor. When above fifty years old, he retired from the world and passed the rest of his days in habits of piety.

The Hymns or lyric pieces of Prudentius form two collections; one entitled Kar- taramus levee lice, containing 12 hymns on certain days of festival or certain parts of the day; the other, Ipel stei'aviou, De coronis, containing 14 hymns in honor of as many martyrs.—Besides these, we have from him the following poems: Apotheosis, written against the Sabellians and other heretics; Homartigena (yypaapxetve), on the origin of sin; Psychomachia, on the conflict between virtue and vice in the human soul; Adversus Symmachum, in 2 books, occasioned by the controversy between the Pagans and the Christians respecting the altar dedicated to the goddess of Victory (cf. § 441. 1). To this author is also commonly ascribed the work entitled Dilpychoon seu Enchiridium ariusque Testamenti, a metrical abridgment of the sacred history; although some have referred it to a Spanish writer of the 5th century by the name of Prudentius.


2. Editions.—Best; F. Areqoul (Areqoulus). Rom. 1758. 2 vals. 4. These two volumes in connection with three others, in the same form and by the same editor, contain the works of the Ancient Christian Poets. —Variorum in Fagymi Latins Classis.—The Paris ed. is splendid and valuable, by Teieli. Parm. 1768. 2 vals. 4.—Noted among the earlier; Ch. Caluseius. Hal. 1703. 8.—N. Hamrutos. Annot. 1667. 12. the Edebo.—Bidus. Ven. 1501. 4. forming the 1st vol. of his Poetae Christ. Veteres. This has been called the Principis; but those of B. Langius were earlier, the 2d, Daven. 1495, the 1st, ib. about 1495. 4. (Didion and Hurbre comp.)

3. Translations.—German.—J. P. Silber, the Hymns (Feiergesänge und Siegesbrämen). Wien, 1820 8

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§ 388. *Calvis Sedulius*, who lived in the 5th century, was probably a native of Scotland, or rather of Ireland, which at that time was included under the same name. He was an elder or presbyter in the church. His poems are ranked higher in respect to religious and moral worth than in respect to poetical merit.

1. The principal work of Sedulius is entitled *Mirabilia divinae, or Carmen paschale*, a poem of 5 cantos in hexameter. It is preceded by a letter in prose addressed to the Abbé Macedonius, in which Sedulius explains his design. There is also a piece in elegiac verse entitled *Collatio veteris et nati Testamenti*, marked by the structure called *epanalepsis*, in which the first words of the hexameter lines are repeated at the end of the pentameters. There is likewise a hymn to Christ in 24 strophes, each of which begins with one letter of the alphabet. Another piece, a fragment in 12 lines, under the name of this poet, is preserved by *Dicaul*, a monk of Ireland in the 9th century; the fragment is interesting only as it refers to a map of the world derived from materials furnished by officers employed by *Theodosius the Great*.


2. Editions.—Best; *F. Arnauld*, Rom. 1784. 4. (cf. § 387. 2.—*F. Arnauld*, Lounarden, 1761. 8.—Contained also in the *Post. Christ. of Sidonius*, Ven. 1901. —The *Hymn* (in natalen Christi) is contained also in *M. J. Weitzius Theologian*, s. Hymni festiales. *Francis*, 1643. 8.—The writings of Sedulius are supposed to have been given to the public after his death, by *Turcius Rufinus Alexandrius Asterius*, who was consul A.D. 494; there was formerly in the library of Rheims a manuscript of Sedulius corrected by Asterius.—*Cf. Schoell*, i. 365. Arnauld, p. 71.

§ 389. *Claudius Rutilius Numationis*, a poet of the 5th century, was a native of Gaul, and a consul at Rome under Honorius. He at length returned from that city to his own country. This return, by a voyage along the coasts of the Mediterranean, he described in a poem, entitled *Itinerarium, or De Reditu*, consisting of 2 books in elegiac verse. It has come to us in a defective state, but is not without intrinsic value.

1. Tolosa (Toulouse) is supposed to have been the birthplace of Rutilius. His *Itinerary* confidently entitles him to a high rank among the later Roman poets. *Gibbon* honors him with the designation of *an ingenious traveller*; but the infidel historian seems always ready to praise an author who affords him an opportunity for a thrust at religion; and he quotes, with manifest pleasure, this poet's *"hides por trait"* of the monks of Capraria. Rutilius is also violent against the Jews.


II.—*Orators*.

§ 390. In the earliest ages of the republic, the Romans had many occasions for the exercise of eloquence. The Antiquities of Dionysius (cf. § 247), and the History of Livy, present us with debates and harangues of many speakers; but we cannot consider them as accurate specimens of the early oratory of the Romans; they are chiefly the productions, so far at least as respects style and manner, of those historians themselves. Whatever eloquence was exhibited in these ages was the gift of nature, and not acquired by study or practice.

We find no speaker mentioned as having any peculiar charms of oratory until the second period of Roman literature (cf. 301), beginning with the close of the first Punic war, B.C. 240. One of the earliest thus celebrated was *Cornelius Cethegus*, who flourished during the second Punic war, and was consul about B.C. 224; he is lauded by the poet Ennius his contemporary as a speaker of great sweetness of elocution (orator suavilique ore). *Cato* the elder is said to have been an energetic, although unpolished orator; many of his orations were extant in the time of Cicero, who valued them highly, although they were not much read by others.

§ 391. In the time of Cato, the Roman youth were first specially drawn to study the art of speaking, under the influence of the philosophers and rhetoricians connected with the famous embassy of Carneades, about B.C. 155. Cato and others anticipated fatal results from the introduction of Grecian principles and manners; and in a short time the schools of the Greek teachers were prohibited (Aul. Gell. xv. 11). The prohibition was renewed subsequently in the year B.C. 92, in consequence, it is stated, of the abuse of eloquence on the part of the sophists. It was however impossible to check the ardor awakened among the young Romans to imitate the Grecian speakers; and before the close of the period now under notice (the second, ending with the war of Sylla and Marius, B.C. 87), we find a number of eminent speakers who had availed themselves of the Grecian models, and whose oratory and rhetoric were modified by the Grecian systems and rules.

§ 392. *Sergius Galba* and *Ludius* are named as the first who made important advances upon the style and manner of previous orators, in respect to embellishment and
elegance. Scipio Æmilianus, called also Africanus the younger, and M. Æmilius Lepidus (who was consul B. C. 137), departed still farther from the ancient dictation, and more sedulously cultivated smoothness and harmony of language and the graces of style. In the same age with Lepidus were other eminent men whom Cicero represents as distinguished orators, particularly Scipio Nasica and Mutius Scaevola. In Rome, as at Athens, eloquence was a means of gaining preferment, and we find that scarcely an orator is named, who did not rise to the highest offices of the state.

§ 393. The incessant struggles between the patrician and the plebeian parties gave frequent occasions for the efforts of popular oratory. The two Gracchi acted a very important part in this controversy, and theirs are the names next to be noticed in a glance at the history of Roman oratory. They were both speakers of extraordinary power. Tiberius, the elder, in boyhood, was instructed carefully in eloquence by his mother Cornelia; afterwards, he had the instruction of the best Grecian masters, and diligently practiced exercises of declamation. His manner was bold, decided, and composed; a slight specimen is given by Plutarch (in Tōb. Gracc.). Caius was more vehement and full of action; he is said to have been the first of the Romans who indulged in such freedom as to walk to and fro in the rostrum while speaking. Cicero (De Orat. iii. 56) cites a passage of great pathos from a speech uttered by him after the death of his brother. But Aulus Gellius (N. Att. x. 3) quotes a passage from him, which he censures as cold and tame. Caius is said to have always kept a slave behind him with a flute, to give him notice when to raise or lower his voice.

§ 394. The names of a great number of public speakers belonging to this age are recorded, but it is not important to repeat them here. The two most illustrious, who fall within the period now before us, were Marcus Antonius, the grandfather of Antony the triumvir, and Lucius Lecinius Crassus. The latter commenced his oratorical career at the age of 19 or 20, about the time of the death of Caius Gracchus. B. C. 121, by a speech highly celebrated against C. P. Carbo; he closed it, B. C. 92, by his speech in the senate against Philippus, which was still more celebrated, but which, from the great excitement attending it, threw him into a fever that in a few days terminated his life. Antonius, surnamed Orator, was the contemporary and rival of Crassus, and survived him only to be a victim in the proscription of Marius, who (B. C. 87) affixed his head to the rostrum, where he had eloquently defended the republic and the lives of many of his fellow-citizens (Cic. de Orat. iii. 3). These orators are commemorated as having first raised the glory of Roman eloquence to an equality with that of Greece.

§ 395. The repeated interdiction of the schools taught by Greek masters has been mentioned (§ 391). Crassus, the orator just noticed, is said in one instance to have used his authority as censor against them. But the art of speaking had come to be universally regarded as an essential requisite in preparation for public life and civil office. It was already a custom, that if a youth had public life in view, he was committed, at the age of 17, to the special care of some eminent orator, on whose performances at the bar and in the assemblies, he constantly attended. Other means of improvement were also employed (cf. P. IV. § 125). Schools for instruction in rhetoric were opened by Roman freedmen, in the place of Greek masters, towards the close of the period now before us (cf. § 409). The study of rhetoric and eloquence soon became a part of regular education, and continued to be so in subsequent times.

Of the oratory of this period we have no remains, except a few scattered passages quoted by later authors. A fragment of a speech of Caius Gracchus (De legisbus promulgatis) is said, however, to have been found, at a recent period, in the Ambrosian library at Milan.

§ 396. There were two younger orators who rose to distinction before the death of those just named; these were Publius Sulpitius and Caius A. Cotta. Sulpitius was a violent partisan of Marius and is charged with having greatly abused his political power. He lost his life when comparatively young, on the ascendency of Sylla, the same year in which Antonius was beheaded by the opposite party. Cotta was banished at the same time but was recalled, after Sylla assumed (B. C. 84) the authority of dictator, and subsequently held the office of consul; he lived, it is said, to an advanced age. Cicero, in his Brutus, describes the eloquence of these speakers. Sulpitius was vehement, yet dignified and lofty, with a voice powerful and sonorous, a rapid eloquence, and action earnest and impressive. Cotta had a feebler voice, and, in his manner was mild and calm, with an invention remarkably acute, a diction pure and flowing, and a peculiar power of persuasion.

§ 397. In our next period, we have to notice the speakers, who eclipsed the fame of all preceding orators of Rome. Cotta continued to shine in this period; but the palm was soon taken from him by Hortensius. The first appearance of the latter in the Forum was at the age of 19, in an important case, in which Scaevola and Crassus were judges, a few years before the close of the period at which we have just taken our glance. He gained immediate celebrity, soon rose to the head of the Roman bar, and continued the acknowledged master of the Forum for 13 or 14 years. He is said to have possessed almost every quality essential to a distinguished speaker. His imagination was fertile, and his language rich even to exuberance; his industry and application in the former part of his life intense, his acquaintance with literature extensive,
his memory powerful and ready. He indulged in a showy species of rhetoric, and in artificial and studied gesture. He acquired immense wealth, and lived in extra-
vagance and luxury, being peculiarly fond of ostentatious display. None of his
speeches are preserved; and were they extant, they would give but an imperfect idea
of his eloquence, as much of his excellence consisted in action and delivery.
Hortensius was for many years without a rival\(^1\) at Rome. Licinius Calvus, already
mentioned as an author of satirical epigrams (§ 339), was an orator of some distinction,
but died at the age of 30; had he lived longer, it is not probable that he could have
surpassed Hortensius; he left a number of orations\(^2\), which were studied as models by
the younger Pliny. Julius Caesar exhibited talents for speaking\(^3\), which probably
would have secured to him very high celebrity as an orator had he pursued the pro-
fession. Other individuals, of the same times, are mentioned as eminent speakers;
and some years later were Messala, Brutus, and others, who are said to have displayed
great oratorical powers.

But Cicero alone was able to emulate Hortensius with success. The first oration
pronounced by him (the first at least of those now extant, cf. § 404) was in a case, in
which Hortensius was his opponent. It was in the year B. C. 72, when Cicero was
about 26 years old. It is worthy of remark, that Cicero and Hortensius, although
rivals, seem to have been always on terms of mutual friendship. Cicero, several
years younger than Hortensius, and ultimately bore away from him the honor of being
the greatest orator of Rome; yet Hortensius generously used all his influence in pro-
curing Cicero’s recall from banishment. It is needless to say that the name of Cicero
is always coupled with that of Demosthenes as synonymous with eloquence, and that his
orations and other works are imperishable monuments of genius, learning, and refine-
ment. With him, Roman eloquence and oratory gained the highest degree of cultiva-
tion and power; and the age of Cicero was emphatically the golden age of the art of
speaking.


§ 398. It may be remarked, that the Grecian division of oratory into three kinds
(cf. § 98) was recognized among the Romans; Cicero (De Orat. i. 31. ii. 10) specifies
distinctly that of trials (judicia), that of deliberations (deliberationes), and that of pane-
gyric (laudationes). It is in the two former kinds, that the Roman orators in the period
now under notice had most frequent occasion to display their ability. The constitution
of the Roman courts of justice and their method of judicial procedure (cf. P. I. I, § 261)
were better adapted to exercise the powers of eloquence than to secure the adminis-
tration of justice; they were such, that law, truth, and equity, might be too easily over-
come by the skill, wit, or pathos of the orator. The questions brought into trial also
were often of a character that furnished grand opportunities for the display of oratory;
such especially were the accusations against high civil and provincial officers for mal-
administration. Highly exciting occasions for the deliberative argument or harangue
were constantly presented in the Senate, and the comitia. The circumstances of Ci-
cero’s life brought him fully under these and other influences calculated to stimulate
his efforts, and he has left splendid performances in both judicial and deliberative
eloquence.

§ 399. The history of Roman eloquence may be said to have ended with Cicero, or
at least with the Augustan age. The decline of liberty was unfavorable to the art.
The theatre for eloquence hitherto furnished by the assemblies of the people, was
chiefly closed. The debates of the senate degenerated, in a sad degree, into mere eulogies
of the reigning emperor. Even in the courts of justice, the pleader felt the
restraints of arbitrary power. The custom of reciting literary productions in meetings
of select friends, had been previously established. It now became common for orators
to declaim on imaginary subjects at such meetings, a practice calculated to cultivate a
fondness for showy ornament rather than to foster the spirit of genuine eloquence.
Schools of rhetoric were still sustained, but they produced declaimers rather than great
orators, and contributed. It is said, to deprave the general taste and corrupt the lan-
guage (cf. P. IV. § 128. 3. 5).

§ 400. The principal persons, who are commonly named among the speakers of this
period, are Seneca, Quintilian, and Pliny the younger. But the two former may be
more properly considered as rhetoricians; as their chief employment was that of
teaching. The oratorical performances extant under their names are merely a sort of
school-exercises, of the class called declamations. Pliny was a pupil of Quintilian.
Before the age of 20, he appeared at the bar and soon acquired great distinction, con-
tessedly surpassing every other speaker of the age. Multitudes crowded to hear him;
and he is said to have spoken sometimes seven hours without tiring any one in the
assembly but himself. All his orations are lost excepting the Panaegyric (cf. § 405).—
The only speaker who seems to have been in any degree a rival to Pliny, was Tacii-
us, more generally known as an historian. While quite young, he obtained a high re-
putation by his eloquence at the bar. He continued to plead in the forum from the
first years of Vespasian's reign until the accession of Trajan, shortly after which he devoted himself wholly to the work of writing history. Pliny and Tacitus were intimate friends; and the former, in one of his letters (Ep. ii. 11), gives an interesting account of the trial of a provincial officer before the senate, in which Tacitus and himself were employed to advocate the cause of the people of Africa against their proconsul Marius Priscus; Tacitus replied to his opponent Salvius Liberalis, a subtle and vehemont orator, says Pliny, mete.
eloquentely, and with that majesty which is an illustrious trait in his speaking (eloquentissime, et, quod eximium orationii ejus inest, s\textsuperscript{2}w\textsubscript{o}x).

There is another name which ought to be here introduced, that of Cornelius Fronto or Pronto, who flourished at the very close of the period under notice. He was a preceptor to Marcus Aure. Antoninus, and was honored, probably after his death, with a statue erected by that emperor. He seems to have enjoyed some distinction as an advocate and orator, and is mentioned with commendation by his contemporary Aulus Gellius (Noet. Att. xix. 8). He is said to have been the chief of a sect of orators or rhetoricians called Frontonians, who wished to revive the simple style of eloquence which prevailed in Rome before the time of Cicero.

The only remains of the oratory of this period now extant consist of the Panegyric of Pliny already named; a number of passages which Seneca has introduced into his declamations, from other speakers of comparatively little celebrity; and a few fragments of Fronto. The chief remains which we have of Fronto belong to the class of Letters (cf. § 410).

§ 401. In the last period of our glance, we find no orator of any distinguished eminence. Apuleius, who was a pleader of some reputation, has left a singular specimen of his talents in his apology, delivered in self-defence on his own trial under the accusation of having employed magical arts to gain the affection of a rich widow whom he had married. Of Calpurnius Flaccus, belonging to the same age (the latter part of the 2d century), and called an orator, nothing is known except from a collection in his name of Declamations, composed by different authors. In the latter part of the 3d century lived Metius Falconius, or Voconius, who has received the title of Orator, and seems to have been a speaker of considerable ability and address. An oration uttered by him in the senate, on the election of Tacitus as emperor, is preserved.—After this orator if we may allow him the appellation, the history of Latin oratory furnishes nothing important to be noticed, except the performances of the latter Panegyrists.

The oration of Falconius is given by Vopiscus (§ 542. 6) in his Life of Tacitus; also found in Chr. Theoph. (Gottl.) Schweerts, Miscellanea Moralis Humanae. Norinb. 1721. 4.—The work of Calpurnius is entitled, Excerpta rhetorn. minorem declamationes; and contains fifteen pieces from ten orators; it was first published with the minor declamations of Quintilian, by P. Pithanus (civ.) § 415. 4) and is found in P. Burmannus ed. of Quintilian, and in others. The apology of Apuleius is included in the editions of his works (cf. § 471. 4).

§ 402. Of the Panegyrists just mentioned, a slight account will be given below (§ 406). Here we will merely advert to the nature and occasions of panegyrical oratory. It was the same with the Greeks called demonstrativa (indications), a term which was applied to discourses that were designed to be delivered before assemblies either of friends specially invited for the purpose or literary recitals and readings (lepota-, or of people promiscuously gathered for entertainment. The subjects were often imaginary, and seldom could the subject or the occasion highly excite the passions or emotions. In order to remedy this deficiency and awaken admiration in the hearers, it was natural to resort to rhetorical ornaments and a studied and artificial style. Such declamations were pronounced before large assemblies, sometimes before the crowds collected at those public games which brought together all the Greeks; and it is from this circumstance, that they seem first to have received the name of panegyrics, a term derived from rān and ayojā. As the orators, with the desire of pleasing the multitude, very frequently took for their theme the praise of some god, hero, or city, the term panegyric gradually came to be synonymous with eulogy. Hence Cicero in specifying this kind of oratory designates it by the Latin word laudatio.

Among the Romans this kind does not appear to have been very much distinguished before the time of the emperor Caligula, nor is it worthy of remark, however, that the custom of delivering funeral eulogies in the Forum must have presented many fine occasions for its exercise. There can be no doubt, that Cicero would have excelled in any attempt in panegyric; indeed, it has been with much propriety remarked that his oration for the Manilian law is a finished masterpiece of demonstrative eloquence, being but a splendid panegyric on Pompey. The oration for the poet Archias is of a similar cast. Under the emperors, as has been before observed, the loss of freedom occasioned the decline of genuine eloquence. But the study of rhetoric and the practice of speaking could not be renounced; the schools were continued, and the declamations, which had in earlier times usually been upon such subjects as might be brought into the actual business of the forum or the senate, were now more frequently on imaginary themes. This would naturally lead to the panegyric style and manner of the Greeks. How soon that praise of some emperor was made a formal theme is not known; perhaps the panegyric on Trajan by Pliny was the first of the kind. There can be little doubt that such themes were frequently taken; although we have no specimens from the time of Pliny down to the authors of the twelve panegyrics, a space of nearly two centuries

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HISTORY OF ROMAN LITERATURE.

§ 403. We give here a few additional references on the general subject.


§ 404. Marcus Tullius Cicero was the most distinguished of the Roman orators. He studied closely the Grecian models, and combined in himself the strength of Demosthenes, the copiousness of Plato and the suavity of Isocrates. He was born at Arpium, B. C. 106, and was put to death B. C. 43.—The story of Archaia was his first teacher; he was instructed in oratory by Apollonius Molo of Rhodes; he also visited Athens. After his return, he was appointed Questor, and at last Consul; in the latter office he rendered the state the greatest service by suppressing the conspiracy of Catiline. Yet he was subsequently banished through the influence of P. Clodius the tribune; he voluntarily retired to Greece, and was soon recalled in the most conciliatory manner. He afterwards undertook the pretorship of Cicilia. In the civil war between Caesar and Pompey, he followed the party of the latter, but after the battle of Pharsalia was reconciled to Caesar. Not long after this, he was included in Antony's proscription, and was beheaded by an emissary of that triumvir.—The works of Cicero, which remain to us, have been distributed into four classes: Orations, Letters, Rhetorical treatises, and Philosophical treatises. We consider him here merely as an orator, and certainly in this capacity, his merit was the most splendid. We have 59 orations from him, mostly judicial, some accusatory, and some defensive; they are the finest models of Roman composition and eloquence.

1. Cicero was too easily affected by outward circumstances; elated by prosperity, and depressed by adversity; his disposition was amiable and his conduct generally praiseworthy, yet he was wanting in firmness of purpose and consistency.


2. Schöll and Dunlop enumerate only 56 orations; Fabricius enumerates 59, but includes three, of which there remain merely fragments with the scholia of Asconius Pedianus. Some fragments of six different orations were discovered in or about the year 1814 by Mor in the Ambrosian Library at Milan. Besides these, Cicero delivered many orations which are wholly lost. Of the 56 complete orations extant, 14 are called Philippics, being directed against Antony, and deriving their name from that applied to the orations of Demosthenes against Philip; the epithet is said to have been first applied by Cicero himself in a jocose manner.—There are 6 which are termed Verrine, being all intended for delivery against Verres, although only the first of them was pronounced; for Verres fled into voluntary exile.—The Catilinarian orations, against the conspirator Catiline, are well known.—There are 3 orations in opposition to the Agrarian law, the success of which, in turning the inclinations of the people off from a staring object, has been considered as among the strongest examples of the power of eloquence.—Some of Cicero's orations were studied and written before delivery; but most of them were first spoken and afterwards written out, with such additions, retrenchments, and embellishments, as seemed proper.

1 See Man's edition, cited below (5).—2 Cf. Phily. Ep. i. 27. —3 A brief account of each of the orations is given by Schiill, Litt. Rom. ii. 97, &c., and by Dunlop, Hist. Rom. Lit. ii. 152, &c.—See also Bähr, p. 511.—A minute analysis of that for Cherusitum is offered by Mann, Lect. on Rhet. vol. ii. lect. 28.

3. There are extant several orations, which have been falsely ascribed to Cicero, as is now generally believed. And of those still commonly ascribed to him there are five whose genuineness has been questioned by some writers. Among the former are the orations styled, In Salutumum rrogav. In pacc. Antonium iet in exilium, and Contra Valerium.—Schiill, ii 23, 114. cf. Harles, Brsv. Not. p. 157. —The latter are the orations Pro Marcello, and the four orations supposed to have been delivered soon after Cicero's recall from banishment, entitled Post reditum in Senato, Post reditum ad Quirites, Pro domo iac dictu, &c. De Haruspiciis recognit. —Regarding the last four, Markland seems to have been the first to start the doubts, in a Dissertation which was published in 1745, in his "Remarks on the Epistles of Cicero to Brutus" (cf. § 400. 2). A discussion ensued, in which Rew in England and Gamsen in Germany took part against Markland; and the orations were still generally received as genuine. But in 1851, Wolf published an edition (cited below) of these four orations, to which he prefixed an account of the controversy, advocating the views of Markland. The notions of Wolf are adopted by Schütz and by Beck in their respective editions of Cicero. Wolf also questioned the genuineness of the oration for Marcellus, in an edition of it published in 1832. The opinions of Wolf were controverted by Wolf, in a commentary on that oration (in his edition below cited), and advocated by Sahlings in his edition in which he adopted in Wolfs' Monumenta Antiquaria Studia (vol. i.). In 1853, Aug. I. Jones published a dissertation in which he maintained that the oration was partly genuine and partly composed of interpolations by some rhotorician.


4. Cicero and Demosthenes have often been compared as orators; by Plutarch, Quintilian, and Longinus among the ancients; and by numerous critics and writers on rhetoric and oratory among the moderns.—See Jerusch. Parallel der beiden grössten Redner des Alterthumes. Berl. 1701. 8.—H. Blair, Lect. on Rhet. and Belles-Lett. lett. xxvi.
5. Editions.—We shall notice here editions of the works of Cicero, and of his Orations.—W h o  W r i t e s — The following are ranked amongst the best. Ferberg. Amst. 1724. 4 vols. 4. Repr. Ven. 1731. 12 vols. 8.—J. J. Cuylen. Par. 1745. 9 vols. 4. Repr. Ostf. 1758. 10 vols. 4. The 10th vol. contains Eusthenius's Commentaries; an 11th vol. was subsequently published containing notes.—J. Aug. Lepsius. Lpz. first, 1757. 5 vols. 8. 1776. 8 vols. containing the valuable Claudius Ciceroianus. Repr. Ostf. 1810. 8 vols. S. Lond. 1819. 8 vols. Post 1816. 20 vols. 12. very neat. Berl. 1820. 10 vols. 8. This Berlin ed. contains the fragments discovered by Mai. The Prefaces of Eusthenius have been published separately; J. A. Eusthenius, Prefaces et Note in M. T. Ciceroen Opera. Hal. 1816. 2 vols. 8.—Ch. D. Beck. Lpz. 1795-1807. 4 vols. S. not complete, these volumes including only the orations.—Chr. G. Scherer. Lpz. 1814-21. 3 vols. S. containing the fragments discovered by Mai, summaries prefixed to each oration, and treatise, with a few notes subjoined to the text, and a useful Lexicon Ciceroianum; this edition is much commended by Ktiling (Suppl. ad Brev. Not. & c. p. 83).—J. C. Orelli. Turici. 1826-34. 4 vols. i.-vii. 8. This is said to contain the best text, as far as published.


8. A singular literary controversy arose in the 16th century, out of the extravagant veneration for Cicero which was then cherished. It began at Rome, where Leo X. was one of the most zealous admirers of the Roman orator, and exerted all his influence to proscribe every other name. But there are reasons in the book to shew that Scaliger was not a monarchical admirer of Cicero in a book styled Ciceroianus. He charged them with exciting paganism over Christianity, and deifying a heathen lawyer; asserting that they preferred Jupiter Optimus Maximus to Christ the Redeemer of the world, and held omnis scriptor Fathers in higher estimation than inspired Apostles. His book was filled with that lively wit and perspicuous irony, which Erasmus knew so well how to employ. A defence was made by Scaliger in two Satires, characterized by the grossest severity and bitterness. Scaliger was a more profound scholar than Erasmus, but a much less brilliant writer. The wit of his adversary he found it easiest to repay with abuse; and he most unsurpassingly heaped upon the author of Ciceroianus hard names and reproachful epithets, calling him a monster, a partridge, a second Porphyry.

Bürgers, De la question, &c., par rapport a' Veste deu a Cicero, in the Mem. Acad. Insor. vol. xxvii. 185.

§ 405. Catius Plinius Caelius Secundus, a native of Comum, not far from Mediolanum, lived the later part of the 1st century, and the beginning of the second. He was a nephew of the elder Pliny; and adopted by him. He studied eloquence under Quintilian; and acquired great celebrity and influence at Rome. He is a judicious orator. Under Domitian he held the office of praetor, and under Trajan that of consul. His eloquence on Trajan is a tribute of thanks for the latter's dignity. It is the only specimen of his eloquence that has come down to us; it exhibits many undeniable beauties, but is too lavish both in praise and in rhetorical ornament.

1. He was a son of L. Caelius by the sister of the elder Pliny; he assumed his uncle's name and inherited his estate. At the age of 41 or 42 he was sent to govern the provinces of Bithynia and Pontus, whence he wrote his interesting epistle respecting the persecution of Christians. He died at the age of 52, about A.D. 110, and left the reputation of a liberal and amiable man. There is a groundless legend that he was converted to Christianity by Titus in Crete, and suffered martyrdom.


2. Pliny published many of his orations and harangues, and wrote other works, the loss of which is matter of regret. The Panegyricus (Panegyricus Traiano dictus) and the Letters (cf. § 411) are the only genuine remains; although other works extant
have been ascribed to him, as the dialogue de causis corruptae eloquentiae (§ 415, 3), and the book de viris illustribus.—The Panegyric was addressed to Trajan on his naming the author for consul A.D. 100, and was afterwards publicly recited; it refers to it in two of his letters (Ep. iii. 13. 18). In another letter (Ep. vii. 17) he speaks of his great labor and care in composition (cf. P. IV. § 125).


§ 406. Besides the oratorical works above noticed, there are the twelve eulogies (Panegyrici) on the Roman emperors in the 3d and 4th centuries. They are worthy of notice chiefly as literary monuments of the times, and as subservient to historical research, and not as specimens of oratory; since in that period there was an almost total loss of pure taste, of good style, and of the free and noble spirit of genuine eloquence. The principal authors are Claudius Nonertinus, Eumenius, Nazzarius, and Latinius Pacatus.

1. These panegyrics are melancholy monuments of the decline which oratory had suffered since the time of Pliny. They consist of eulogies upon different Roman emperors and princes, which were pronounced on various public occasions, and not unrelished as complimentary addresses in the actual presence of the imperial sovereigns. The cities in different parts of the empire seem to have employed this adulation as a means of securing the favor of the reigning prince; for which purpose they selected their most eloquent and insinuating speakers to prepare and utter such panegyric discourses. The cities of Gaul appear to have gone beyond all others in this sort of flattery; since all the eulogies of the collection here described were composed by Gallic orators. These performances are but poor imitations of the panegyric of Pliny. They contain revolting flatteries and frigid declamation mingled with exaggerations and subtleties, and are wanting in genius, delicacy, and regard to truth. But, although they can scarcely fail to produce disgust in the reader, they are highly valuable as historic monuments illustrating the customs and spirit of the times. Nor are they utterly worthless in rhetorical character. "There is considerable talent in these discourses, with very fine thoughts, happy turns, lively descriptions, and just commendations."

1 The quotation is from Scholl, Lit. Rom. iii. 191. —2 From Boblin, Poëtica Learning, as cited § 412. —3 C. G. Hone, Censura ducte cæcina Panegyricorum veterum. Got. 1805. fol. ; also in his Opera Academ. p. 90 vol. vi.

2. Claudius Nonertinus was the author of two of the discourses; enumerating the emperor Maximian, which was pronounced at Treves, on the 29th of April, A.D. 292, at a cælebration of the founding of Rome; the other, perhaps of an earlier date, was pronounced on the birthday of Maximian. Another of the panegyrics, delivered about 70 years later, is ascribed to a Claudius Nonertinus, supposed to be a son of the former. Eumenius was a professor of rhetoric in the school of Augustodunum, where he enjoyed a very liberal stipend from the emperor Constantius Chlorus, whom he had previously served as secretary. Four panegyrics are from him; the last of them was delivered at Treves, A.D. 311, to Constantine, by appointment of the citizens of Augustodunum, as an address of thanks for favors bestowed on them by that emperor. Nazzarius was a professor at Burdigala (cf. § 385); his panegyric was pronounced at Rome, A.D. 331, and eulogizes Constantine the Great. Latinius Pacatus Dropensius, an author of another of the discourses, was a professor of the same place, who was sent to Rome A.D. 391, to congratulate the emperor Theodosius. Optatianus Porphyrius (cf. § 341) is included by Fuhrmann among the authors of what are called the twelve Panegyrics; and also Asontius, among whose works is found a eulogy in prose on the emperor Gratian.

3 Respecting the authors, see Scholl, iii. 185, &c.—Fabricius, Bibl. Lat. ii. 424. —2 Reim, Handbuch, p. 745, as cited § 7. 8.


4. Several Panegyrics were composed by Symmachus, an orator of some renown in his times, whose letters will be noticed below (§ 441). Fragments of eight orations by him were drawn by Mai from the palimpsest manuscript of Fronto (cf. § 413); three of them are imperial panegyrics (orationes Augustales).

Mai published the same under the title Q. Aurelius Symmachus octo orationum partes, &c. Mil. 1815. 8. with a specimen of the chirurgery of the MSS.

III.—Rhetoricians.

§ 407 a. It is worthy of remark, that the Roman Rhetoricians had reference chiefly to the art of the orator, and not of the prose writer in general. The beauties of style
§ 409. But the art of speaking was so highly valued at Rome, that instruction in rhetoric could not be wholly interdicted. Schools were opened, as has been mentioned (§ 395), by Roman freedmen, when the Grecian masters were excluded. The earliest of this description, in which rhetoric was taught in the Latin language, is said to have been commenced about B. C. 90, by L. Ploius Gallus, who was afterwards the teacher of Cicero. L. Otacilius Ptilus is mentioned as another noted teacher. Theoretical instruction in rhetoric became more and more valuable in the general estimation, and the employment of rhetorician, it is stated, became highly lucrative.

§ 410. The earliest works which we have in Latin, belonging strictly to the class here denominated rhetorical, are from the pen of Cicero; who, although his professional employment was that of the orator and not the rhetorician, devoted himself, with the greatest assiduity, to study and explain everything belonging to the theory of his art. The merit of his several treatises (cf. § 413) is universally acknowledged; they are the only rhetorical works that we can refer properly to the Augustan age. —

The next important name in this department is that of Marcus Seneca, the father of the philosopher. He was employed at Rome as an actual teacher of rhetoric and oratory, and left some works which have come down to us (cf. § 414). We refer them to the 4th period of our division, although Seneca was born many years before the death of Augustus, because they were chiefly written in the author's old age. M. Porcius Latro was a contemporary and friend of Seneca, and also a professed rhetorician at Rome; two or three declamations ascribed to him (cf. § 414. 3) are extant. — Rutilius Lupus is another rhetorical writer belonging probably to the same age, although by some assigned to a later time; we have from him a treatise on figures (cf. § 414. 4).

§ 411. The schools of rhetoric were sustained in the period following the time of Augustus, although genuine eloquence declined. Many teachers of rhetoric are mentioned; as Hermogoras, and Gabinius, celebrated both at Rome and in Gaul; Virginius Rufus, who wrote a treatise on rhetoric; and others, whose names it is of little importance to repeat. They are all entirely eclipsed by Quintilian, whose reputation was deservedly very high as a living teacher, and whose treatise on the art of the orator (cf. § 415) has secured him lasting honor.

After Quintilian, we find no author of any eminence in this branch of literature. —

In our last period, although5 we refer to another system, there were still numerous teachers of rhetoric, both at Rome and elsewhere (cf. P. IV. § 128. 5); but if they produced anything of great importance, it is buried in oblivion. From several of them, however, something is preserved.

We barely note the following remains of rhetoricians belonging to the latest period. *Curius Fortunavians, about A. D. 300; a work entitled *Ars rhetorica scholica, in 3 books, by question and answer; found in Pithusae, as cited § 413. — *Aquila Romanus, about A. D. 260; a Latin translation of the Greek treatise of Numenius (cf. § 112) De figuris sententiorum, &c. found in Ruhnken's edition of Numenius, cited § 114. 4. — *Attalus Rufianus, about A. D. 330; a continuation of the work of Aquila; also given in Ruhnken's edition just named. — *Victorius, a teacher of rhetoric at Rome, driven from his school on account of his being a Christian, by Julian (cf. P. IV. § 138. 2, A. D. 305; a commentary (exposition) on Cicero's treatise de inventione; found in the collection of Pithusae, above cited. — Cf. Schott, Litt. Rom. ill. 197.

§ 412. We insert the following for references on the subject of the Roman rhetoricians.

*Florus, Pithusae, Antiqii rhetores Latini, Par. 1594. 4. *Claudianus Coppernicens, Antiqii Rhetores Latini. Argent. 1756. 4. an improved ed. of the preceding a collection containing the older rhetoric class mentioned above (§ 411) and several others. — *F. D. Wachter, Percepta rhetorica. Brunsw. 1758. 4. (cf. § 111. — J. Ob. Tuerck, Eristai, Lexicon technologiae Logiurum rhetoricae.
§ 413. M. T. Cicero, already named as a practical orator (§ 404), was likewise a most thorough, copious, and instructive writer on his art. The following are included in his rhetorical works: 1. Rhetorica ad Herennium, in 4 books, which is now thought to be the work of another rhetoric, perhaps of Gniphos, one of Cicero’s teachers; 2. De inventione rhetorica, in 2 books, a work said to have been written in his 18th year in 4 books, of which only 2 remain; 3. De oratore, in 3 books, addressed to his brother, in the form of a dialogue; 4. Brutus, or De Claris Oratoribus, being an account of the most distinguished orators; 5. Orator, an ideal picture of a complete speaker, addressed to M. Brutus; 6. Topica, or the doctrine of evidence, addressed to the lawyer Trebatius; 7. De partinitione rhetorica, a dialogue between himself and son on rhetorical analysis and division; 8. De optimo genere oratorum, designed as a preface to his translation of the rival orations of Æschines and Demosthenes in the case of Ctesiphon (cf. § 106. 3—§ 107. 2). The most valuable of these works are the 3d, 4th, and 5th.

1. Various conjectures have been made by the learned respecting the real author of the books addressed to Herennius. That which ascribes the work to Cicero’s master, Gniphos, was first advanced by Schütz, one of the best editors of Cicero. —The treatise de claris oratoribus is a most valuable help in learning the history of Roman eloquence. —In the book entitled Topica, Cicero demonstrates the method of finding proper arguments. The sources from which arguments may be drawn are called loci communis, COMMON PLACES. The work is based on that of Aristotle by the same title.


§ 414. Marcus Annæus Seneca, of Corduba in Spain, father of Seneca the poet (cf. § 374) and philosopher (cf. § 469), was a celebrated rhetorician under Augustus and Tiberius. He wrote a work entitled Controversiae, or civil processes, or law-suits, in 10 books, of which we have only one part; viz. the 1st, 2d, 7th, 9th, and 10th; and these not in a perfect state. It was a sort of Chrestomathy, and is properly ranked in the class of rhetorical works, as it contains a review and comparison of Greek and Roman orators with regard to invention, application, and style. We have also another work by him, entitled Suasoriae, consisting of declamations and compositions on imaginative themes. It is an appendix to the former work, and also incomplete. The style in both is concise, sometimes even to constraint.

1. Seneca was born B. C. 58, and died A. D. 32. Under Augustus, he lived at Rome and taught rhetoric. At the age of 52, he returned to his native country, and married Helvia, a woman of distinguished beauty and talents. —By her he had three sons: Lucius, the philosopher; Mela, father of the poet Lucan; and Novatus, who afterwards took the name of Julius Gallus, and was the Gallio mentioned in the history of Paul (Acts xviii. 13). —In both the works of Seneca, we find questions which were discussed in the rhetorical schools for the sake of exercising the talents of the speakers.


3. Besides the declamations of Seneca, we have some other specimens of the declamations or discourses which the rhetoricians required of their pupils in order to train their minds for argument and debate; and which were practiced by the most eminent orators long after leaving the schools (cf. P. IV. § 125). Of this kind, are a declamation in Ciceronem, and another in Catilinam, ascribed to M. Porcius Latro, who was a professor of rhetoric of some celebrity (Quint. Inst. Or. x. 5).

4. Rutulis Lupus probably lived in the time of Augustus and Tiberius, and was, perhaps, son of the tribune and praeator of that name mentioned by Cicero. His
treatise, in 2 books, De figuris sententiariis et elocutionis is an extract and translation from a Greek work composed by one Gorgias; not the celebrated sophist of Leon-}

tium (cf. § 114), but probably the teacher at Athens, whom the son of Cicero left at the command of his father. The work contains passages which were drawn from Greek orators, and some which are not elsewhere preserved.


§ 415. Marcus Fabius Quintilianus, a contemporary of the younger Pliny (cf. § 405), was a native of Calagurris in Spain, but was brought to Rome in his infancy. He was for 20 years an eminent teacher of rhetoric. The most noble of the Romans were among his pupils. He instructed them by example as well as by precept, being himself a speaker, although his chief merit as an author is founded on his attention to the theory of eloquence. His work, entitled De Institutione Oratoria, in 12 books, is exceedingly valuable; highly conducive to the formation of good taste; comprising at the same time the best rules and a specification and critical notice of the best models. The 10th is one of the most instructive books in the work.—There is a collection of oratorical exercises, Declamations, consisting of 19 termed smaller declamations, and 145 called larger, which have been generally ascribed to Quintilian. They are very unequal in respect of style and value, and are chiefly unworthy of this author. They are probably the productions of several different writers, mostly of a later period.

The dialogue, De causis corruptae eloquentiae, by some ascribed to Tacitus, and by some to Pliny (cf. § 405, 2), is by others referred to Quintilian.

1. Quintilian opened his school at Rome under Vespasian; he was the first rhetorician who received a salary from the imperial treasury. His Institutes were written about B. C. 92, after he retired from the business of public instruction.

2. The Institutes of Oratory are designed to form a complete orator. The author therefore begins with him in his infancy, and goes on with him through his preparatory education, his professional practice, and his retirement from active life. The 1st book is of special value as informing us respecting the manner in which children and youth were instructed before entering the schools of rhetoric. The 2d book gives rules to be observed in these rhetorical schools. The 10th book, mentioned above as very instructive, contains a notice of the Greek and Roman classic authors.

The only complete manuscript of this work preserved to modern times was once found by Poggio of Florence, at the time of the council of Constance, A. D. 1417, in a tower of the Abbey of St. Gall; what has become of this MS, is not known; but a copy of it, taken by Poggio, is now in England. Schöfl, Litt. Rom. ii. 400.

3. Quintilian says expressly (Inst. Or. vi. proem. viii. 6), that he wrote a treatise on the cause of the corruption of eloquence. This is one of the grounds, on which some of the critics have ascribed to him the dialogue now extant on that subject, as Grotius, Henry Stephens, Saxius and others, have done. The title of the dialogue, however, in the manuscripts and early editions, is simply de claris oratoribus; the other part, seu de causis corruptae eloquentiae, was added by Lipsius. Spalding (in his edition named below, 4) has cited passages which he thinks prove that the dialogue was not the work of Quintilian.—The principal writers who ascribe the dialogue to Pliny are Nust and Melmoth, authors of the translations cited below (5).—The early editions and the manuscripts ascribe the dialogue to Tacitus. Broderer and other critics follow this authority.


IV.—Grammarians.

§ 416 n. The language of the Romans gained in copiousness, refinement and elegance, as the arts and sciences began to find patronage among them (cf. P. IV. § 114).
Patriotic and acute men, who had studied and admired the Greek language, now applied themselves to a more particular investigation and improvement of their native tongue. These were the Grammarians, who made the study of language their principal business, and gave the Roman youth instruction in respect both to accuracy and to beauty of style. And subsequently, when Roman taste was declining, these men endeavored to sustain the classical reputation and influence of the older writers, especially the poets and orators, by exhibiting them as models, and illustrating their beauties. In the later periods, the grammarians and philologists were almost the sole possessors of the literature. Their industry, however, did not always take the best direction. They often deviated into useless speculations, prolix discussions, and arbitrary technicalities, which gave to their pursuits a dry and forbidding aspect. Some of them put their researches into a written form, and various essays from them have come down to us.

§ 417. It has been before remarked (§ 407), that the grammarian gave instruction respecting language and style generally, while the rhetorician confined himself to the style and other qualifications of the orator. The Romans at first applied the term literatus to the grammarian, meaning just what the Greeks did by γραμματικός (cf. P. IV. § 71), one who was well instructed in letters. Afterwards the term grammaticus was introduced by the Romans in the same sense. We translate it by the word grammarian, but the term philologist would be more appropriate; because the studies and instructions of the grammaticus were not limited to the mere forms and syntax of language in accordance with the modern term grammar, but were extensive over the whole field of interpretation and literary criticism.

§ 418. It is commonly stated, that the first who awakened any interest at Rome in the studies of the grammarian was Crates of Mallos, who came to Rome in the embassy of Attalus, B. C. 168. His lectures probably were in reference to Greek authors, but served to direct the attention of the Romans to productions in their own language. Latin grammarians soon appeared; among the earliest Suetonius mentions two Roman knights. They were, however, generally slaves or freedmen, and probably of Greek origin. Some of the more eminent of the early grammarians were the following: Aurelius Opilius, who composed a commentary in 9 books on different authors; Valerius Cato, author of a poem before mentioned (§ 344) and of various other works; Antonius Gnioho, who left a treatise on the Latin tongue. These flourished in the time of Sylla; Gnioho continued to teach for a long period and seems to have finally opened a rhetorical school, where Cicero attended on his lectures (cf. § 413). Nothing of their grammatical works now remains.

In the opening of the next period, which extended from the war of Sylla, B. C. 88, to the death of Augustus, we find one author of special value and celebrity in this department, M. Terentius Varro (cf. § 423), who was celebrated as the "most learned of the Romans;" he made most extensive researches in grammar and philology, of which some valuable remains are preserved to us. Another grammarian whose name was Flaccus Flaccus. In some notes he employed by Augustus to teach in the imperial palace; of his principal work we have an abridgment (cf. § 429).—Julius Hyginus, a freedman of Augustus, and keeper of the Palatine Library (cf. P. IV. § 126), was also a proficient grammarian, and left a commentary on Virgil with other writings; his philological works are, however, all lost.

§ 419. In the next period, extending from the death of Augustus, A. D. 14, to the Antonines, there were many writers belonging to the class now under notice. In the preceding period, a chief object of attention among the grammarians was to inquire into the origin and structure of the Latin language. But in this, their attention was directed to the interpretation and criticism of authors, especially of the works, which appeared in the age of Augustus; as the grammarians of Alexandria employed themselves much in commenting on the classic authors of Greece. Asconius Pedianus in the 1st century (cf. § 424) gained some celebrity by commentaries on Virgil, Sallust, and Cicero. There were two grammarians by the name of Valerius Probus, one under Nero and Vespasian, and the other under Adrian. Rhennius Palamæon was a celebrated teacher of grammar in the reigns of Claudius and Nero. Annaeus Cornutus, who has been mentioned as author of a treatise in Greek (§ 227), is supposed to have exerted a considerable influence on the literature of his age by his instructions at Rome, and by his writings, among which was a lost commentary on Terence; he taught philosophy as well as grammar, and was finally banished by Nero. Velius Longus is the name of another grammarian of this period, who left a treatise on orthography, still extant, and a commentary on the Aeneid, which is lost. We have likewise a treatise on orthography ascribed to Terentius Scaurus, who lived in the time of Adrian, and was preceptor to the emperor L. Verus; he wrote also a grammar and a commentary on Horace's Art of Poetry. Cornelius Fronto, named among the epistolizers (§ 413), should also be mentioned here, as he was an eminent grammarian and teacher, and left a treatise, still extant, on the different meanings of words commonly called synonymous.

But one of the most valuable and interesting authors in the department before us is
Aulus Gellius, who flourished at the very close of this period; his miscellaneous production, entitled *Noctes Atticae*, will be noticed below (§ 425).

1. The extant treaties ascribed to Valerius Paternus are, (1) a grammar, *grammaticorum inutilis, lib. duo*; (2) an account of Roman stenography, *de notis Romanorum*; (3) *Scholia* on the Geometrics and Bucolics of Virgil, found in the collection of Putch, cited below (§ 422); separately, *Hist. Rerum*, 1617, 8. The scholia on Virgil (with other commentaries), by J. Mai, Mil. 1818, 8. — The only work of Pomponius is his *Summa Grammaticae*, or sketch of grammar; given also by Putch. — The grammatical pieces remaining from Leongius, Scaurus, and Fronto, are given by the same; that of Fronto likewise by Mai (cf. § 413, 2).

§ 420. In the last period included in our glance, the studies of the grammarian and philologer continued to be held in honor. In the eastern empire an imperial ordinance in the beginning of the 5th century contained the provision that all Greek and Latin grammarians, who had been employed in teaching their science for twenty years, should hold the rank of Vicars *vicerarii*. The Vicars were governors of extensive provinces, and belonged to the class of dignitaries who were styled *spectables*, and were addressed in the words *Vestra Spectabilia* or *Vestra Claritas*.

§ 421. Of the numerous grammarians of this period, the following may be named as the principal: Nonius Marcellus, Censorinus, and Pomponius Festus of the 3d century; Aelius Donatus of the 4th century; Macrobiius, Diomedes, and Charisius of the 5th century; whose works are mentioned in the following sections (§§ 423—432). Marcius Capella may properly be named here, although the peculiar character of the work left by him to posterity is such as may justify our placing him among the philosophical writers (cf. § 473). There were others, of whom some remains are preserved; as Plutarch Capere, Victorinus, already mentioned as a rhetorician, Lucius Ampelius, Mallius Theodorus, Pompeius, who was the commentator on Virgil, and Acron and Porphyrio, commentators on Horace.

Priscian of Cæsarea (cf. § 433) does not fall chronologically within our glance, as he lived after the overthrow of Rome, A. D. 476; but he must not be omitted, being one of the most celebrated of all the Latin grammarians. Isidore of Seville, who lived still later, is also deserving of mention here on account of his labors in grammar and philology (cf. § 434).

1. The remains of Cayer, and the grammatical pieces of Victorinus are given in the collection of Putch (cf. § 422). — From *Anropitius* we have a work entitled *Einer memorialis*. In 50 chapters, on various topics, many of them historical; it is commonly given in the editions of Virro (cf. § 536, 5). — Mallius Theodorus, at the close of the fourth century, left a work *De Marcus* published first by J. F. Ratinger, 1768. Repr. Lugd. Bat. 1766, 8. — The works of Pompeius are two pieces which are commentaries on Deinan (cf. § 423), first published by P. Lindenmann, Lpz. 1830, 8. — The purely grammatical pieces of Servius are given by Putch (cf. § 442). The commentary on Virgil is given in *Lemnable Virgilis* (cf. § 436, 4) and other editions.

2. The comments of Acron and Porphyrio are given in some of the editions of Horace (cf. § 536, 4); these grammarians are placed by some as early as the second century. — See Schulz, *Litt. Rom. iii. 311, ss.*

§ 422. We give here some references on the subject of the Latin grammarians collectively.


§ 423. Marcus Terentius Varro, who was born B. C. 117 and died B. C. 27, was an uncommonly prolific writer. In his youth he followed the profession of war and was on the side of Pompey; he afterwards went over to the party of Caesar, who gave him the charge of his library. By Antony he was banished; but under Augustus he returned with the other exiles. He closed his life in literary ease, at the age of 90. His work on the *Latin tongue* consisted originally of 24 books; but we have now only the 4th, 5th and 6th, which treat of etymology, and the 7th, 8th and 9th, which treat of the analogy of language; of the other books merely detached fragments remain. On account of the antiquity and the accuracy of these writings, they doubtless are worthy of the first rank among the grammatical productions of the Romans. Varro, however, often went too far in his etymological speculations, and was too partial to the domestic derivation of Latin words.

1. Varro was an historian, poet (cf. § 845) and philosopher, as well as grammarian. His works are said to have amounted to nearly 300 in number. Of these nothing remains but the parts of the work already named de *lingua Latina*, a treatise on *huebandry* (cf. § 849), and some slight fragments of other performances. — The titles of many of the lost treatises indicate that they belonged to the class properly denominated *critical or philologial*. — Others were on mythological subjects; e.g. the treatise *De(styles Deorum* (cf. § 850). — Others were biographical and historically arranged which were a work entitled *Annales*, and another *De inititis urbis Romae*; also a work entitled *Hedebomadum* or *De imaginibus*, containing notices of seven hundred eminent men. Cf. *Anl. Gall. Notit. Att. iii. 10. xvi. 9*; *Plin. Hist. N. xxxv. 2*. — A few were *philosophia* that de *Philosofia* contained a comprehensive view of all the ancient sects with their subordinate
§ 424. Asconius Pedianus, a native of Padua, was a grammarian of the 1st century. He wrote annotations on some of the orations of Cicero; fragments of which are still extant.

1. These fragments or extracts were found by Poggio in the convent of St. Gall near Constance; they are styled Enarrationes in M. T. Cic. Orations. Some additional notes were discovered by Mai in the Ambrosian library at Milan. The commentaries of Asconius on Virgil and Sallust are entirely lost.

There is an historical work entitled Origo gentis Romanae, which has by some been ascribed to him; but is usually admitted to belong to Sextus Aurelius (cf. § 539).


§ 425. Aquila Gallus, born at Rome, lived in the time of the emperor Antoninus Pius. His work entitled Noctes Atticae, is a collection of various observations, which he had gathered from the best Greek and Latin authors for the improvement and entertainment of his children. The collection was made in the winter nights, during his residence at Athens. It consists of miscellaneous remarks chiefly on grammatical, historical, and antiquarian topics, and contains much valuable matter for the philologist and critic. There were originally 20 books; the 8th and the beginning of the 6th are lost.

1. He is called Agellus in some manuscripts, and the French write his name Aulugelle. Cornelius Fronto (cf. § 413) was one of his early teachers before he went to study at Athens. After his return to Rome he was appointed one of the Centumviri, or member of the centumviral court (cf. P. III. § 262). His death is supposed to have occurred before A. D. 164. The Noctes Atticae contain a number of extracts from lost works. The arrangement of the contents is not methodical, and the style is not free from impurities.


Translations.—German.—H. W. von Wallstetter. Lemgo, 1755. 8.—French.—J. Ducreu de Forteuil. Par. 1759. 3 vols. 12.—English.—W. Beth. Lond. 1755. 2 vols. 8.

§ 426. Censorinus, a grammarian of the 3rd century, is known by his work entitled De die natali. It was addressed to his friend Quintus Cerrellus on the occasion of his birthday, and contains much learning. It treats of the different periods of human life, of the divisions of time, days, nights, months, years, &c. mostly in a philosophic manner. He wrote also a work on accents, which is lost excepting a few passages quoted by Priscian. The work of Censorinus treats also of music, astronomy, of periodical games and celebrations, and other topics. It consists of 25 chapters; and is of considerable value in determining various questions in chronology and antiquities.—The early editions of Censorinus contained 15 additional chapters, which Louis Carrio, in his edition, first separated from the rest as forming a separate work, entitled De naturali institutione, and probably not belonging to the same author. They treat of geometry and versification.

Schott, Litt. Rom. iii. 312.—Fabricius, Bibl. Lat. iii. 417.—Bähr, p. 661.

2. Editions.—The most complete; S. Havercamp. Leyd. 1743, (with new title 1767.) 8.—J. Schottner. Nürnberg (Norimb.) 1805, repr. 1810. 8.—The edition of L. Carrio, mentioned above, was printed Par. 1588. 8. repr. Leyd. 1663.—The Principes, with the Tabula Celata (cf. § 185). (Bened. Hector, printer) Bonn. 1497. fol.

§ 427. Nonius Marcellus, a native of Tivoli, lived probably in the 4th century, but is placed by some at the close of the 2d. We have from him a work styled Compendiosa doctrina de proprietate sermonum, in 19 chapters, written for the use of his son. They are valuable on account of the subjects treated, and the fragments of ancient writers which they contain.

1. He is named in some manuscripts Peripateticus Tiburiensis. The critics have
passed very different opinions respecting the merits of this work. "It is certain, however," says Schöll2 "that no ancient grammarian is more rich in previous citations from previous writers.

1 Cf. Bühr, p. 720.—G. L. Verrus, De Pædagog. cap. 5.—J. Lipsius, Alth. lect. ii. c. 4.—Schöll, Litt. Rom. iii. 312.

2. Editions.—J. Murcera, (Josias le Mercier). 1614. S. with Fulgentius de prisco sermone. Repr. Lipp. 1836. S.—Prin- cess (according to some) Pompeiana ed. Rom. 1471; (others) N. Jemom, printer, Ven. 1471;—It is found in some editions of Varro. cf. § 424. 2.—Illustrations of the dramatic fragments found in Novius, by Reutern, as cited § 312.

§ 428. Sextus Pomponius Festus, who lived probably in the middle of the 4th century, left a work entitled De verborum significatione, in 20 books. It is, properly speaking, an abridgment of a larger grammatical treatise of Verrus Flaccus (cf. § 415.) From this abridgment another was made by Paulus Diaconus or Winifrid, in the 8th century, which is the only one that has come down to us.

1. The works are arranged alphabetically, and each book of the abridgment contains a letter. "The abridgment of Festus is a work very useful in acquiring a knowledge of the Latin tongue, but it has experienced an unhappy lot. It existed entire until the 5th century, when Paul Winifrid formed it from a meager compilation, from which that time supplanted in the libraries the work of Festus. The latter is indeed lost, excepting that in the 10th century a single imperfect manuscript was found in Ilyria. This manuscript, commencing with the letter M, fell into the hands of Aldus Manutius, who incorporated it with the compilation of Winifrid, and made of them one work; which he printed, in 1513, at the end of the Cornuscopia of Poreto."—Schöll, Litt. Rom. iii. 315.—Bühr, Gesch. Rom. Lit. p. 21.—Respecting Poreto, cf. § 372, l. 5.


§ 429. Julius Donatus, a celebrated philologer of Rome, in the 4th century, is also known as the instructor of Jerome. We have from him several grammatical essays, which have served as the basis, in some respects, for modern authors on Latin Grammar. They treat partly of the elements of language and of proosody, and partly of grammar and dialectics. He left also a valuable commentary on five comedies of Terence, in which he not only illustrates the meaning of the words, but comments upon the plan and the dramatic character of the pieces.

1. The two principal grammatical tracts are styled Editio prima de literis, syllabisque, pedibus, et tonis, and Editio secunda de octo partibus orationis; they are sometimes termed Ars Donati. They form, when united, something like a complete grammar, being the earliest systematic Latin grammar known to have existed. There is another treatise by him, De barbarismo, solacismi, schematibus, et tropis. A brief life and description of Donatus which Peter Daniel copied from a manuscript in the Royal Library of Paris is given by Fabreius; it represents him as of a meek and disputing personal appearance; but it is an absurd document of no authority.—Fabricius, Bibl. Lat. iii. 406.—Schöll, Litt. Rom. iii. 317.—See L. Schopen, Diss. cc., cited § 355, 5.

2. Editions.—The Grammatical essays, by B. Stephanus. Par. 1543. S. containing the commentaries on them by Sergius and Servius. Also given in the Collection of Patrich, cited § 432, and in that of Liddon.—For the comments of Pompeius on Donatus, see § 62.—The commentary on Terence is given in the more complete editions of that author (cf. § 315, 5). A German translation of a part of it, Regensb. 1752. S.

3. There is extant a commentary on Virgil ascribed to Donatus; but it is generally considered to be the production not of X Julius, but of Tiberius Claudius Donatus, who lived perhaps in the same period.

Printed Norap. 1553, with Probus on the Bucolies (cf. § 419).

§ 430. Macrobius Ambrosius Aurelius Theodosius, of uncertain origin, lived probably in the first part of the 5th century. His commentary on Cicero's Dream of Scipio, in 2 books, contains much that is useful in reference to philosophy and to mythology. His seven books of Saturnalia or Table-talks, are specially valuable in philology, although they consist chiefly of compilations from other authors, Greek and Latin. Much is taken from Gellius, and the 7th book is almost entirely from Plutarch. Of another work by him, strictly grammatical, on the difference and affinity of the Greek and Latin verb, we have an extract made by an unknown Johannes, perhaps the celebrated Scottish John Erigena.

1. Some have supposed that Macrobius was born in Greece; in the manuscripts he is styled P. consularis et illustris. Some have also thought him to have been a Christian. The full titles of the three known works are given as follows: Commenta- riorum in Somnium Scipionis a Cicerone descriptum Lib. II.;—Saturnalarum conversi- viorum Lib. VII.;—De differentiis et societatibus Graeci et Latini verbi.—The second, the Saturnalia, is in the form of dialogue, purporting to be the transcript of conversations held at table during the festival of the Saturnalia (cf. P. III. § 290); it includes discussions of historical and mythological topics, explanations of various passages in ancient authors, and remarks on Roman manners and customs.


2. Editions.—The Varroorum ed. by J. Gromovius, Lugd. Bat. 1670. S. is said to be still the best. Repr. Lond. 1694.—That of J. C. Berth. Lippa. 1774. 8. is valued only for the notes.—The Biponm, 1788. 2 vols. 8. has no notes, but a correct text, and is useful for Latin literatum.—Princedes, according to Dibilia, Josen (prxv). Ven. 1672. fol.—The tract on the Greek and Latin verb is given in the collection of Patrich, cited § 422.

§ 431. Flavius Sositapler Charsius, who flourished probably at the commencement of
of the 5th century, was a native of Campania, a Christian, and a professed grammarian at Rome. He compiled for the use of his son a work entitled Institutiones Grammaticae, in 5 books: it is still extant, but the 1st & 5th books are in a defective state.

1. Charisius is by some placed in the 6th century.—Scho, Litt. Rom. iii. 326.

2. Edition.—Collected in the grammatical collections of Putsch, cited § 432.—Also by G. Fabricius. Bas. 1551. 8.—Principe, Nepol. 1552. fol.

§ 432 t. Diomedes, although the time when he flourished is not certain, was probably of the 5th century; he is quoted by Priscian. He left a grammatical work, in 3 books, De oratione, de partibus orationis, et de vario rhetorico genere. Nothing is known respecting him; but his Greek name may perhaps be considered as indicating that he was a slave.


§ 433. Priscianus, a Latin grammarian of Constantinople, was a native of Cæsarea, or according to others of the native of Rome educated at Cæsarea. He flourished probably in the first half of the 6th century. His Grammatical Commentaries, in 18 books (Commentariirom gramaticorum libri xvii.), form the most extensive ancient work we have on the grammar of the Latin language; and are considered as holding a classical authority on that subject. The first 6 books, treating of the several parts of speech, are commonly called the Larger Priscian, and the 2 last, which treat of syntax, are called the Smaller Priscian.

1. The Commentaries are addressed, or dedicated, to Julian, not the Apostle (cf. § 127), but a man of consular and patrician rank.

Fabricius mentions a Hamburg manuscript containing this work (codex extatus memorialum), which professes to have been written at Constantinople during the consulship of Oliblus; the copyist, one Theodorus, calls himself a disciple of Priscian. The consulship of Oliblus, which is given for the date of this manuscript, was A. D. 526.—See Fabricius, Bibl. Lat. iii. 326, Ernesti's ed.—Scho, Litt. Rom. iii. 326.

2. We have other grammatical works from Priscian; among which are treatises with the following titles, De accentibus, De versibus comicos, De destinacione nominum, De praexercitamentis rhetorico.—Priscian was also probably the author of three poems, which have sometimes been ascribed to Rheininus Pannius; viz. one Periegesis et Dionysia, a version or rather imitations of the Greek of Dionysius (cf. § 217), in 1057 verses; another entitled De Sideribus, in 200 verses, little else than a nomenclature; and the poem De ponderibus et mensuris, of which we have only 165 verses.


3. Edition.—The Commentaries.—Best, by J. Kreh. Lpz. 1819. 2 vols. 8. containing also all the other works.—The other grammatical treatises, Fr. Lindemann, Prisciani Opera minora. Leyd. & Lpz. 1818. 8.—All the grammatical works are in Putsch (§ 422) —The poems are given in Wernsdorf's Poet. Lat. Min. cited § 345. 2.—The poem on Weights, &c., by Endticher. Ven. 1828.

§ 434*. Isidorus Hispalensis, commonly called Isidore of Seville, was a native of Carthago Nova (Cartagena), and held the office of bishop of Seville. He died A. D. 636. His principal work is usually cited by the title Origines; sometimes by the title Etymologiae; it consists of 20 books, and contains a great variety of matter, being indeed a sort of Encyclopaedia. The last 10 books are chiefly occupied with the etymology and explanation of words.

1. He wrote also several treatises on grammatical subjects; a chronicle, or history of the world, from the Creation to A. D. 615; and brief histories of the Goths and Visigoths. Besides the works already named, on account of which he is mentioned in this place, he likewise composed various treatises on sacred and ecclesiastical subjects.


2. Edition.—While Works.—Best, Fried. Rom., 1787. 2 vols. 6d.—The Origines were first published separately by G. Zanner, August, Vindel. 1472. 4d.—With notes by B. Palairetti. Bas. 1577. fol.

V.—Epistolizers and Romeceas.

§ 435. A large number of Letters or Epistles is presented to the student in Roman Literature; and in this department the language is justly said to be rich. We find two classes of letters; those which were actually sent to individuals in the real intercourse of life, and those which were merely put into the form of letters on account of a preference in the authors to express in such a form, what they originally designed for publication. The earliest letters in Latin, of which we have any notice, were of the former class, and belonged to the third period of our division, extending from the civil war. B. C. 88, to the death of Augustus, A. D. 14.
The principal and most important are those of Cicero, particularly noticed in a subsequent section (cf. § 440). But in the collection of Cicero’s letters are preserved letters from many others, one or more from about 30 different writers. Among these writers are the following; Quintus, the brother of Cicero; Marc Antony, the triumvir; Julius Caesar; Brutus and Cassius, his murderers; Marcus Catullus Rufus; Cæcilius Pompey; Marcellus, for whom Cicero pronounced the celebrated oration; and Munatius Plancus, who obtained a disgraceful celebrity at the court of Cleopatra in Egypt.

§ 436. Julius Caesar was the author of many letters. Pliny (Hist. N. vii. 25) relates that he was able to dictate to his amanuenses as many as four and sometimes even seven letters at a time. A considerable number of Caesar’s letters were published, Suetonius (Vit. Cæs. 56) speaks of three collections; one of letters to the Senate, another of letters to Cicero, and a third of letters to various friends. But none remain to us excepting the few included among those of Cicero. One book in the collection of Cicero’s letters is composed of letters from M. Calvis, who, at the age of 16, had been committed to the care of Cicero, in order to be trained for the business of the Forum (cf. P. IV. § 125). His licentiousness exposed him to a prosecution, and Cicero uttered an oration in his defence. He obtained much reputation as an orator, and rose to the office of praetor. His letters were written from Rome to Cicero while the latter was governor of Cilicia.

§ 437. In the period from Augustus to the Antonines, we meet with two important authors in this species of composition, Pliny the younger and Seneca. Most of Pliny’s letters (cf. § 441) were probably not designed for publication, but were written merely for the persons to whom they are addressed; a few of them perhaps were composed with reference to their being ultimately made public. The letters of Seneca (cf. § 412) were evidently composed on purpose for publication, and it is even a matter of doubt whether they were ever sent to the persons to whom they are addressed. — A third writer belongs to the close of the same period, Cornelius Fronto (cf. § 443), whose letters seem to have had place in an actual correspondence.

§ 438. In the last period included in our glance, Symmachus (cf. § 441) of the 4th century, is the only pagan writer who is worthy of notice as an author of letters. Sidonius, who was later still (cf. § 445), was a Christian.

Other Christian authors composed epistles in the Latin language. We ought, perhaps, to mention particularly, as belonging to this latter period, Paulinus, bishop of Nola, and Cassiodorus, who held high civil offices under Theodosius, A. D. 490, and afterwards retired to a monastery founded by himself in Calabria.—Cf. Bühler, Gesch. Rom. Lit. p. 601.—The Supplement to the same, p. 51, 107, 126.—Clarke, as cited § 285, vol. ii. p. 116, 328.

§ 439. In treating of Greek literature we spoke of romancers and epistolizers in connection. In the Roman literature we find little that can very properly be ranked under the denomination of romance. There are, however, two works which have very much of the character of romance, although they are at the same time of such a turn and aim as may justify the placing of their authors whom we shall notice them, in the list of philosophers. The works we mean are the Satyricon of Petronius Arbiter (cf. § 472), and the Asinus aureus or Golden Ass of Apuleius (cf. § 471); and the latter is considered as belonging properly to the variety of fiction or romance termed the Milesian tale (cf. § 150).


§ 440. M. Tullius Cicero, whose history has been noticed in a preceding section (§ 404), left a large number of letters. They consist of 1. sixteen books partly of epistles from him to relatives and friends, ad familiares or ad diversos, and partly of epistles from them to him (cf. § 435); 2. sixteen books to Atticus, ad T. Pompon. Atticum, with instructive anecdotes from the history of the times, yet often obscure in expression; 3. three books to his brother, ad Q. Quintum fratrem, chiefly imparting advice and counsel respecting his conduct in the Quaestorship with which he was intrusted; 4. one book to Brutus, of which the genuineness has been brought into doubt.

1. It has been supposed that after Cicero’s death, his freedman Tyro collected the letters, and formed them into three or four collections, as above designated. The first collection comprises 421 letters; the second 396; and the third 29. This arrangement has been disapproved by many, as breaking up the chronological order of the letters, and rendering some passages more difficult to be understood. In the edition of Schultz (cited below) the letters of these three parts are placed in the order of correspondence.

2. The 4th collection consists of letters of Cicero to Brutus and of Brutus to Cicero. It is ascertained that a collection of such letters, extending to not less than eight books, existed for many years after Cicero’s death. Yet from about the 5th century, all trace of it is lost until the 14th century, when some of the letters now extant came into the possession of Petrarch. In 1470, at Rome, 18 of these letters were published, being all that were then known.—Several others were afterwards discovered in Germany
and are now included in the collection. Erasmus suspected the whole to be the composition of some sophist, but they were universally received as genuine remains of the ancient collection, until they were attacked in the famous letter of Tunstall to Middleton. Since that there has been doubt; several of the German critics decidedly reject them.

Middleton, in his Life of Cicero, has used the letters in question as genuine: Tunstall in a Latin epistle to him (Ep. ad Middleton. Camb. 1741. 8.) alleges that they are wholly spurious.—Middleton vindicated the genuineness of these letters in a Dissertation prefixed to his Translation of Cicero's Orations, &c. Lond. 1744. 8.—Dr. Molesworth, in his Remarks on the Epistles of Cicero to Brutus, &e., Lond. 1745. 12. took side against their genuineness. Ruhnken was of the same opinion.

Schütz rejected them, in his edition of C's Letters (below cited).—Cf. Dunlop, p. 254.—Schiillé, ii. 130.

3. Edition.—Ch. G. Schütz. Halle, 1809-12, 6 vols. (including the Ep. ad dierivos, Ep. ad Atticum, and Ep. ad Quintum;—G. Thorburn, Cicero's and Virorum clarorum Epistola. Lips. 1793. 1 vol. 8. commenced.—The ed. of J. L. Billerbeck, includes "the whole body of epistles; with explanatory notes, in a cheap form."—The Ep. ad dierivos only; I. Chr. Fr. Witzl. Lipsiæ, 1794 8. one of the best.—F. F. Benedict. Lpz. 1795-95. 2 vols. 8.—Principa, by Sweynheym & Pannartz. Rom. 1457. fol.—The valuable Commentary of Paulus of Toulon on C's letters was prefixed by Ch. G. Röntgen on the Epistles of Cicero to Brutus, &e., Lond. 1745. 8. took side against their genuineness. Ruhnken was of the same opinion.

§ 441. C. Plinius Secundus. The author, already mentioned as an orator (§ 405), is the author of the greatest part of a collection of letters, consisting of 10 books. Many of them appear not to have been elicited by any actual occasion, but to have been written only with a view to their publication and addressed to his friends. Although they have not so much of naturalness and simplicity as the letters of Cicero, yet they possess great merit in respect of their matter and style; the noblest feelings are expressed in elegant language, and they may be considered as furnishing a model in epistolary writing. One of the most remarkable books is the tenth, which includes also letters of Trajan to Pliny.

1. The first nine books contain about 250 letters; the tenth contains 122. They furnish much valuable information respecting the age to which they belong. Among the more interesting letters are the two which refer to the life and death of his uncle, the elder Pliny (iii. 5, vi. 16); two others in which he describes his villas (ii. 17, v. 6); and that in which he addresses the Emperor Trajan respecting the Christians (x. 97), to which Tertullian alludes in his Apology (cap. 2), and which has justly attracted much attention. 1


2 Respecting Pliny's villa: J. F. Fihlenbus (Fihlen), Les Plais et Description de deux des plus belles maisons de compagnie de Pline. Lyon 1757-1757, 12.—Delle Ville di Plinio il giovane, &c., di D. Paolo Moscheri Massoni. Romæ, 1796. 8.—A German version of the two epistles (ii. 17, v. 6) with explanations, by Rode, in his Trans. of Vitruvius (cf. 490, 4).—An English version with notes and plates, in Castells' Villa of the ancient illustrates. Lond. 1726. fol.—Cf. Stuart's Diet. of Architecture.

3 This letter and Trajan's answer were published separately, with a commentary, by Gerh. Vossius. Annt. 1655, 12. Other authors have illustrated the letter: J. H. Bühner, Dissertationes Juris eccles. antiqui. Lips. 1711. 8.—Chr. A. Humann, Disp. de persecutione Christianorum Plinianus. Gott. 1731. 4.—William Meathow. The translator of Fittery's Epistles translated from the objections to his Remarks respecting Trajan's persecution, &c. Lond. 1794. 8.—A vain attack upon the genuineness of this epistle was made by the ecclesiastical, secular, and humanist writers of the 17th, 18th, and 19th centuries. See on this subject: Schütz, ii. 130.

2. Editions. Best. G. E. Gierig. Lpz. 1600-2. 2 vols. 8. Afterwards abridged somewhat and united with the Panegyric (cf. § 405).—G. H. Schief. Lpz. 1805. 2 vols. containing the Panegyric also.—N. E. Lemen. Par. 1823. 2 vols. containing the Panegyric; with a full Notitia Literaria.—Principa, by Ludov. Caro, without name of place, 1471. fol.—Among the celebrated editions, P. B. Lenzlein, (begun by G. Corre.) Annt. 1734. 4.—J. M. Germer. Lpz. 1770. 8. Schütz's above cited is based on this.—The ed. of F. N. Tite. Frag. 1820; Lpz. 1823. 8. was founded on a MS, recently discovered at Prague, and is said by Dibdin to be important.—School editions; G. H. Lienmann. Gott. 1819. 8.—Select Letters, with Notes, &c. Best. 1835. 12. gen.
The 88th epistle especially deserves the attention of young students. They are less valuable in point of style, being composed with a tiresome and artificial beauty, and abounding with sententious anathesis. It is probable that these letters were composed, at least in great part, with the design of making them public.

1. The letters of Seneca were written in the last years of his life. Many are supposed to have been lost (Aug. Gell. Noct. Att. xii. 2). The 88th letter is entitled de studiis liberalibus. They are all of them philosophical or moral treatises or declamations, rather than actual letters. But some of the pieces usually placed among his philosophical writings seem to have been letters addressed to relatives or friends (cf. § 469. 2).

2. There are extant 14 letters purporting to be a correspondence of the Apostle Paul, which were once considered as genuine. There was a tradition that an acquaintance and intimacy existed between the apostle and the philosopher. Some writers have pointed out what they consider as remarkable coincidences of thought and expression in the writings of Paul and Seneca. Certain words are also said to be used by Seneca in their Biblical rather than their classical sense.


3. Editions.—Given in the editions of Seneca's Works, (cf. § 469. 4).—Separately, F. Ch. Mathews. Frankf. 1806. 8.—J. Schenwitzius. Strasg. 1609. 2 vols. &c. The spurious epistles (Epist. 9) Seneca ad Paulum et S. Paulus ad Senecam) are given in Fabricius. Cod. Apocr. Nov. Test.; also in the ed. of Seneca's works by Ermannus (§ 469. 4), and in others.


§ 443. Marcus Cornelius Fronto, a native of Cotta, in Numidia, was born probably in the reign of Domitian or Nerva. He is supposed to have studied at Alexandria before he commenced business as a pleader and teacher at Rome, in which character he has been already mentioned (§ 400). By a remarkable discovery of Mai, in the present century, considerable parts of a collection of letters by Fronto were brought to light.

1. Some of them were found by Mai in the Ambrosian library at Milan, in 1815, on a palimpsest or rescript manuscript, which contained the acts of the first council of Chalcedony. Among these are letters of Fronto to the Antonines and several other persons, and also letters of Marcus Aurelius to Fronto. Most of them are in Latin, but several of them are in Greek. The state of the manuscript is such that the authenticity in the letters to Mai, having subsequently the charge of the library of the Vatican at Rome, discovered in that another part of the effaced manuscript of Fronto, containing above a hundred additional letters. Some fragments of orations were also found by Mai. The grammatical treatise, de differentiis vocabulorum, was previously known.


3. Translations.—French.—A. Coman, Lettres de M. Aurele et de Fronto traduites, &c. Par. 1830. 2 vols. 8. with the Latin text and notes.

§ 444. Quintus Aurelius Symmachus, a native of Rome, lived at the close of the 4th century. He held the office of Proconsul for Africa A. D. 370, of Praefect of Rome A. D. 381, and of Consul A. D. 391. He was a warm supporter of Christianiinity. His remaining epistles were collected by his son in 10 books. We observe in them an imitation not altogether unsuccessful of the younger Pliny, but discover also many traces of the more degenerate taste of the age in which the author flourished. The 61st letter of the 10th book is the most worthy of notice.

1. Symmachus was a speaker of some reputation, and fragments of several of his orations were discovered by Mai along with the letters of Fronto (§ 443. 1). The letters of Symmachus are nearly 1000 in number. Gibbon remarks that "the luxuriance of Symmachus consists of barren leaves without fruits and even without flowers; few facts and few sentiments can be extracted from his verbose correspondence. Symmachus witnessed the downfall of Paganism, notwithstanding his very zealous efforts to sustain the sinking cause. The 61st letter of the 10th book (relatio pro hora praemissa) is the subject; it is a formal remonstrance or petition to the emperor Valentine, urging that he would allow the statue and altar of Victory to stand in the hall of the senate. Ambrose, bishop of Milan, was a successful antagonist of Symmachus, and one of his epistles is a formal reply to the petition. The poet Prudentius also wrote against him (cf. § 387).

VI.—Philosophers.

§ 446 a. The Roman philosophy was derived from the Grecian. Antecedently to Grecian influence, the traces of philosophical speculation among the Romans are of no great importance. During the first five centuries, such pursuits in general were not regarded with favor, being considered as at variance with the prevailing desire of conquest and destructive to military zeal and prowess.

§ 447. During the first of the periods, which we have regarded in our glance at Roman Literature, the only name which can have the least claim to be admitted to the list of philosophers is that of Numa, the second king of Rome. He is supposed by some to have borrowed the wisdom displayed in his civil institutions from Grecian sources (cf. P. III. § 202). He seems to have cultivated a sort of religious and political philosophy, like Lycurgus and Solon among the Greeks (cf. § 167); but like each of them must be considered as a lawyer of practical sense and wisdom, rather than a philosopher in the strict meaning of the word.—There may have been other men in this period, who were (not unlike the seven sages of Greece) distinguished for their prudence, and able to propound useful maxims for the conduct of others.


§ 448. The first distinct intimations of any considerable inclination to philosophical studies at Rome, we find shortly after the conquest of Macedonia by Paulus Emilius, B. C. 167. This conqueror took with him to Rome the philosopher Metrodorus, to aid in the instruction of his children; and other philosophers, who had been patronized a. in Macedonian court by king Perseus, are said to have followed Metrodorus into Italy. The Stoic philosopher Panæus, from Rhodes, was also introduced to Rome by Scipio Africanus. Yet a few years after the arrival of the philosophers from Greece and the east, they were banished from Rome by a formal decree of the senate, B. C. 162.

§ 449. The rise of philosophy at Rome is, however, commonly dated from the embassy of the Athenians, already mentioned in our remarks on the Roman orators and rhetoricians (§ 405). This embassy was sent by the Athenians to deprecate a fine of 500 talents which had been inflicted on them for laying waste Orophi, a town of Sicyonia. The three envoys employed on this occasion were at the time the heads of the three leading sects of Greek philosophers; viz. Diogenes, the Stoic; Critolaus, the Peripatetic; and Carneades, the Academic, considered as the founder of what is called the New Academy (§ 175). The display of eloquence and wisdom made by these men served to excite in the Roman youth of all classes an ardent thirst for knowledge, and turn their minds to the study of rhetoric and philosophy. Cato and others were alarmed at the influence exerted by these philosophers; and insisted that they should depart from Rome. But the love for such studies now awakened could not be destroyed, and philosophy began to make progress in the city; and ere long most of the Grecian sects found followers or patrons among the higher class of Romans. The library of Aristotle, which was brought to Rome by Sylla on the capture of Athens, B. C. 147, contributed to promote the study of philosophy.

On the subject of education among the Romans, see P. IV. §§ 123-136, and references there given; to which may be added the following—L. G. Wieland, De varia medii etiam et emendat apud veteres Romanos. Jen. 1837. 8.—C. Budde, De studiis liberalibus apud Romanos. Jen. 1793. 4.—Gregorovius, über die Entstehung des gelehrten Standes bei den Romanen, in his Kleine Schriften. Schleswig Thol. 5.
§ 450. It is worthy of notice, that the Romans seem never to have made philosophy the business of life, as did many of the Greeks; but they pursued it either as a part of elegant and refined culture, or as adapted to promote their advancement in the state. Hence, although they applied themselves to Grecian philosophy, and transferred into their own language some of the Grecian treatises, and improved by this means both their jurisprudence, their rhetoric, and their general literature, they yet made no advances in discovery. They cherished no ambition to start new sects, or theories, but willingly adopted those already formed by the Greeks.

§ 451. The number of Roman authors in the department of philosophy is also comparatively small, for the same reason. The names of the principal votaries of philosophy, in the time which forms our second period of Roman Literature, were the following: Scipio Africanus, Caius Lucius, L. Furius, P. Rutilius Rufus, Sextus Pompeius, uncle to Pompey the Great, Quintus Tubero, and Q. Mucius Scaevola. The last four were distinguished jurisconsults. We have not written remains of the philosophy of this period.

§ 452. Early in the next period, beginning B. C. 88, we find the celebrated Lucullus patronizing and encouraging very zealously the study of philosophy. Whilst he was Governor in Macedonia, and afterwards while conducting the war against Mithridates, he became acquainted with some of the Greek philosophers, and acquired a strong relish for their speculations. On his return to Rome, B. C. 67, he established a celebrated library (cf. P. IV. § 126), with galleries and schools adjoining, and made it a place of free resort to all men of letters, where they could enjoy the benefits of reading and conversation; and here, as well as at the house of the philosopher Antiochus, he frequently engaged with ardor in philosophical discussions. Among those who cultivated philosophy in this period, we find the names of Marcus Junius Brutus, M. Terentius Varro, Piso Calpurnianus, Lucretius, and Pomponius Atticus. To this place belongs also the name of Cicero, who must be considered as altogether the most eminent of the Romans in philosophy.

§ 453. In the period following the reign of Augustus, from A. D. 14 to A. D. 160, philosophy was still considered an important study as a part of liberal culture. But the progress of despotism under the emperors was not propitious to any branch of learning, and philosophy of course did not escape the blighting influence. In the reign of Domitian, the philosophers were actually banished from Italy, under a mock decree of the senate. The principal Roman philosopher of this period was Seneca; Pliny the elder is also worthy of particular notice; and the younger Pliny and Tacitus may properly be mentioned in the list of philosophers. Pliny in one of his letters (Ep. i. 10) mentions in terms of high commendation a philosopher by the name of Euphrates, who gave public instruction at Rome.

In this period Oriental notions obtained currency at Rome. "The vain superstitions of the east, the magic and the occult sciences which have such charms for the ignorant, found at Rome more zealous friends than did the abstractions of speculative philosophy, or those principles of morality which are the proper end of all true philosophy. Every religion that existed on the globe, found a residence at the imperial capital; the mysteries of Egypt and of Syria were introduced, and the titles of Mystagogi and Magi were in higher estimation than that of philosopher." Schöll, Litt. Rom. ii. 427.

§ 454. At the commencement of the last period, A. D. 160, Marcus Aurelius received the imperial throne, and was himself a zealous philosopher of the Stoic school (cf. § 196), a circumstance which might give a new impulse to philosophical studies as well as impart a temporary importance to that school. After his reign philosophy was still cultivated, and new sects began to be formed, by philosophers who professed to make improvements by rejecting the errors and retaining the valuable truths and principles of others; such were the New-Platonists and the Eclectics. — The progress of the Christian religion, in the 3d and 4th centuries, exerted a considerable influence on the character of Roman philosophy; and the Latin fathers employed themselves in studying the pagan philosophy for the purpose of opposing the pagan religion and supporting Christianity. This occasioned a singular admixture of notions, drawn partly from the pagan sects and partly from the sacred writings. — The principal Latin authors, who may be classed among the philosophers of this period are Apuleius (§ 471) and Boethius (§ 474). The Latin father Augustine, bishop of Hippo, who died A. D. 430, at the age of 76, may also with propriety be named here. Petronius Arbiter (§ 472) and Marcianus Capella (§ 473) are sometimes ranked among the philosophers. — Schöll, ii. 221.

§ 455. It seems desirable, in addition to the rapid sketch above given of the progress of philosophy among the Romans, to glance separately, although slightly, at the principal sects, which found advocates and followers at that time. It has been mentioned (§ 449) that Roman philosophy, as the subject is commonly viewed, had its origin in the embassy of the three philosophers from Athens, who were at the time leaders in three of the Greek sects, the Stoic, Peripatetic, and Academic.

§ 456. The Academic was represented and advocated by Carneades, who was the most able man and the most popular speaker of the trio; and of course awakened a
partially for the doctrines of his sect.—The immediate successor of Carneades in the Academy at Athens, Clitomachus (who, according to Cicero, wrote 400 treatises on philosophical subjects), is said also to have given personal instruction at Rome. Clitomachus was succeeded by Philo, who in the Mithridatic war fled from Athens to Rome. Here Cicero attended on his lectures, and imbibed the principles of the New Academy, which were maintained by the followers of Carneades. The doctrines of the New Academy had been favorably received at Rome from their first introduction; the example and choice of Cicero no doubt gave them greater vogue among those who cultivated oratory.—But the peculiar tenets of the Old Academy had their advocates, among whom were Brutus, Varro, and Lucullus.


§ 457. The Stoic school had many disciples at Rome. Its rigid doctrines were suited to the stern civil policy of the Romans, and the most distinguished jurists and magistrates of the republic were generally inclined to this sect; thus Rutilius Rufus, Q. Tubero, and M. Scævolu (cf. § 562), were Stoics; as were also Laelius and Scipio Africanus. Especially must we mention Cato of Utica as a zealous Stoic; he carried his principles into full practice, and finally, after the defeat of Pompey at the battle of Pharsalia, desiring of the liberties of his country, he put an end to his life with his own hand.—The ardent patriotism manifested by many who were professedly of the Stoic sect, tended to promote its popularity. Some of the poets, particularly Lucan and Persius, embraced and commended its doctrines. The prevalence of Christianity is also supposed to have contributed to the success of the Stoic philosophy, as the views of the later advocates of Stoicism agreed better than the doctrines of the other pagan sects with the high morality of the gospel.

One of the most distinguished philosophers of the Stoic sect at Rome, and the only one who has left any philosophical writings in the Latin tongue, was Seneca (cf. § 469). But there were other eminent teachers and advocates of the system; as, Musonius Rufus, Annius Cornelius (cf. § 227). Chereimon, a preceptor of Nero, Dion Chrysostom (§ 118), Epictetus (§ 193), and Sextus a native of Chersona, who became preceptor to Marcus Antoninus. The name of Antoninus is the last which is specially worthy of notice; at the early age of 12, he manifested a partiality for the Stoic philosophy, and when emperor he zealously patronized it. He wrote in Greek (cf. § 196), as did the others just named. Public schools of the Stoic sect were continued from his time until that of Alexander Severus, A. D. 230; but they greatly declined under the increasing prevalence of the Eclectic system.


§ 458. The Peripatetic philosophy does not appear to have found very warm admirers among the Romans. The writings of Aristotle and Theophrastus were brought to Rome from Athens by Sylla; they were, however, very difficult for the Romans to understand. Yet this sect had its advocates; and its doctrines were taught in the public schools under the emperors, and numerous commentaries and treatises were written upon the works of its original founder. These writings, however, seem to have been entirely in the Greek language. The most eminent Peripatetics after the Christian era, did not reside at Rome; Themistius, who illustrated several of the treatises of Aristotle, gave instruction at Constantinople (cf. § 125); Alexander Aphrodisius, author of several works still extant, and called by distinction the Commentator, taught at Athens or Alexandria, about A. D. 200.

Eus., bk. iii. ch. 1. ch. 2. sect. 8.—Johnson's Tennemann, § 193.

§ 459. The Cynics seem never to have enjoyed any reputation at Rome. The opinion of Cicero respecting them, was, that the whole body ought to be banished from the state. Julian (§ 127) pronounces the Cynics of his day to be troublesome and mischievous. In the reign of the Antonines philosophers of this sect were forbidden to maintain any public schools. Lucian treats them with great severity, particularly in the piece on Peregrinus (cf. § 121).

Eus., bk. iii. ch. 2. § 6.

§ 460. The Epicurean philosophy had sunk into great discredit on account of the improprieties indulged by its advocates, before its introduction to Rome. Notwithstanding this disadvantage, it soon obtained admirers. The free indulgence of the inclinations which it allowed, greatly conduced to its popularity. Cicero condemned and opposed it; but Atticus, his intimate friend and correspondent, embraced it. Horace, if not an Epicurean entirely, yet found the lightness and gayety which it cherished very congenial to his feelings. The poet Lucretius (cf. § 357) was the first who gave the Romans, in their own language, a full account of the doctrines of Epicurus; and the reputation of his poetry no doubt contributed in an eminent degree to give currency to these doctrines. Pliny the elder (cf. § 470) is sometimes ranked among
the Epicureans, but he did not rigidly adhere to any sect. Lucian the satirist, and Celsus the early adversary of Christianity, are also included by some. Diogenes Laertius (cf. § 255 a) likewise is thought to manifest plainly his predilection for the doctrines of Epicurus.

§ 461. The school of Skeptics or Pyrrhonists gained no celebrity among the Romans. The peculiar doctrines of the Skeptics corresponded, in some degree, with those of the Academy. Pyrrhonism, however, had avowed abettors and supporters; among them were particularly several physicians. We have no written remains from any of them in the Latin language; and the only author that specially deserves notice here, as an advocate of Skepticism under the Roman empire, is Sextus Empiricus, who flourished about A. D. 200, and wrote in Greek (cf. § 197).

§ 462. It will be recollected that the four sects, which we have here mentioned first, the Academic and Peripatetic, Stoic and Cyuic, were derived through Socrates from the old Ionic school (cf. § 171-173); and that the two last mentioned, the Epicurean and Skeptic, descended from the old Italic or Pythagorean school (cf. § 170, 177).

As the Pythagorean school in Magna Graecia was so celebrated among the Greeks, we might suppose that it would have attracted great attention among the Romans, as soon as they learned any thing of the literature and philosophy of the Greeks. This however does not appear to have been the fact, although the name of Pythagoras was ever regarded with great reverence (Cic. de Senec. c. 21). The poet Ennius is said to have embraced the doctrine of metempsychosis, and a friend of Cicero, by the name of Publius Nigidius Figulus, is mentioned as an advocate of the doctrines of Pythagoras. But after the establishment at Crotona (cf. § 170) was broken up, no school was formed in Greece or Italy that adopted the principles and institutions of Pythagoras.

§ 463. There were however a number of philosophers, who are sometimes termed the New Pythagoreans, and who professed to be supporters of the real Pythagorean doctrines, although they in fact blended with them many notions derived from other sources. A leader in this class of philosophers was Q. Sextius, a Roman of the time of Augustus, who wrote in Greek. To the same class belonged Sotion, of Alexandria, who was preceptor to Seneca at Rome; and also the famous impostor Apollonius of Tyana, whose life is given by Philostratus (cf. 253 b). Moderatus of Gades was another; he flourished in the first century; and in several different treatises he collected and illustrated the remains of the Pythagorean doctrines.

§ 464. A school of New-Platonists also appeared under the Roman emperors (cf. § 181). Most of them wrote in Greek, in which language we have fragments from a few of the number. The principal Latin writer commonly referred to this school was Lucius Apuleius, who flourished, as is supposed, about the time of the latter Antoninus, and whose work entitled the Golden Ass has been mentioned under the head of Romance. These philosophers blended with their Platonick notions many derived from the Pythagoreans and the followers of Aristotle, and were therefore in reality Eclectics.

§ 465. The Eclectics, however, although often mentioned under the name of the later Platonists, are usually distinguished from the last mentioned school. Their founder (cf. § 181) is said to have been Ammonius of Alexandria. He was a man of low birth, obliged to gain his livelihood as a porter, from which circumstance he derived his surname Saccus. With much enthusiasm he and his followers labored to reconcile the doctrines of Plato and Aristotle. We have in the Greek language the writings of several of the most eminent philosophers of this school; but nothing is preserved in the Latin, unless we except the commentary on Cicero's Dream of Scipio, by Macrobius (cf. § 430.1), who seems to have been a disciple of the Eclectics. The emperor Julian was a warm patron of this sect, perhaps on account of the hostility of its principal advocates towards the Christian religion.

§ 466. A species of philosophy also grew up gradually among the Christian Fathers, although the study of philosophy was at first deemed superfluous and even dangerous.
by some of them (cf. P. IV, § 83), especially some of the Latin church. The chief Latin writers illustrating this Christian Philosophy are Tertullian, Arnobius, Lactantius, Ambrose, and Augustine.

CL II. 182.—Johnson's Teunemann, § 222-235.—On the writings of the Fathers above named, cf. Clarke, Maturick, sc. as cited § 208. 

§ 467. In accordance with the method followed in this work, some general sources of information respecting the Roman philosophy should be mentioned before noticing the individual authors.

1. The principal original sources are the same as those from which is learned the philosophy of the Greeks, cf. § 183.—To the methods employed on the history of philosophy there cited we also refer. 


§ 468. M. T. Cicero, chief among the orators of Rome, was also eminent in philosophy. He was a Platonist, and is commonly considered as a disciple of the New Academy, although in questions of morality he preferred the more rigid principles of the Stoics. In his philosophical writings he sets forth the notions of all the various sects, and seems to be favorable to them all excepting the Epicurean. These writings are a most valuable collection, and have proved a mine of information to succeeding ages.

1. "The general purpose of Cicero's philosophical works was rather to give a history of ancient philosophy than dogmatically inculcate opinions of his own. It was his great aim to explain to his fellow-citizens, in their own language, whatever the sages of Greece had taught on the most important subjects, in order to enlarge their minds and reform their morals.—He was in many respects well qualified for the arduous and noble task which he had undertaken of naturalizing philosophy in Rome, and exhibiting her, according to the expression of Erasmus, on the stage of life.—Never was a philosopher placed in a situation more favorable for gathering the fruits of an experience accumulated on human nature and civil society, or for observing the effect of various qualities of the mind on public opinion and on the actions of men.—But he appears to have been destitute of that speculative disposition which leads us to penetrate into the more recondite and original principles of knowledge. He had cultivated eloquence as clearing the path to political honors, and had studied philosophy as the best auxiliary to eloquence. But the contemplative sciences only attracted his attention, in so far as they tended to elucidate ethical, practical, and political subjects, to which he applied a philosophy which was rather that of life, than of speculation.—His philosophic dialogues are rather to be considered as popular treatises, adapted to the ordinary comprehension of well informed men, than profound disquisitions, suited only to a Portico or Lyceum. They bespeak the orator even in the most serious inquiries. Elegance and fine writing he appears to have considered as essential to philosophy.—Although it may be honoring Cicero too highly to term his works, with Gibbon, a Repository of Reason, they are at least a Miscellany of Information, which has become doubly dear from the loss of the writings of many of those philosophers whose opinions he records."—The greater part of the philosophical writings of Cicero were composed during a single year; and this rapidity of execution has led many to suppose that they must have been chiefly translations from Greek works, an idea that is thought to be sanctioned by a passage in a letter to Atticus (Ep. xii. 52, "απειράται συντ")

Dunlop, Hist. Rom. Lit. ii. 218. ed. Phil. 1027.—On Cicero's philosophical writings, see also Bähr, as cited § 299. 8.—Also references given below (§ 3. § 4. 

2. The following may be properly ranked among the philosophical works of Cicero.

—(a) Academica, or Questiones Academicae, in two books; so called probably, because the word relates chiefly to the Academic philosophy. These two books are supposed by many critics to be parts of different works of Cicero, or rather of two different editions of the Academica. The first edition is said to have consisted of two books, inscribed Catulus and Lucullus; the former of which is lost; the latter is one of the books now extant. The second edition is said to have consisted of four books, the first of which is one of the two books now extant, while the other three are lost; in the extant book, Varro is the chief speaker and gives an account of the origin and progress of the Academy.—(b) De Finibus bonorum et malorum, in five books, an account of the various opinions entertained by the Greeks respecting the supreme good and extreme evil; and considered one of the most subtle and difficult of Cicero's philosophical writings.—(c) Tusculanae Disputaciones, in five books; they are so named by Cicero, from having been held at his favorite seat near Tusculum. On a certain occasion, Cicero spent five days at this villa in company with friends taken with him from Rome, and on the afternoon of each day, held a conference, or rather gave a sort of discourse on some topic suggested by them; these were afterwards committed to writing, and formed the Tusculan Disputations. The first book or dialogue is entitled, De contemptu mortis; the second, De tolerando dolore; the third, De agricultura; the fourth, De reliquis animi perturbationibus; in the fifth Cicero maintains
that virtue alone is sufficient for perfect happiness.—(d) De Natura Deorum, in three books; containing an exposition of the doctrines of three of the celebrated sects of philosophers, viz. the Epicureans, the Stoics, and the Academics, respecting the Essence of the Divine Being, and his government and providence. In this work Cicero betrays a melancholy degree of uncertainty and doubt in reference to the administration of God in guiding and controlling human affairs.—(e) De Divinatione, in two books; forming a sort of supplement to the treatise on the nature of the gods. In the first book, Quintus, the brother of Cicero, states the considerations urged by the various philosophers in defence of the art of divination; in the second, Cicero refutes all the arguments, and shows the complete absurdity of the pretended science.—(f) De Fato, one book, or rather a fragment. The part now extant contains a refutation of the doctrine of Chrysippus the Stoic, which was that of fatalism.—(g) De Legibus, in three books. It has been supposed that the work originally consisted of six books; Macrobius quotes a fifth (Saturnal. vi. 4); in the three now extant considerablechilds occur. In the first book, Cicero speaks of the origin of laws and the source of obligation; and in the others, sets forth a body of laws conformable to his plan of a well ordered state. The work seems to have been intended for a supplement to that entitled De Republica.—(h) De Republica, consisting originally of six books, of which considerable fragments are now extant. [See below under 3 (b).] This work was begun by Cicero in the fifty-second year of his age, before any of his other philosophical writings; it was made public previously to his departure for the government of Cilicia, and appears to have met with very flattering success at Rome (cf. Cic. Epist. Fam. vi. 2). In the work Cicero wintered, it is supposed to have been held between Scipio Africans, Quintus Tubero, P. Ruillus Rufus, and others, ‘in which,’ says he, ‘nothing important to the right constitution of a commonwealth appears to have been omitted.’ According to Mr. Dunlop, the chief scope of Cicero was a eulogy on the Roman government, such as it was, or as Cicero supposed it to have been, in the early ages of the commonwealth; the same writer remarks, ‘although the work will disappoint those who expect to find in it much political information, still, as in Cicero’s other productions, every page exhibits a rich and glowing magnificence of style, ever subjected to the control of a taste the most correct and pure.’—(i) De Officiis, in three books, addressed to his son. In this Cicero treat of moral obligations and duties; and in some parts of it he is supposed to have closely followed a treatise entitled Ηπί παθήσινα, written by a Greek philosopher named Plautius, who resided at Rome in the time of Scipio.—(j) De Senectute, entitled also Cato, because Cato the Censor is represented as delivering the discourse. It was written in Cicero’s 63d year, and is addressed to his friend Atticus. The supposed evils of old age are considered under four heads; and the refined pleasures, which may be secured notwithstanding all the losses and depravations resulting from advanced years, are pointed out. It is an exceedingly interesting piece, containing examples of eminent Romans, who passed a respectable and happy old age.—It is the model of the dialogue by Sir Thomas Bernard, entitled Spirinna or the Comforts of Old Age, in which illustrations are drawn chiefly from British history.—(k) De Amicitia, called also Latius, who is represented as holding a conference with Fannius and Scaevola his sons-in-law, shortly after the death of his very intimate friend Scipio Africans.—(l) Paradoxa, a piece containing a defence of six peculiar opinions or paradoxes of the Stoics; designed perhaps merely as a humorous effusion, rather than a serious philosophical essay.—(m) Cicero composed several other works that would fall under the head of philosophical, which are lost; as, De Consolatione, written on the death of his daughter Tullia; De Gloria, in two books, written while sailing along the coast of Campania on a voyage to Greece; De Philosophia, or Hortensius, on the comparative value of eloquence and philosophy, a piece often cited and highly commended by Augustine.—Some of the works falsely ascribed to Cicero might also be named among the philosophical; e. g. Orpheus, or De adulescentia studiosi, purporting to have been addressed to his son while at Athens.
1829. S. prepared on the suggestion of J. Q. Adam. — (o) J. Davis. Canab. 1718. S. Repr. Orb. 1877. 8.— L. F. Heineck. Lpz. 1815. S. critical and good.—G. H. Moer. Lpz. 1821. S. good.—H. E. Allen. Lond. 1836. 12, from a collection of several MSS. of the Brit. Museum.—Translations.—Germain.—J. F. von Meyer. Frankl. 1806. 8.—English; Thom. Frankl. (with notes). Lond. 1741. 1775. S.—Illustrative.—Ch. V. Kinderwater, Anmerkungen und Abhandlungen, kc., über Cic. Bücher von der Natur der Götter. Lpz. 1750-92. 2 vols. s. commended by Fluripa, Suppl. to Brev Not. 1875. partly incorporated, in Latin, in Kinderwater's edition of these Books. Lpz. 1786.—G. S. Frankl. Gesetz und Gehalt der Cic. Bücher von der Nat. der Gotter. Allt. 1856.—Perhaps here ought to be named a French translation of the Consolatio de leves philosophias, purporting to be printed by an unknown author. (W. T. M. L. de Witte has been conjectured), under a fictitious name, with the following title: M. T. Ciceri de nat. Decor. liber quartus; et perpetuo codice ms. manusciro ao ne primum edidit P. Scrogham. Bononia, 1811. S., Repub. 1813. The real design of the author is not apparent; the purity and elegance of Cicero are not preserved in the style.—(c) Dunlop, Hist. Rom. Lit. ii. 250.—(e) J. Davis. Camb. 1741. S.—H. G. Moer. Frankl. 1826. 8.—Translations.—French.—R. Dornemann. Par. 1710. 12. also 1810.—(f) H. G. Moer, in the ed. of De Div. just cited.—(g) J. Davis. Camb ed. ed. 1745. 8.—J. F. W. Wagner. Gott. 1804. 2 vols. S. The 2d ed. a commentary.—G. H. Moer & F. Creuzer. Frankl. 1824. 8. by the ed. of notes of Davies and others and a commentary.—A. Par., Mem. Roman. Hist. ed. 1875.—A. Par., Mel. Roman. Hist. ed. 1877. in the work was found. Repub. Strutt. 1822. Lond. 1823. 8. (Also Rout. 1823, but without the introductory matter.) It is also in the 1st vol. of the work entitled Clas. Auct. etc. cod. Pat. edit. Coll. (curante A. Main). Rom. 1826. 4.—G. H. Moer & F. Creuzer. Frankl. 1826. S.—Translations.—French; Villienmann, with original Latin, and Notes and Dissertations. Par. 1823. 12 vols.—English; W. F. Featherstonhaugh. New York, 1829, much censured in the South. Rev. Nov. vii. —The whole work De Republica was extant, it is said, as late as the 11th century, after which it disappeared, and the loss became a theme of constant lamentation among the admirers of Cicero and all lovers of classical literature. About the year 1821, Angle M-L, in examining the palimpsests (cf. P. IV. § 64, 2) of the Vatican, discovered a considerable portion of it, which had been expurgated (in the 10th century), it is suspected, by the censorship on the Psalms. Mai published the portion thus recovered, in the ed. just cited.—Of the first book, we now have about two-thirds in the part recovered by Mai and two fragments preserved in Lactantius and Onesius; we have about the same proportion of the second, drawn from the palimpsest; of the third, the part obtained is interrupted by many chasms; only slight fragments were found of the fourth and fifth; and of the sixth, the palimpsest preserved nothing; but this book contained the Somnium Scipionis, which is preserved by Marc-bius (ed. 430); we have also a Greek version of it, which has been ascribed to Theodore, and with a new prophecy to Flacius.—For an analysis of the Repub. see Southern Rev. Nov. vii. —cf. also, N. Ann. Nov. i, 12.—For the Greek version of the 3d Book, see the ed. of Osten by Gotte, cited below. —The Theology and the History in Cicero's Soemianam Symposium explained; or a brief attempt to demonstrate that the Neosyrian System is agreeable to the Notices of the wisest Ancients. Lond. 1751. 8.—(h) C. Beyer. Lpz. 1820. 2 vols. 8.—J. M. & J. F. Haeringius, Brunswick, 1820. S. by c. Haeringius, Lond. 1821. 12. Since also rev. by Zumpt. —There have been many school editions.—John- son, Lat. & Engl. Lond. 1823. S.—C. K. Dillerwey. Bost. 1837. 12. Cf. Bibl. Repos. No. xxviii. p. 497.—Translations.—German; Ch. Garus. Bresl. 6th ed. 1815. 4 vols. 8. with a commentary; commended by Schill, Litt. Rom. ii. 174.—English; W. M. Cartwright. Lond. 1798. S.—W. Guthrie, Lond. 1855. 8. (k) J. A. Goto. Lpz. 1816. 8. with Bonn. Societatis, C. C. F. Koble, Programm des fragment, liber, Cic. ciceronem. Lpz. 1827.—The work entitled Orphées was first published, Publ. 1858. 8. republished by J. A. Fercitius. Ven. 1767, 4.—Respecting lost works of Cicero, and works purporting to be his, see at Bresl., Nov. Rom. ii. 308. 1821.—P. C. Frib., The First Fragment, is a work, purporting to be a treatise of Cicero, by a man named Frib. 3 vols. H. 1821.—It is a part of a larger work, which is called the Consol. de Amicitia; but it is not known whether it is genuine.—(l) J. C. Bridgell, De philosophia Ciceron. Collus. 1784.—Ch. F. Hultze, De indole phil. Ciceron. Lanzl. 1789.—R. D. Kinser, Cicer. in philos. euchar. partes mentis. Hamb. 1825.—8.—H. Dohoull, Apology, kc., in Parker's translation, cited above (b).—Gau tier de Silvert, Examen de la Philos. de Cicéron, in the Mem. Acad. Inst. xii. 466. xiii. 101. 4. There are works (besides those already mentioned) illustrative of Cicero's philosophical writings, too numerous to be cited here; we name a few.—J. Ch. Briegell, De philosophia Ciceron. Collus. 1784.—Ch. F. Hultze, De indole phil. Ciceron. Lanzl. 1789.—R. D. Kinner, Cicer. in philos. euchar. partes mentis. Hamb. 1825.—8.—H. Dohoull, Apology, etc., in Parker's translation, cited above (b).—Gautier de Silvert, Examen de la philosophie de Cicéron, in the Mem. Acad. Inst. xii. 466. xiii. 101. 4. § 469. L. Annaeus Seneca was a zealous adherent of the Stoic philosophy, although he had previously made himself acquainted with the doctrines of all the schools. In his philosophical writings he was much acumen, and much matter to nourish a reflecting mind. The style, however, like that of his epistles (cf. § 442), is too elaborate, and on account of the frequent antitheses, is tiresome.

1. Seneca was born at Corduba in Spain. A. D. 2 or 3. In the reign of Claudius he was banished to the island of Corsica, where he remained eight years. After he became the instructor of Nero, he obtained great wealth (cf. Tac. Ann. xiii. 42), and was charged with practicing exorbitant usury (Dio Cass. lxi. 10). His death, by the sentence of Nero (cf. § 374). Tac. Ann. xv. 60-64), occurred A. D. 65.

2. There are his philosophical works: De Ira, in 3 books; De consolatione, in 3 books; the 1st addressed to his mother Helvia, during his own banishment to Corsica; the 2d addressed to Polybius, who had lost a young brother; the 3d addressed to Marcia, a friend who had lost her son; the genuineness of the 2d has been questioned: De Providentia, discussing the question, why evil happens to the good: De animi tranquillitate, in reply to a letter from Annaeus Senanus respecting the trials of life; it has been compared with Plutarch's treatise De la vita bucolia: De Constantinus sapientia, supporting the stoical paradox, that the wise man can suffer no ill: De Clementia, addressed to Nero. In 3 books, of which the 3d and a great part of the 2d are lost: De brevitatis Vita: De vita beata, on the manner of living happily, in which Seneca takes occasion to notice the reproaches cast on him by his enemies on account of
his wealth: De Otto sapientis, of which the first 27 chapters are wanting: De Beneficiis, in 7 books, composed in the last years of his life, and considered one of the most valuable of his performances; it treats of the manner of conferring benefits and of the duties of those who receive them.


3. There is another work of Seneca which should be named here, entitled Questio­nium naturalium libri VII., and treating of various subjects of physical philosophy. In the 1st book he treats of fire; in the 2d, of lightning and thunder; in the 3d, of water; in the 4th, of hail, snow, and ice; in the 5th, of winds; in the 6th, of earthquakes; in the 7th, of comets. This work is valuable as furnishing means to judge of the attainments of the ancients in the physical sciences; it exerted an important influence in the middle ages, holding a rank and authority second only to the treatises of Aristotle on physical subjects, even down to the 16th century.

It has been asserted by a modern writer, that Seneca's theory of earthquakes "contains the germ of all that has been stated in our own times concerning the action of elastic vapors inclosed in the interior of the globe." (Cf. Humboldt & Bouhpland, Voyage aux contref. equinoct.). Par. 1814. 4. vol. i. p. 314.—See K.'s Disquis. de Senecam Quaest. Nat. given in his edition below cited. Several other works, not now extant, were ascribed to Seneca (cf. Quinil. Inst. Orat. x. 1. Aud. Gen. exh. 2.). S-me fragments of a treatise on friendship were found in the Vatican, and published (Rom. 1830) by B. G. Niesius. Several works also have been falsely ascribed to him; as e. g. De virtutibus cardinalibus, De paupertate, Promontorii, and others, besides the letters to Paul, which have been before noticed (§ 442. 2.).—Fabricius, Bibl. Lat. ii. p. 118, 123.—Bähr, Gesch. Rom. Lit. p. 645.

4. Edition.—The Philosophical Works (opera philosophica), by E. F. Vögel. Lpz. 1830. 8.—N. Boullot. Par. 1839, in Lemerlii's Bibl. Lat.—The Questions Naturalia, by G. D. Koller. Gott. 1818. 8.—We notice here editions of the Whole Works of Seneca.—P. E. Buchkopf. Lpz. 1787-1811, 5 vols. 8 considered excellent, but it was not completed.—P. R. Ritter is preparing a "new critical ed. expected to take the highest place."—Among the best of preceding editions; the latest in fact, is that of Rorer (Com., pr.), Heidelb. 1864. fol. containing the notes used by the Roman short-hand writers (cf. P. IV, 117. 2.), and that of Lipsius, Antw. 1652. fol.—The ed. of Erasmus, Bas. 1629. fol. was celebrated.—The Princeps, Naples, 1475; cf. Eras. Bibl. Ital. Supp. I. 506.

5. Translations.—French.—La Grange, whole works. Par. 1777. 1795. 6 vols. 8.—German.—K. Ph. Cour, philosophical pieces. Stutt. 1790-92. 3 vols. 8.—F. E. Buchkopf, "questions ou nature." Lpz. 1794. 8.—English.—J. Golding, De Benefificiis, Lond. 1688. 4. entitled "The works—concerning Beneficence, that is to say the doing, receyving, and requiting of good Turnes."—Thom. Lodge. Lond. 1620. fol.

§ 470. Caesar Plinius Secundus, surnamed the elder (major) to distinguish him from his nephew, who was commonly called Pliny the younger (cf. § 441), lived in the first century, from A. D. 23 to A. D. 79. He was a native of Verona, or according to others of Comum, and was one of the most learned men among the Romans. His Natural History is rather a sort of encyclopedia, a work full of erudition, and one of the most considerable monuments of ancient literature. It is important to the geographer and the amateur in art, no less than to the naturalist; although it may not be throughout entirely consistent or entitled to implicit reliance. According to his own account, it is a compilation drawn from nearly 2500 authors; of which the greatest number are now lost. The younger Pliny justly calls it a work ample, learned, and scarcely less various than nature herself (opus diffusum, eruditum, nec minus varium quam ipsa natura).

1. At an early age he went to Rome. About his 22d year, he resided for a time on the coast of Africa. He also served in the Roman army in Germany, and held a command in the cavalry (Prefectus ala) under Lucius Pomponius. Afterwards at Rome he practiced the pleading of causes. Some time also he passed at Comum, where he attended to the education of his nephew. He subsequently held the office of procurator of Spain, where it is supposed he remained during the wars of Galba, Otho, and Vitellius. Returning to Rome he enjoyed the favor of Vespasian, and at the time of his death, under Titus, was commander of the Roman fleet at Misenum. He lost his life by the celebrated eruption of Vesuvius, A. D. 79; the particulars are described by his nephew in a letter to the historian Tacitus. He maintained through life habits of unremitted application to study.


2. His principal work, the Historia Naturalis, was finished only a short time before his death, and dedicated to Titus. It consists of 37 books. The first is a sort of index or table giving a general view of the contents of the whole work; its genuineness has been questioned by some, but without sufficient reason. The 2d treats of subjects belonging to cosmography and astronomy; the 3d, 4th, 5th and 6th contain a description of the earth, its countries and inhabitants, forming a sort of universal geography the next 5 (from 7th to 11th inclusive) relate particularly to animals or zoology; the following 8 (from 12th to 19th) treat of plants or botany; with the 20th begins a description of medicines, which is continued through 13 books, treating first of the vegetable kingdom (from 20th to 27th), and then of the animal (from 28th to 32d); the remaining 5 books (from 33d to 37th) are devoted to the mineral kingdom, comprising...
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about the close of the 2nd century. He was lawyer at Rome, and a philosopher of the Platonic school. From circumstances connected with his extensive travels, he obtained the reputation of a magician and performer of miracles. His writings, characterized by a style deficient in accuracy and often unnatural, contain frequent turns of wit, and are often the vehicle of entertaining maxims. The principal work is the Golden Ass, in 11 books, a sort of satirical romance, of the class called Miletian Tales (cf. § 150). His other productions relate chiefly to the Platonic philosophy.

1. Little is known of the life of Apuleius besides what is drawn from his own writings. He married a rich elderly widow, of Oea (Tripolis), where he was taken sick on a journey from Carthage to Alexandria. He was afterwards prosecuted by a brother of her former husband, on the charge of having employed magical arts to obtain her affections. His defence or apology on the trial is extant.

2. The full title of the romance of the Ass is as follows: Metamorphoseon seu de Asino aureo Libri XI. Apuleius paints in this work, with great spirit and keen satire, the vices and crimes and the wide-spread superstition and delusions of the age. Respecting his real design, there has been a difference of opinion, whether he was merely the historian or the poet of the age, whether he intended merely to instruct or to entertain. He has transported his hero to Thessaly, but his design was to make his hero the vehicle of the Platonic philosophy. The work is rich in episodes, and closes with a description of the Mysteries of Isis. One of the episodes is the beautiful allegory of Amor and Psyche (cf. Plut. De Mysteriis, §§ 375-380).}

§ 471. Lucius Apuleius, a native of Madaura, a Roman colony in Africa, lived about the close of the 2nd century. He was lawyer at Rome, and a philosopher of the Platonic school. From circumstances connected with his extensive travels, he obtained the reputation of a magician and performer of miracles. His writings, characterized by a style deficient in accuracy and often unnatural, contain frequent turns of wit, and are often the vehicle of entertaining maxims. The principal work is the Golden Ass, in 11 books, a sort of satirical romance, of the class called Miletian Tales (cf. § 150). His other productions relate chiefly to the Platonic philosophy.

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§ 472. Titus Petronius Arbiter, a native of Massilia, might be classed with the entertaining writers (cf. § 439) perhaps more properly than with the philosophers. He received the surname of Arbiter, as director of public amusements. His Satyricon is a representation of the prevailing licentiousness of his age; often offensive in its pictures, but not destitute of wit and animation. It is interspersed with metrical passages, of which the most remarkable is a poem on the civil war.

1. The author of the Satyricon is commonly supposed to be the Petronius, who is described so graphically by Tacitus (Ann. xvi. 15). Tacitus gives him the praenomen of Caius, while Pliny (Nat. Hist. xxxvii. 7) calls the same person Titus. Although born, according to some, at Matrae, he was educated at Rome. He rose to the rank of consul and held the office of governor of Bithynia. He was a favorite of Nero, who, according to Tacitus, cherished him as a chief and leader among his chosen companions (inter paucos familiarum assumptum, elegantiam arbiter). This exposed him to the envy of Tigellinus, who accused him of treason, and thus Petronius was constrained to destroy his own life, which he did by a gradual letting of blood, A. D. 66. Some writers have thought the author of the Satyricon to be a different person, who is by some placed in the reign of Augustus, but by others in the time of the Antonines.

§ 473. Marcus Rusticus Capella, of Madaura or Carthage, lived in the 5th century, and was a grammatician rather than a philosopher in the strict sense of the word. In advanced age, probably in the reign of Leo the Thracian, he wrote the work entitled Saturna or Satyricon, consisting of nine books, of miscellaneous contents. The first two books contain an amusing allegory in mingled prose and verse, describing the marriage of Matrona with Psithyrus, a Phrygian officer, a volume (A.D. 1332. 12. 1641. 8) which purported to be a complete and perfect copy of Petronius, said to have been found at Belgrade in 1688; the fraud, was, however, soon detected. Cf. Fabricius, Bibl. Lat. ii. 160.—In 1800, a Spaniard, by the name of Marchena, published a pretended fragment said to have been found in the library at St. Gall. Cf. Schill's Repertoire de Litt. Anc. i. 233.


2. The Satyricon (or Satyricon liber) belongs to the class of writings called Menippean or Varronian Satire (cf. § 345). The work purports to be an account of the love-adventures of a certain Encolpius, a young freedman whose story enables the author to portray the character of the times. We have only some fragments which formed episodes of the work, although it is said to have existed entire in the 12th century. The poem on the Civil War consists of 295 verses, describing the fall of the Roman republic. The other most noted parts are the Matron of Ephesus, and the Banquet of Trimalcine.
posed to have exerted no small influence on the state of science and learning. Coper-
nicus is said to have gathered from it some hints of his system of astronomy.


§ 474. Aretius Manlius Torquatus Severinus Boethius, a native of Rome or Milan, flourished at the close of the 5th century. His education was finished at Athens, and he became highly celebrated for his learning and integrity. He was a poet, a philosopher, and a theologian. Of his numerous theological and philosophical works, that which has gained him the greatest celebrity, is the one entitled De consolatio philosophiae, in 5 books, partly in prose and partly in verse; composed while he was in prison. His style is not perfectly pure, but far better than that of his contemporaries.

1. Boethius was born A. D. 470, and lived until A. D. 596, considerably beyond the time which we have included in our glance at Roman literature. He was raised to the highest honors and offices of the empire, by Theodoric, king of the Ostrogoths; but finally, through the artifices of enemies who envied his reputation and hated his virtues, he lost the favor of this monarch, and was imprisoned in the tower of Pavia, and at length beheaded by the king’s order.


2. The work on the Consolation of Philosophy is a dialogue between the author and Philosophy, who appears to him in prison. In the 1st book, Boethius utters his lamentations, comparing his former with his present state. In the 2d, Philosophy portrays the folly of complaining of Fortune, who has no valuable or durable blessings to bestow; in the 3d, she shows in what true honor and happiness consist; in the 4th, it is proved that virtue alone can make happy; the 5th treats of the subject of an overpowering Providence, and the agreement of God’s omniscience with man’s free agency. The work was held in great estimation in the middle ages. At the commencement of the 14th century, there were no less than four classics in the royal library at Paris; viz. one copy of Cicero, Ovid, Lucan, and Boethius. It was early translated into French, German, and English; the earliest was the Saxon translation by king Alfred, who died A. D. 900. A Greek translation exists, which is said to have been made by Maximus Planudes, a monk of Constantinople, in the 11th century.


3. The other works of Boethius, which belonged strictly to the class of philosophical, were principally commentaries or translations; illustrating the works of Aristotle, Cicero, and Por-

phry. He composed, however, several original works pertaining to the subjects of logic and rhetoric. The piece entitled De Duodecim Scholiarum, commonly ascribed to him, is the produc-

tion of Thomas of Brabant, a monk of the 13th century.—Boethius left some mathematical works, chiefly translations or imitations of Greek originals; as, Arithmetica, in 2 books; De Musica, in 5 books; and De Geometria, in 2 books, the first of which is a mere translation of Euclid; the second on antiquity and applications of the sciences.—Boethius was not without cele-

brity as a Christian author, having composed several controversial works, among which were treatises on the Trinity and the twofold nature of Christ. It has been said, that he led the way to the introduction of the Aristotelian method of reasoning in controversial theology3.

1 Cf. Bähr, Gesch. Rom. Lit. p. 664, 675.—

2 Clarke, as just cited above.

3 Edin.1.—Whole Work. Best; (or resect. Gloriant). Br. 1570. 6d.—De Cons. Philosophi. The very numerous commentaries we mention only the following: Grussinger, Argent. 1501. 5d. "full of flaws, and therefore may be looked upon as a great curiosity."—F. Eutius. Leyd. 1671; Lpz. 1753. S. considered very good.—Th. B. Hlrecht. Hol. 1797. 5.—

R. Farchi. (Rodiuni, pr.) Fama, 1759. 2 vols. 4. Lat. & Ita.—In Valfry’s Delphina Classics.—Eng. Mal. discovered in a Va-

tion MS. a sort of commentary on some of the metrical passages of the Consol. Phil. —also two previously unknown treatises of Boethius; they are given in the work entitled Classic. Actora. a Varia, codicis edit. (vol. 50). Rom. 1851. 6.

5. Translations.—Of the Consol. of Philosophy.—German.—Fr. K. Freytag. Rip. 1734. S.—A. Koburger or Colburger (printer), Lat. & German. Norimb. 1476. 6d. with a commentary ascribed to Thomas Aquines.—French.—John of Meet (metrical). Lyons, 1453. This and two others are mentioned as existing before A. D. 1330; one by De Cit or Thib, an old French poet; the other, in prose, by John de Langues. Cl. Warton, Hist. Eng. Poetry, ii. 204, 293, 349, 417.—English.—King Alfred, "Anglo-Saxonic." Printed (ed. Ch. Rosottom). Ox. 1699. 8. An ed. of Alfred’s version of B. with an English translation was published by Mr. Cordale of Earsle (Eng.), 1829; a work valuable to the student of Anglo-Saxon literature (on which subject, cf. Bibl. Repert. Jul. 1841. p. 196 21).—Geoff. Chaucer. Printed by Caxton, at Westminster, without date; the Latin and English are given alternat-

ely a period or a part of a period in Latin being followed by the corresponding period in English, in smaller type.—Johann Caspillatus, or John the Chaplain (John Walton), "The Rule of Comfort," called in Latin Boetii de Cons. Philis., translated into Engelse Tonge; in verse, &c. translated in 1410, printed in 1525. 4.—Richard, Lord Vincent Preston. Lond. 1695. Rep. Lond. 1712. 8.—Phil. Roffeghe (with notes and glosses). Lond. 1755. 8.—Many curious editions and translations are named by Leyser, on the Poetry of the Middle Ages, cited § 484. 1.

VII.

Mathematicians, Geographers, and Economists.

§ 475 n. In regard to mathematical science, the Romans cannot be said to have had any peculiar merit, although when they began to patronize and cultivate the sciences.
generally, this was not entirely neglected. The practical applications of the science, especially in architecture and the military art, were very favorably received and encouraged by them, because thereby their love of splendor and their desire for conquest were cherished and strengthened.

§ 476. It was not until B. C. 262, that a sun-dial or gnomon was introduced at Rome, being brought from Catana; and this very dial, although not adapted to the latitude of Rome, was the only guide they had in determining the time of day, for nearly 100 years subsequently (Pliny, Nat. Hist. vii. 60). About the year B. C. 164, the first dial for the meridian of Rome was constructed. And it was several years later that the Romans received their first instrument for measuring the hours of night, which was the clepsydra, imported by Scipio Nasica, B. C. 159 (cf. P. IV. § 238). In the year B. C. 168, a military tribunal, C. Sulpicius Gallus, announced to his army an eclipse of the moon; this occurring as it was predicted, Gallus was regarded by his soldiers as a man inspired by the gods (Livy, xlv. 37).—These facts are mentioned to show how little progress had been made in sciences and arts connected with mathematics.

§ 477. The Romans derived all their knowledge of mathematics from the Greeks; and it was but shortly before the time of Augustus that the exact sciences seem to have been much cultivated among them, although they must have known something of the discoveries of Archimedes and of the mathematicians at Alexandria (cf. § 204). In the period designated as the fourth in our glance (from the war of Marius and Sylla, B. C. 88, to the death of Augustus, cf. § 301), we meet with the first name specially noticeable. Publius Nigidius Figulus, who joined the party of Pompey against Caesar, and was afterwards exiled by the latter, is mentioned as an eminent mathematician and astronomer. Marcus Manlius is known to us merely by his poem on astronomy, or rather astrology (cf. § 369).—The three geometers commissioned under Julius Caesar to survey the Roman Empire (cf. § 480) must have had some reputation in practical geometry. But the most distinguished name is that of Vitruvius, whose writings we shall more particularly notice in another place (§ 490). His celebrity, however, was the fruit of his skill and success in architecture rather than from any contributions made by him to mathematical science.

1 Nigidius was a friend of Cicero (cf. Ep. iv. 19), and is said to have composed a great number of works, all of which are lost. (Cf. Aufl. Grill. Notit. Att. iv. 9; xix. 14.) The following are among the titles preserved: De Sphaera barbarica et graecanica; De centris; De Diis; De auguris. He is said to have predicted future events (Suet. in August. 24, 94; Dion Cass. xlv. 1).—Bühler, Gesch. Rom. Lit. p. 666.—Brown, in the Mem. Acad. Icon. xxix, where all that is known of him is collected.—Fragments of his writings are given in J. Ruscigerus, Var. Lectiones, Legati. Nat. 1616. 4.

§ 478. In the period following the death of Augustus, mathematical science did not flourish with any new vigor. The principal writer that is placed in this department is Frontinus (cf. § 491), who appears to have been interested in mathematics chiefly as applicable to architecture and military science. Mention is also made of Hyginus, surnamed Gromaticus, and of Silius Flaccus; the former of whom left a book on castramentations, and the latter some treatises pertaining to the survey of lands. 1

1 The book Gromaticus is given in Gravina, Thesaur. Antiq. Rom. (cited P. IV. § 179), vol. x.—The treat of Flaccus, by J. C. Schurz, col. 1711. 4.—The works of both of Gromes, cited § 489. 4.

§ 479. In looking over the last period, which is included in our view of Roman letters, we find but scanty gleanings in the department of mathematical science. The works of Firmicus Maternus (cf. § 493 and of Boethius (§ 474, 3) are the chief productions, but the treatise of the former is filled with the reveries of astrology, and those of the latter are, as has been noticed, principally translations from Greek authors. Some writers on military affairs belong to this period, of whom the most important is Vegetius (cf. § 492). There is a treatise, entitled De vocabulis rei militaris, composed by one Modestus; and another, from an unknown author, entitled De rebus bellicis, which contains also something on financial matters, and which other subjects. 2

2 The piece of Modestus is said to have been composed by order of the emperor Tacitus, A. D. 275; Helius says of it, "ictus et putat utius;" it is given in the collection Vetus de re milit. Script. cited § 488. 1.—The work de rebus bel. is found in Sigism. Gomitas, Noticia urbisque imperii. Bas. 1552. fol.

§ 480. In Geography, the knowledge of the Romans was extended by their conquests; yet they accomplished in this science little compared with what we might have expected. We find no Latin writer on geography until the time of the Emperors. Julius Caesar conceived the idea of a complete survey of the whole empire. For this purpose three geometers were employed; Theodotus, intrusted with the survey of the northern provinces; Zenodoxus, with the survey of the eastern; and Polycletus, of the southern. It is stated, that this survey was finished B. C. 19; and that the results were laid down upon a sort of map or chart, by the care of M. Vipsanius Agrippa, who was hindered by death from publishing a great work from the materials collected.

The survey of the eastern part is said to have occupied over 14 years; that of the northern, above 20 years; and that of the southern, above 25 years. SchUtz (Litt. Rom. ii. 223) gives the numbers still higher.—The materials collected by Agrippa were lodged in the public archives and there consulted by Ptolemy (cf. Hist. Nat. iii. 2, 3, 20, 136; iv. 24, 36). The chart or table is said to have been preserved, and to have received from time to time marks and notes to designate the various changes in the provinces. The
§ 461. How much the want of some comprehensive work on geography was felt at Rome may be conjectured from the fact that Cicero, as appears by a letter to Atticus, once contemplated such a work himself. He had a deep sense of the magnitude and difficulty of the task, and on that account shrank from it. No Latin writer seems to have attempted a history of the whole world; but we have something like it in the geography of Strabo in Greek (cf. § 216). The first writer in Latin on this subject was Pomponius Mela (cf. § 493) in the reign of Claudius; unless we except Juba the younger, who composed a geographical account of Libya and Mauretania, which is quoted by Pliny in his Natural History. Pliny may be mentioned as the next authority in this department, as four books of the work just named treat of geographical subjects (cf. § 470). Tacitus, who falls within the same period, should also be mentioned here, as his treatise on the history of geography (cf. § 534) may be placed under the head of geography perhaps as properly as under that of history.

The Juba here noticed, who was king of Mauretania, wrote also a history of Rome, in Greek.—See Scuri, Recherches sur la vie et les ouvrages de Juba le Jeune, in the Mem. Acad. Insocr. vol. iv. p. 457.—Cf. G. J. Vossius, de histor. Graec. (ii. 4) cited § 231.

§ 482. We find no other geographical works to notice until after the time of the Antonines. In our fifth and last period (cf. § 301) occurs the name of Julius Tittius, who, at the commencement of the 3d century composed a description of the Roman provinces, which is lost. Solinus probably belongs to the same century, a considerable part of whose Polyhistor (cf. § 495) consists of geographical notices. In the 3d or 4th century, it is supposed the extant works called Roman Itineraries (Romanorum Itinerarum) were constructed (cf. § 497); those designated as Itineraries of Antonine being ascribed by some critics to a writer named Aelius Ister, the author of a work entitled Cosmographia. Sextus Rufus and Vibius Sequester (cf. § 496), of the 4th century, should also be noticed, having left some geographical or chorographical writings, which are the latest that fall within the period included in our present sketch of Roman Literature, except the poetical performances of Avienus (cf. § 381. 4) and Rutilius (cf. § 389).—It would seem, therefore, that there existed in the Latin language no general system of geography except that of Mela, unless the treatise of Pliny may be considered as entitled to the same rank. The earliest modern system appears to have been that of Duclis, an Irish monk of the 9th century.

The Tittius name sometimes named among the historians; see G. J. Vossius, de hist. Lat. (ii. 1) cited § 527. 1.—Sext. Rythys, or Fuctus Rufus as he is sometimes called, is also placed among the historians; he has two works by him; one styled Eravirium rerum gestarum pop. Roman. or otherwise Eravirium de victoribus et provinciis pop. Romani, composed, it is said, by order of the emperor Valentinian; the other, De regni circius urbis Roma, a topographical description of Rome. The former of these works is given in some editions of Eutropius; e. g. in Verheydt's, cited § 540. 3. Both separately, by C. Miltiarch, Hannov. 1815. 8. with a map of Rome, and forming the 15th vol. of the Corpus Hist. Lat., by Ruhnkopf and Seelode (cf. § 527. 2). The description of Rome is commonly joined with a piece under the same title by Publius Victor, De regni circius Roma, and another, Libellus praebentium urbem Roma, supposed to have been written at the time of Theodosius; given in Grimm, Thesaurus histor. antiqu. vol. iii. 1707, cited § 197. 1.—The work of Duclis, entitled De Montibus urbis Romae, was published by J. Lutremon, Paris 1814. 8. considered better than the ed. of Wolfenbieter, Paris 1807.—In the same century with Duclis (the 9th) probably lived the writer called Georgiis Rasana, author of a work of little value, with the title De Geographicis saecu Chorographia; it is appended to the ed. of Mela by Gronov, cited § 494. 2.

§ 483. Under the name of Economists are included a class of writers, who treated particularly of the subject of Husbandry or Agriculture. Agriculture was from the beginning an honorable employment among the Romans. Patricians and the most distinguished citizens engaged in it. Cincinnatus was laboring in his fields when informed of his election to the dictatorship. Regulus asked leave to retire from the senate to cultivate a little farm suffering from neglect. The names of some illustrious families are said to have originated from the agricultural employments of their founders; e. g. the Fabii, Lentuli, Asini, &c.—This attention to the actual cultivation of the lands by the ablest and best informed men occasioned an advancement in the art of agriculture such as the Greeks never attained. It is indeed stated that there were numerous works written in Greek on the subject; Varro mentions about fifty authors; although of the Greek works composed before his time, we have now only the Economics of Xenophon (cf. § 186. 2), and the Works and Days of Hesiod (cf. § 51); the pieces in the collection of Greek Geoponics (cf. § 285) were of later origin. But whatever might have been written by the Greeks, the Romans were not in this branch mere imitators or borrowers, but we have seen that Cicero and others have attempted a work of such a character, but have never felt the need of them. The maxims and precepts which are given by the Roman economical writers were drawn from the experiments and observations of the Romans themselves. The principles are not extensively applicable in modern agriculture; yet the writings abound in useful hints and remarks, and have always been regarded as curious and interesting compositions.

§ 484. The earliest Roman writer on husbandry, so far as we know, was Cato the Censor (cf. § 498), whose history belongs to the first part of the second period in the division adopted for our present glance (cf. § 301). The next author in this department was Varro (cf. § 499); he was born many years before the close of our second period.
but his treatise on agriculture was not written until after the middle of the following period, when he was above eighty years old.

§ 485. Columella, who was a contemporary of Seneca, in our third period, seems to have been less regarded among the ancients than his two predecessors; but he has so adorned his subject by the purity and elegance of his style, that his work (cf. § 500 a) is still agreeable to the man of letters. One of the books is an hexameter poem on gardening, a topic which was purposely omitted by Virgil (cf. § 362), whose Georgics may still properly be adverted to as illustrating the agriculture of the Romans.—Martialis Gar- gilius was a writer on agriculture and gardening, who probably belonged to the same period; only slight fragments of his works remain (cf. § 500 b. 4).—The last author we have to name is Palladius, whose treatise, although consisting of 14 books, is chiefly drawn from previous writers. The time when he lived is differently stated by the critics.

§ 486. The modern writers on Roman Literature have usually placed in the class of economists an author called Callius Apicus of whom little is known (cf. § 501), but to whom is ascribed a curious work on the culinary art, or what may perhaps be termed the economy of the kitchen. It is perhaps worthy of remark here, that directions as to domestic affairs are not unfrequently introduced by the writers on agriculture. Cato gives recipes for making cakes and puddings; and indeed a considerable part of his work is chiefly appropriate to the housewife.

§ 487. There is another class of writings, which may be spoken of in this place perhaps as properly as elsewhere; although from their peculiar character, it may perhaps be a question, whether they should be noticed under the head of agriculture, of jurisprudence, or of mathematics; we refer to the works of the Roman Agrimensores or measurers of land. These writings are sometimes termed Gromatic (Gromatici), as Gromaticus was a word employed to designate the art of surveying.

The Romans had peculiar laws and customs in respect to the division of their lands, and the determining and marking of boundaries. Ample business was furnished for professional surveyors, in dividing and measuring districts assigned by the state for colonies; in measuring lands belonging to the public domain; and in settling the limits of private estates (cf. P. II. § 91. 1). It is obvious, that these men would need an acquaintance with practical geometry, with former and existing agrarian laws, and with all the ancient customs in the distribution and use of lands. In the latter periods of the empire, if not before, they held a high rank in the state, and received a handsome public salary; and schools existed expressly for their education.

§ 488. It would seem that numerous treatises were written on the different branches of the art of the agrimensores. A body of curious but obscure and difficult fragments still exists; some of them are ascribed to Siculus Flaccus and Hyginus (or Hygenus) Gromaticius already named (§ 478); but there is much uncertainty respecting their authors. The collection now extant (cf. § 489. 4) is considered by Niebuhr to be an abstract from an older collection, with additions, made by an ignorant compiler of the 7th century.—Niebuhr, the distinguished author of the History of Rome, was led by his speculations respecting the agrarian institutions among the Romans, to study these remains. "We lose ourselves," says he, "in the contemplation of the destinies of Rome and the changes that Italy has undergone, in reading these singular books. All the epochs of Roman history stand here side by side; the ancient avaricious and religion and Christianity; ordinances of the plebs, and sections of the Theodosian code, and the Pandects; the Latin of the earliest ages and the embryo Italian of the seventh century."


§ 489. Our prescribed method requires here a specification of works pertaining to the classes of authors just reviewed.


4. Grammar writers, or Agrimensores.—Niebuhr, as cited § 486.—SchiU, Litt. Rom. III. 227.—Bhth, Rom. Lit. p. 672.—Collections.—Princepe, by A. Torquemada. De agror. condit. et conlin. limit. Par. 1554. 4.—N. Riggatius, Agriculturae finium respond. 1613. 4.—G. Gouessan (or Gossan), Rei agrariae scriptores, &c. Amst. 1674. 4. The contents of this are given by Fabricius, Bibl. Lat. iii. 511, who remarks that these writings were first found in MS. in the monastery of Bobbio, A. D. 1433.
§ 490. Marcus Vitruvius Pollio, of Verona, flourished about the time of the Christian era. He performed military service under Caesar. By Augustus he was appointed to the oversight of military engines and public edifices. The city of Rome is said to have been greatly adorned by the buildings projected by him. His work on Architecture, in 10 books, has been preserved except the section of the plans, which originally belonged to it. Only the first 7 books treat of Architecture, properly speaking; the 8th is on Aqueducts; the 9th on Dials; and the 10th on Mechanics. His style has often been censured as wanting in elegance; this charge is made without adverting sufficiently to the peculiar nature of the subjects treated by him. The text also needs various corrections.


2. The work of Vitruvius, entitled De Architectura, is said to have been the first written on that subject in the Latin language; and is the only one on the subject which is preserved to us from ancient times. Its contents are drawn in part from Greek authors now lost. It is therefore a work of the highest importance in the history of the art. The loss of the designs, which originally accompanied it, is much to be regretted. The 1st book treats of the art in general; the 2d, of the materials employed in building; the 3d, of temples; the 4th, of the several orders of architecture; the 5th, of public edifices; the 6th, of villas and country residences; the 7th, of decorations.—Cf. Bähr, p. 667.


§ 491. Sextus Julius Frontinus, who was consul A. D. 74, and died in the office of augur, A. D. 106, was the author of two works still extant. The one first written and most celebrated is entitled Strategemata, in 4 books; containing notices of the military manoeuvres and remarkable speeches of the Greek and Roman heroes; the 4th book treats particularly of military science. The other was on the Aqueducts of Rome, of which the author had the superintendence under the emperor Nerva.

1. The treatise on the Roman Aqueducts, in two books, is considered as a valuable work on account of its description of those remarkable specimens of architecture; it is written with ease, but without elegance.—The other work (entitled sometimes Strategeticus libri IV.) is a compilation, bearing marks of negligence, yet containing information not elsewhere found.

There are some treatises attributed to Frontinus, which evidently belong to a later age; e. g., the pieces entitled De agrorum qualitate, De limitibus, and De Columnis, which formed a collection of Grammatic writers by Graecius (cited § 489. 4). Mention is so made of a lost work, De tactica Homeri.—Schiöb, Litt. Rom. ii. 453.—Polenus, Vita Frontinius, in his ed. and also that of Oeodubert, below cited.—D. G. Müller, Diss. de Frontino. Altd. 1650. 4.


3. Translations.—German.—Of the Strategemata; J. C. Kneißl (with trans. of Polenus). Lpz. 1750. 8.—Better in the work entitled Kriegswissenschaft, Amcndolen von berühmten Feldherrn. Gota. 1792. 8,—French.—Boisdean de Sisraies, Strategieca, Par. 1759. 8.—J. Rondel, Aucqueduts, with orig. Lat. and plates. Par. 1729. 8.—English: unknown author, Lond. 1685. 12.

§ 492. Flavius Vegetius Renatus, probably a native of Rome, lived in the 4th century at Rome or Constantinople. It has been supposed that he was a Christian. He wrote a work on the military art, in five books, addressed to Valentinian II. It is drawn from earlier writers, and from the constitutions and ordinances of some of the emperors.

1. Vegetius is styled, in the manuscripts, vir illustris, and comes. His work, written about A. D. 375, is entitled Epitome institutionum rei militaris. The first book treats of the forming and training of soldiers; the 2d, of the discipline and regulation of an army; the 3d, of the various arts brought into requisition in military affairs; the 4th,
of machines employed in attack and defence; the 5th, of naval affairs. Cato, Celsus, Paterinus, and Frontinus are among the authors from whom matter is collected.


2. Editions.—Best.—N. Schneed. Norim. 1677. 4. with plates.—The Bippopius. Argenteu. 1666. 8.—B. Gianbom. Flor. 1815. 8.—Princes, either that printed at Rome, 1478. 4, or one, without date or name of place, but supposed, Ox. 1465. 4.—Contained also in the Collections of writers on military affairs cited § 499. 1.


4. There is a work extant, entitled De Malomedicina, seu de arte veterinaria, in four books, which has sometimes been ascribed to this author. It is now referred, however, to a later writer, named Publius Vegetius.

Cf. Schill, Litt. Rom. iii. 232.—Fabriucius, Bibl. Lat. lit. 177.—First printed, Basil. 1545. 4.—Contained in Schneider's Collection, cited § 488. 3.—A French translation is given in the Collection of Diderot, cited § 485. 3.—English translation; Lond. 1745. 8.

§ 493. Julins Firmicus Maternus, a native of Sicily, lived in the first part of the 4th century, and was a lawyer under Constantine. He wrote a work entitled Mathesios libri VIII; which is an astrological rather than a mathematical performance. There is also a treatise on pagan errors, composed by him after his conversion to Christianity.

1. Some have considered the works above mentioned as the productions of two different authors by the same name. The author of the mathematical or rather astrological work seems to have been evidently a pagan at the time of writing it. The time when this was composed is fixed by an allusion to an eclipse that occurred A. D. 334.


§ 494. Pontonius Mela, who lived in the first century, was a native of Spain. His geographical work, entitled De Situ Orbis, in three books, is commendable for the good style, and the union of brevity and accuracy by which it is characterized. It is, properly, a compend, after the system of Eratosthenes, and is drawn chiefly from Greek sources.

1. His name, according to some, should be Mella. The place of his birth is mentioned by him, lib. ii. c. 6; but the critics do not agree as to the genuine reading; Tinguenta, or Corebtenta, is perhaps the most authorized. He is supposed by some to have been the third son of the rhetorician Marcus Seneca; and to have belonged only by adoption to the family of the Pontonii, who traced their origin back to Numa. A passage in his work (lib. iii. c. 6) is considered as evincing that he lived in the reign of Claudius.—His geography, which is entitled in some manuscripts De Chorographia, commences with a brief glance at the world in general, and the three ancient divisions, Europe, Asia, and Africa. The author then proceeds to notice particular portions, in the following order; Mauretania, Africa Propria, Cyrenaica; then Egypt, which he includes under Asia; next Arabia, Syria, Asia Minor; then, in the 3d book, he notices Scythia, Thrace, Macedon, Greece, Illyria, Italy, Gaul, Spain, and the Isles of the Mediterranean; in the 3d, he again touches upon Spain and Gaul, and proceeds to Germany, Sarmatia, the Northern and Eastern Oceans, India, Persia, and then passes to Ethiopia and finally to the western coast of Africa.

Bihler, Gesch. Rom. Lit. 675.—G. J. Voss, Lib. i. c. 3; as cited § 437. 1.—Thiome, Diss. de Pomp. Mela, in his ed. below cited.—Fliberius, Kl. H. Math. 776, and references there given.—J. D. Muller, Admirations in Pomp. Melan. Min. 1812. 8.—G. Korsch. Progr. de vera Africa figura secundum Pomp. Melan. Hafn. 1791. 4.


§ 495. Caius Julius Solinus, of an uncertain age, although probably of the 3d century, wrote a collection of miscellaneous curiosities, to which on the second publication he gave the title of Polyhistor. It consists chiefly of geographical accounts, and is taken almost entirely from the elder Pliny (cf. § 470). Many passages are in the exact words of that author; and the extracts are not made with remarkable judgment or taste.

1. The author is supposed to have published two editions of the work; the first under the title Collectanea rerum memorabilium. It consists of fifty-six chapters.—There is extant a small portion of a poem entitled Fragmentum Ponticon, which has some times been ascribed to Solinus.

Saliemarius, Prolegomena to his ed. below cited.—D. G. Motter, Diss. de Solino. Altorf. 1693. 4.—Ehneed, Gesch. Rom. Lit. p. 597

§ 496. Vibia Severus, whose native place is unknown, is supposed to have lived towards the close of the 4th century. He composed a geographical catalogue of rivers, lakes, mountains, forests, &c. for the use of his son Virgilianus. Many illustrations of other authors, particularly the poets, may be derived from this performance.

1. This author is placed by Oberlin (in his ed. below cited) much later. The title of his work is De aquaminibus, fontibus, lacubus, memoribus, paludibus, montibus, gentibus, quorum mentio apud poetas fit.—Boccaccio composed a similar work, in preparing which he made use of Vibus, although without acknowledgment.—Schött, Litt. Rom. iii. 592.

§ 497. The Roman Itineraries it may be proper to mention here. These were either topographical delineations, a sort of chart (itineraria picta), or descriptions or specifications of the most important places (itineraria scripta or adnotata). The monument called Tabula Peutingeriana is a specimen of the former; and the Itineraries of Antonine are examples of the latter. Besides these, which are the most important, we have what is called the Itinerary of Jerusalem, and another called the Itinerary of Alexander.

1. The Tabula Peutingeriana "may be considered, probably, as a specimen of the painted roads of the ancients. It forms a map of the world, constructed on peculiar principles. Its dimensions being twenty feet in length and one in breadth, an idea may be formed of the correctness with which the proportion of the different parts is exhibited. The high road which traversed the Roman empire in the general direction of east and west is made the first meridian, and to this every other part is subjected. The objects along this line are minutely and faithfully exhibited; all of those lying in the north and south of it only some general notion can be conveyed; these are all represented, of course, most enormously extended in length and reduced in breadth."—The Peutingerian Table has commonly been considered as the copy of a chart or table constructed in the time of Theodosius the Great, and from that circumstance it is sometimes called the Theodosian Table. But it is supposed by some modern critics, particularly Mannert, to be an imperfect copy of a chart constructed in the beginning of the third century, under Alexander Severus (cf. § 489); they think it was executed by some monk of the thirteenth century, and taken not from the original chart of Severus but from another copy, with omissions and additions.—The Italian portion of this table is given in our Plate on page 55; the reader will notice that two portions of the length are given, each with their whole width, what is called in the plate the North Part being a portion extending from Rome in a northwest direction, and that called South Part a portion extending from Rome in the opposite direction; for explanation of the figures, &c. see Description of Plates, p. xxv.

It was found in a German library in the fifteenth century, and came into the possession of Conrad Peutinger of Augsburg, who died A. D. 1547. It was sent to the famous geographer Orelius, who died at Antwerp, A. D. 1595. After a various fortune, it was lodged, A. D. 1738, in the Imperial Library at Vienna, where it still remains. It is upwards of twenty-one German feet in length and about one foot in breadth, formed by united pieces of parchment. It was first published in the imperial archive by C. Mannert. Lpz. 1824. fol.—Also in M. P. Konigreich, Orbis Antiquae. Bux, 1825. 4.—C. Schött, Litt. Rom. iii. 231.—J. G. Lotterer, De Tab. Peutinger. Commentarius. Lpz. 1793. 2.—G. Miernert, Commentar, in epigrapham Sedulli, given in Burnum's Anthol. Lat. vol. ii.—Mannert, as just cited, and also in his treatise entitled Vita Traiani ad Danub. g.erno. Norninb. 1793. 8.—Foret, in the Mem. Acad. Inol. xiv. 174. xviii. 249.

2. The Itineraria Antonini are two; one designating routes by land, and the other routes by sea. They merely specify the distances between the different posts. It is well known that they are not the work of the emperor Antoninus; nor were they composed by his order; they were posterior to the time of Constantine the Great. Yet it is not improbable that they grew out of official sketches or digressions, which were preserved in the imperial archives, and from which new routes or new stations were established. There are two authors to whom these Itineraries have been ascribed; one is Julius Honorius, from whom we have an insignificant fragment usually joined with the Itineraries; the other is Ethicus Ister, a Christian of the 4th century. The latter is also the supposed author of the work entitled Cosmographia, which presents a geographical table or nomenclature of the ancient world, under four divisions, styled east and west, north and south.—The Itinerarium Hierosolymitanum was constructed by a citizen of Bordeaux, in the fourth century; it traces the routes of travel from Bordeaux to Jerusalem, and from Hieraca by Rome to Milan. It is called also Itinerarium Burgidigalense.

The best edition of these Itineraries is that of Peter Wendling, Vetores Romanorum Itineraria. Amsbt. 1753. 4.—The best edition of the Cosmographia is in D. Grosn's Pompomn Mela, cited § 491 i. 2. The first ed. was by J. Sichel. Bas. 1715. 12.—C. Schött, Litt. Rom. i. 258, sq.

3. The Itinerarium Alexandri is a curtained account of the route of Alexander the Great in the invasion of Persia. It was constructed by an unknown author upon a D. 779. 8.—It was first published by Mai, from a manuscript found in the Ambrosian library at Milan.

Ehr., Ges. Rom. Lit. 67.—Putramm., Kl. Handb. 779.—Muratori, Antiquit. Ital. medii. Evi, vol. iii. Diss. xiv.—Mai, Itinerarium Alexandri, ad Constantinam Augustum, &c. Mil. 1817. 4. Reprinted. Frank. 1818. 8.—This contains also a treatise found in the same manuscript, with the following title; Juli Valerii Bas giaea Alexandri Macedoniae transitum ex Hippo Graeco.—Cl. Class. Journ. xiv. 574.

§ 498. Marcus Portius Cato, of Tusculum, was illustrious in the earlier times of the Roman Republic, about B. C. 200. He was distinguished as a general, consul, and censor; as an orator, civilian, historian, and economist. He is discriminated from Cato of Utica, who was his great-grandson, by the epithet elder (major); and, on account of his rigid moral principles, he was also called Censor. Of his numerous writings we have merely fragments, excepting the book on Agriculture. Respecting
the genuineness of this there have been doubts; and if it be his work, it must have been greatly mutilated and marred by transcribers, as it does not correspond to the genius of his style nor to the testimony of the ancients.

1. He was born B. C. 235, and died B. C. 149, according to the common statements. He is said to have been present in a battle against Hannibal, at the age of seventeen, and to have behaved with great valor. He was called to all the more important offices of the state. But when not kept abroad by military duty, or employed in civil and forensic business at Rome, he chiefly spent his time at a farm in the Sabine territory, which he inherited from his father. His opposition to the learning and refinement of the Greeks has often been noticed (cf. § 391); yet in his old age he took pains to acquire the Greek language.—We have his life by Nepos (cf. § 530) and by Plutarch (cf. § 249).

2. The book De Agricultura or De re rustica, is destitute of method. It consists of 162 chapters, and seems to be merely a sort of journal containing rules and observations recorded in the order of accidental suggestion.

3. Of the lost works of Cato, the one most regretted is that entitled Origines, or De Originius, in seven books; a work treating of the history and antiquities of Rome. The 1st book contained the history of the kings of Rome; the 2d and 3d gave an account of the origin of the states of Italy: the 4th and 5th described the first and second Punic wars; and the 6th and 7th, the Roman affairs down to the victory of Servius Galba over the Lusitanians, B. C. 152. The work was held in high estimation; Cicero (Brutus, c. 17, 57) praises the conciseness and simplicity of the style. We have a few genuine fragments of it; those published by Azami are spurious.

Among the lost works of Cato are mentioned 150 orations, which were extant in the time of Cicero. Nearly a third of them are said to have been spoken in his own defence; according to Pliny, he composed about fifty orations. Cato also wrote a book De re militari, of which Vegetius (cf. § 492) made a free use. He also left a treatise on medicine (cf. § 547).a The following titles of works by him are likewise given: Carmen de moribus, a prose performance, which must not be confounded with the verses called Disiticha de Moribus (cf. § 492); Libri Questionum Epistolarum (cf. Ant. Gell. vii. 10); De Oratore, ad filiam (cf. Quintil. iii. 1); De libris edendis (cf. Macrobi. lib. iii. 6); Apudagomata (cf. Cic. de Off. i. 90).


5. Translations.—G. Halle, 1787. 8.—French. Suberence de la Bonmettrie, in the collection of Didd, cited § 489. 3.—English, of considerable portions, in Dicksen, cited § 489. 3.


§ 499. M. Terentius Varro, who has already been mentioned among the Grammarians (§ 423), wrote, in advanced life, three books on Husbandry, which deserve the highest rank among the similar works of antiquity. They contain much that is valuable not only as pertaining to the particular subject of agriculture, but also in reference to literature in general.

1. The first book of Varro's work treats of the object and the rules of agriculture; occasion is taken to speak of the soil, climate, and productions of Italy, of the proper situation and construction of villas, and of the culture of flowers. The 2d book discusses the proper management of flocks and herds (De re pecuaria). The 3d treats of poultry, fish, and game, which are all included under the denomination Villicoe pastion. —The work is constructed in the form of dialogue. Varro treats his subject much more methodically than Cato, exhibiting less of the practical farmer and more of the scholar and antiquary.


2. Editions.—The treatise on Husbandry is given in the editions of V. a works, cited § 423. 3.—Also in the agricultural collections cited § 499. 3.—It was published separately, Halle, 1730. 12.


§ 500 a. L. Junius Modernus Columella, a native of Gades (Cadiz) in Spain, lived in the first century. He composed a work on agriculture, in twelve books, to which is added a thirteenth book on the cultivation of trees. The latter book may have been originally an appendix to the work, or it may be the remnant of another distinct pro duction. The tenth book is in verse, and contains rules for gardening. The work possesses value both from the beauty of the style and the richness of the matter.

1. Little is known respecting his life. He was born in the reign of Augustus or Tiberius. He speaks (iii. 3) of Seneca as a contemporary, and is repeatedly named by the elder Pliny. Some critics (particularly the two Spanish brothers by the name of Mohedona, cited below) have maintained, that he was the same person with the Mo demus, who wrote in Greek on the Pythagorean philosophy (cf. § 463).—In the first
of the twelve books De re rustica, Columella treats of the utility and the pleasures of husbandry; in the 2d, of fields, of sowing, and of harvesting; in the 3d and 4th, of vineyards; in the 5th, of dividing and measuring time; in the 6th, of cattle and their diseases; in the 7th, of sheep and swine; in the 8th, of the inner-yard; in the 9th, of bees; in the 10th, of gardening, as above noticed; in the 11th, of various duties of the farmer; the 12th, which is the longest, contains miscellaneous instructions and precepts in rural economy.—The book De arboribus, is supposed by some to have belonged to a work in four books, which formed the original of the one afterwards published by him in twelve; and that, in this way, there was reason for the remark of Cassiodorus, that: Columella composed a work on agriculture in sixteen books.

§ 500 b. Palladius Rutilius Taurus Amilicianus, probably a Roman, who lived about the close of the second century, was a man of much information, especially in Grecian literature. We have from him a work on Husbandry, in fourteen books, in which he evidently makes use of the earlier writings of the Greeks and Romans on the same subject. It is written with considerable, yet by no means uniform, correctness and sincerity. The last book is in an elegiac verse.

1. The critics have not been agreed either as to his native country or the time when he lived. He bears, in the manuscripts, the title of vir illustri.—Among the authors from whom Palladius derived his materials are Columella, Martianis Gargilius, and Vitruvius. The style is inferior to that of Columella, and indicates an author belonging to a later age. The first book contains general precepts on the cultivation of land; the twelve following detail the various agricultural labors of the year, in the order of the months, so that a book is devoted to each month; the 14th is a didactic poem, on the grafting of trees (de insitione).

It is in the work entitled Classic. Auctri. 4 codd. Vatican (by A. Mai). Rom. 1828. 8.—Another Fragment which has been ascribed to Gargilius, entitled De事儿 bourn, is usually joined with the veterinary treatise of Vegetius (cf. § 492. 4) but the critics now ascribe it to a later author.

§ 501. Callius Apicius, of whom very little is known, is named as the author of a book still extant on cookery (De arte coquinaria), in ten books. Some place him in the third century, and think that his name was simply Callus, and that he put forth his work, on account of the nature of the contents, under the name of Apicius, who was a famous Roman gourmand.

1. There were three known epics by the name of Apicius. Athenaeus (Deipno- soph., iv. 19) mentions Marcus Apicius, a contemporary of king Nicomedes, and also (Deipnos. i. 6. 12. cf. Plin. Hist. Nat. ix. 17) M. Gavius Apicius, who lived under Augustus and Tiberius, and after whom certain kinds of cake bore the name 'Apicina. A third of the name lived under Trajan.

2. The work is sometimes entitled De re culinaria, or De opsoniis et condimentis; those who chose the name Apicius as part of the title, would give it as follows: Co e l l i l Apicius, sive De re culinaria.—The books have each a separate title in Greek, indicating in general the contents; the titles are the following: Ἐπιλογή, the careful; Συναποθήκες, the storehouse; Κατανομή, things pertaining to the garden; Παλαιοίς, the all-seeing; Στροφή, relating to pulse; Χρηστήρια, the flying; Πολυερμος, the sumptuous; Τερπάκια, the four-tasted; Οἰκοδομος, the sea; Λαβές, the fisherman.

§ 502 u. The system of gods among the Romans, and their fabulous stories, taken as a whole, had a close resemblance and relationship to the mythology of the Greeks,
and indeed differed from it merely by some changes and additions. (See P. II.) The Roman mythographers accordingly drew chiefly from Greek sources, and therefore they present little that is new or peculiar, either in their works themselves, or in the application and interpretation made of them. The domestic mythology of the Romans, the later additions to their system of deities, and their whole scheme of religion, may be learned more correctly and fully from their historical and antiquarian writers than from these collectors of fables.

§ 503. The few writers that are usually placed in this class, might with equal propriety perhaps be ranked among the grammarians. And, in fact, only one of them, Hyginus, falls within the time included in our present sketch; as the others, whose names are given below, lived after the close of the fifth century; and no one of the three mythological works discovered by Mai in the Library of the Vatican (cf. § 506. 2) belongs to a period earlier than that century.—The lost mythological writings of Varro (cf. § 423) would, it is believed, be of more value than all the works of these authors.


§ 504. Causs Julius Hyginus, whose native country is not known, was a freedman of the emperor Augustus, and the keeper of the Palatine library (cf. P. IV. § 126). Little else is known respecting his life. Perhaps the mythographer named Hyginus was a later author, who lived in the time of the Antonines. The work ascribed to him called Fabularum Libri (cf. 425) consists of a collection of 377 brief mythological tales. It is a mere compilation from ancient grammarians and scholiasts, and is written in a style not entirely pure. The work seems to have contained a greater number of fables, and to have been divided into two books. We have also, from the same author, a work entitled Poeticon Astronomicum, in four books, illustrating the constellations as represented by the poets. Much of it is drawn from the Catasteres of Eratosthenes (cf. § 215).

1. The Hyginus, who lived in the time of Augustus, was a distinguished grammarian, and is named as the author of several other works; particularly one entitled De urbibus Italicis; another entitled De vita rebusque illustrium viarum.—The language and style of the Fables are considered as evidence that the work was not written by this author. Some have supposed it to be a compilation or a translation from Greek, made even later than the time of the Antonines.

—A mythological Fragment discovered by Niebuhr (fragmentum de rebus Thebanis mythologico) is considered by him as a section from the original book out of which, as enlarged by the additions of later times, the work now passing under the name of Hyginus was constructed. The first of the three mythological works discovered by Mai contains an intimation that it includes the second book of Hyginus: but notwithstanding this (cf. § 506. 2), Mai considers it as the production of a writer in the fifth century.


2. Editions.—Hygiini Opera, by J. Myrolien. Bas. 1536. fol. Loyd, Bel. 1608. 8.—Libri Fabularum; best in the Collection of Starvener, cited § 503.—J. Schaffer, Haub. 1674. 8.—Post Astronomicon; in same Collection of Starvener.—Will. Merid. Ex. 1660. 4, with the Phenomena of Aratus.

§ 505. Fabius Planciades Fulgentius, a native of Africa, of whom also little is known, probably lived in the sixth century. His most important production is a mythological work, in three books, addressed to Catus, a Presbyter of Carthage.

1. The work is entitled Mythologicon seu Mythologiarum libri tres; also Mythologicum. The first book treats of Saturn, Neptune, Pluto, Ceres, the Furies, the Harpies, Proserpine, Apollo, the Muses, Mercurius, etc. The 2d of Minerva, Juno, Venus, Hercules, Ulyses and the Sirens, Scylla, Bacchus, Ixion, etc. The 3d, of Bellerophon, Acteon, Psyche and Cupido, Myrrha and Adonis, etc.—There are other works, both of a philological character, ascribed to the same Fulgentius; one entitled Expositio sermonum antiquorum, and the other, De expositione Virgilianae continente, or De allegoria librorum Virgilii. Some, however, ascribe these to another Fulgentius; five different individuals of this name have been pointed out.


2. Editions.—The three works of Fulgentius are contained in the Collections cited § 503. Published also by J. Locker, under the name of Philometus. Augsb. 1521. fol.—The Expositio sermonum antiquorum by J. Mercer, in his ed. of Nonius, cited § 427. 2.

3 u. We have a mythological work by Albricus, which is almost entirely a compilation from Fulgentius. The name of this author is sometimes written Albericus, and also Alfricius; he lived in England, at the commencement of the thirteenth century. His work is entitled De Deorum imaginibus, and in some manuscripts Poetice or Poetarum; it addresses chiefly to the mode of representing the gods in images, and gives brief explanations of the reasons for the various representations.

The Poetarium of Alfricius is given in the edition of Starvener, cited § 503. It was first published in the 15th century, with the treatise De magistratibus Romanis, written by Focchi, or Flocio of Florence, and falsely ascribed to Fenestella, who lived under the emperor Augustus. Cf. Hartius, Brev. Notit. p. 210. Suppl. ii. p. 466.—Also, Rcm. 1517. 4.
§ 506. *Lactantius Placidus* is also of an uncertain age. He is generally supposed to have been the same person as *Lutatius*, a Christian grammarian of the sixth century, who wrote a commentary on the Thebaid of Statius. We have from him a brief abridgment, in prose, of Ovid's *Metamorphoses*.

1. Editions.—The *Argumenta Metam. Ovid.* are given in the Collect. cited § 502.—They are also found in various editions of Ovid, introduced together by themselves, or separately as introductions to the several books of the *Metamorphoses*. —The *Commentary on the Thebaid* is given in many editions of Statius (cf. 378. 3).—*Cf. Bibl.* p. 790.

2. To *Lactantius Placidus*, Mai ascribes by conjecture the second of the three mythological works discovered by him in the Vatican library. The first of these works consists of 234 fables, Greek and Roman, promiscuously thrown together and divided into three books; at the end of the 2d book stands the following note: *Explicit liber secundus C. Hyginii fabularum, i. e. Here closes the second book of the fables of C. Hyginii.* *Cf.* § 504. 1.—The second work consists of 225 chapters, besides a pream; the contents often agree verbatim with those of the first-mentioned, although they are also frequently very different; this Mai conjectures to be the work of Lactantius.—The third writing bears the title *De Litis gentium et illorum allegoriae*; it consists of a number of sections, which were found in different manuscripts; each section treating of a single deity or mythical personage. It is ascribed by Mai to a Christian writer of the ninth or tenth century, by the name of *Leontius*.

These works are given in the publication of Mai, cited § 503; which also contains some other mythological fragments.

3. The Lactantius here noticed must not be confounded with the eminent Christian Father named *Firmianus Lactantius*, who lived in the fourth century, and in some of whose writings, especially in his *Divine Institutions* and in the *Epitome of the same*, ancient mythology is considerably illustrated. In the latter part of his works (treaty of *Fugitio de falsa religione*) are long quotations from the lost work of Euhemerus (cf. § 222. 4) on the gods. —There is also a kind of mythological poem extant, which is ascribed to Firmianus Lactantius, entitled *De Phoenicis*; and the subject of which is the Egyptian fable respecting the bird called Phœnix. The mythus is given by Herodotus (ii. 73) with a declaration of his disbelief of the story. A modern writer, *Maroz*, has attempted to resolve the whole into an astronomical fiction, intended to describe the Great Year (Annus Magnus) of the fixed stars, or period of nearly 26,000 years that elapses during the precession of the equinoxes through the circle of the ecliptic.


IX.—Historians and Biographers.

§ 507 n. The Romans, even in the earliest periods of the state, began to record in writing the most remarkable events. These first historical writings were, however, merely dry registers of the principal circumstances, although they were sometimes composed in a metrical language and arranged in the form of *Annals*.

§ 508. The following are among the earliest historical records of the Romans of which we find any notice; the *Annales or Commentarii Pontificum*, the *Fasti Magistratum*, and the *Libri Lintei*.—The first mentioned were the records which it was the duty of the Pontifex Maximus to make of the leading events of each year, upon tablets that were to be hung up in his house for the use of the people. They were also termed *Annales Maximi* or *Publici*. The custom was commenced as early as at least as the time of Numa, and according to Cicero (De Or. ii. 12, 13), with the very founding of the city. It was continued, with some interruptions, until the Pontificate of Mucius, B. C. 125.—The *Fasti Magistratum* (Liv. iv. 7. ix. 18) were the lists of magistrates, especially of the consuls, whose name it was customary to insert in the *Calendār* of each year, which it was the business also of the Pontiff and his college to construct.—*The Libri Lintei* (Liv. iv. 8. 23. x. 38) were writings on linen, kept in the temple of Juno Moneta, containing public records, which were of comparatively minor value; as the more important were inscribed on tablets of lead.


§ 509. We may also mention, as a sort of historical documents, the laws of the kings (leges regiæ), which were collected by *Papirius* (cf. § 561). There were likewise treaties of the kings (fodera regum, Hor. Ep. ii. 1), which were kept in the temple of Jupiter Capitolinus (Poisb. iii. 22, 23, 26). The laws of the twelve tables (§ 561) ought perhaps to be named here also.—At a particularly early period there were memoirs of the censors (Commentari censuum), which were journals of persons who had held that office; they were but a variety of the class of writings termed family memoirs, which ere long became common, and which effected much, it is said (Liv. viii. 40), in corrupting and falsifying history, by embellishments and exaggerations designed to exalt particular individuals and families. There were also the *Lavationes funebres* (cf. P. III. § 340), which for the same reason could not be relied on as accurate historic statements (Cic. Brut. 16).—The early ballads already mentioned
§ 510. But whatever may have been the early historical records and monuments of the Romans, they were almost entirely destroyed (Liv. vi. 1) in that conflagration by which the whole city of Rome was laid in ruins on its capture by the Gauls, B. C. 385. Efforts were made to recover and replace these records and monuments, as far as possible; but it cannot be doubted that much was irretrievably lost; and it is supposed that the earliest writers afterwards depended chiefly on tradition as the authority for their narratives. Hence the authenticity of the common accounts of the early history of Rome has been much questioned.

The literary controversy respecting the authenticity of the early Roman History seems to have commenced in France. It has been long continued and earnest. In 1712, Pouilly brought forward arguments against its authenticity, in the Mémoires de l'Acad. des Inscriptions (cf. vol. ci. p. 14, vol. viii.), and was soon opposed by Saluter in a memoir published in the same work (vol. viii.). L. de Beaumont defended the argument of Pouilly, in another Mémoire, and more fully in a treatise published separately, sur l'Authenticité des cinq premiers siècles de l'Hist. Romaine. Utrecht, 1726. 5. The total uncertainty of the early history has also been more recently maintained, in the Mémoires de l'Institut, by Pouilly; while its credibility, on the other hand, has been strongly advocated by Larcher. Cf. Mem. de l'Hist. Royale, Classe d'Hist. et Lit. Anc. vol. ii. p. 384. (Par. 1815). The views of Pouilly are also given in his Histoire Critique de la Rep. Rom. Par. 1807.—Gibbon has argued for the certainty of the history (cf. Miscellanea (Works, iv.). Nicols considers much of it as entire fabrica (cf. Röm. Gesch. cit. § 299. 7). Beick indicates the authenticity in part, in the introduction to his Translation of Ferguson's Roman Republic (cf. § 290. 7); see also his treatise entitled Ephemerides quartoquis de Hist. Rom. ant. veritate. Lips. 1812. Fudde (cf. § 296. 7) maintains that much was rescued from ruin in the Gothic confabulation, and that valuable documents existed in other states of Italy, of which the early Roman historians made use.—Bähr, § 315.—Daut s-p, p. 56, sq. —It may be worthy of remark, that the portions of Cicero's treatise De Republica lately discovered (cf. § 456 f. 2. (b)) evince that orator's belief in the common accounts.

§ 512. In the second period of Roman letters, according to the division we have adopted, which extends from B. C. 240 to B. C. 88, the Roman history was treated by a number of authors who are included under the name of Annalists. The metrical annals of Nævius and Ennius have already been noticed (cf. § 350, 351), and we here refer to annalists who wrote in prose. The earliest of them was Q. Fabius Pictor. Cato the Elder is included among them on account of his Origines (cf. § 495. 2). Several of these authors are said to have written the history of Roman affairs in the Greek language. The works of the Annalists are almost entirely lost; a few fragments have been collected, and published1.


§ 513. These authors generally followed the account of Fabius Pictor respecting the affairs of Rome previous to its destruction by the Gauls. But in reference to the history of events subsequent to that catastrophe, they enjoyed ample means and helps; e. g. the decrees of the senate, treaties, tables of triumphs, official despatches, and the like. The vast majority of these, or monuments, which were found among the ruins of the capital when it was restored by Vespasian is an evidence of this fact; according to Suétionius (cf. Vespasian, c. 8), 3000 brazen tables were gathered from these ruins. Besides all the help derived from such sources, most of the annalists were actually engaged, to some extent, in the affairs respecting which they wrote.

§ 514. The writers termed Annalists were not confined to the period above noticed (§ 511); in the next period, extending from B. C. 88 to A. D. 14, we find the names of several. Among them1 were M. Terentius Varro, the learned gramarian (cf. § 423), and Q. Hortensius Oratulus, the rival of Cicero in eloquence (cf. § 397).—The difference between annales and historia, as the terms begin in this period to be discriminated, is described by Anulus Gallius (v. 18) as consisting in the circumstance, that in annales the writer observes the exact order of time, narrating under each year all the events that happened during that year; and Cicero (cf. Orator, 20; De orat. i. 12; De Legib. i. 2) speaks of history as an ornamented mode of narration, including descriptions of countries and battles, with speeches and harangues, in a flowing style, and as a sort of oratory which had not been much cultivated by his countrymen2.

In this period some of the Roman writers began to compose universal histories; Q. Pomponius Atticus3 is mentioned as one of the earliest that attempted this. The principal writer of this class was Trogus Pompeius, of whose work we have an abridgment made by Justinus (§ 538).—In this period also we notice the class of works styled Commentarii, a sort of auto-biography, in which the authors relate the history of events that occurred in connection with their own civil or military life. The most noted are the Commentaries of Cæsar (cf. § 525). Those of Sallust, in 21 books, are lost; so are those of Æmilius Scaurus. In 3 books, and those of Rutilius Rufus; the two latter, however, belong to the preceding period. The history, which Cicero wrote of his own consulship, might with propriety be assigned to this class; and likewise the work
of Augustus the emperor, who wrote memoirs of his own life, in 13 books. 5. M. Vipsanius Agrippa, a friend and general of Augustus (cf. § 480), wrote memoirs of himself.


3 Respecting the Pomponius Mutilus, see J. C. F. Stius, T. Pompon. Atticus, eine Apologie. Eisen. 1724. 4 Fid. Vitt. Patrec. ii. 16.— 4 Respecting the history by Cicero, de Leg. i. 1. 3. Ep. ad Fam. i. 5. v. 12. It was written in Greek, in a style imitating that of Isocrates; and was sent to his friend Atticus, to be published at Athens. He also composed a work on the same subject in Latin verse.—5 The memoirs of Augustus, extending to B. C. 36, are wholly lost. He is said to have drawn up a summary of his life to be inscribed upon tablets and placed by his tomb. The Monumentum Ancyranum (cf. P. F. iv. 133. 1) is supposed to furnish, at least in part, a copy of this.—6 Sueton. in Aug.—Dio Cass. (vii. 32)—Jas. de Rebus, Diss. de Studiis Cas. Augusti. Gron. 1770.—Varr. as cited § 527. 1.

§ 514. In the period now before us, the third of our arrangement (cf. § 301), there were three writers of special eminence in the department of history. Julius Caesar has already been named; he is the earliest that is ranked among the great Roman historians.

Next in order of time is Sallust (cf. § 529), who is by many considered as the first among the Romans who truly merited the title of historian. The third distinguished name in this period is that of Livy (cf. § 531). The first is remarkable for simplicity, clearness, and purity of style; he is often compared to Xenophon. The second excels in force and in the apt delineation of character; he appears to have imitated Thucydides. Livy has less of simplicity than Caesar, and less of discrimination perhaps than Sallust; and is more ambitious of rhetorical ornament and effect than either.

§ 515. Many other writers, in this period, composed historical works. The following should not be omitted here; A. Hirtius (cf. § 528, 3), who added a continuation to the works of Caesar; Cornelius Nepos (cf. § 530), who, besides his lives of illustrious men, composed an historical work entitled Chronica; and Verrius Flaccus, who was the author of several works on history and grammar. Among the historical writers we also find Lucius Luceceius, whom Cicero requested to write the history of his consulship; and Asinius Pollio, to whom is ascribed the honor of founding the first public library at Rome (cf. P. F. iv. § 126). The names of Valerius Messala Corvinus; Lucius Fenestella, and Ausidius Bassus, may be added.

1 The writings of V. Julius are lost; some portions of the Calendar (Fasti Kalendares), which he composed to be inscribed at Praeneste are preserved; cf. P. F. iv. § 133. 5.—2 Lucullus wrote a history of the Social war, and of the civil wars of Sylla, cf. Cic. Ep. fam. iv. 12, ad Att. iv. 6.— 3 C. A. Pollio composed a history, in 16 books, of the civil war between Caesar and Pompey, and the events succeeding it until the reign of Augustus. See J. R. Thubron's Comment. de Lillo, et studia. Lugd. 1832.—6 Liv. vii. 51. 26. —7 Ann. 530), who wrote a history of the Roman family, which is lost. The book now extant under that name, De progressione Augusti, is a meager sketch of Roman history from Eneas to Augustus, and is a production of the middle ages. It is published in Syd. und Fedor (cited § 527. 2), and separately by C. G. Tuschack. Lpz. 1783. Cf. D. G. Möller, Diss. de W. Messala Corvin. Alt. 1689.—Barlow, in the Mem. Acad. inscr. tom. xxxiv.— 5 Fenestella wrote a history entitled Annales, which was freely used by Ascinius Pedianus (cf. § 414).—6 The life of A. Bassus extended into the next period; he wrote a history of the civil war, and of the wars in Germany; both works are lost. He is highly commended by Quintilian. See Quint. Inst. Orat. x. 1. Cf. Vial de cassius connectus, where the author is said to have added the names of several others, whose historical writings were lost. Flaccus, who wrote a history of the war between the murderers of Caesar and his friends, was styled Legatus, who wrote a history of the first Punic war; Hyginus, (cf. § 504), who wrote an account of the Italian cities, and other historical pieces; Laberius, who composed a historical work so free and sedulous in its character, that it was condemned to be burned, by a decree of the senate, under Augustus. Cf. Schlitt. ii. 32, ss.—Bihlr, 390, 390, 411.—4 Varr. as cited § 527. 1.

§ 516. Before leaving this period it may be proper to advert to the peculiar means which the writers enjoyed for learning the course of public affairs. The official annals of the chief Pontiffs ceased, as has been mentioned (§ 508), about B. C. 125; perhaps because this method of keeping the records was found inadequate in the increasing multiplicity and variety of events. When Caesar was consul for the first time, B. C. 60, he ordered the acts of the senate (acta senatis) and also those of the people (acta populi) to be committed to writing daily, and to be published. Augustus prohibited the publishing of the acts of the senate, and appointed a particular senator to the duty of recording them, or in other words, of keeping the journals; this senator received the title cura auctorum, and the copyists or secretaries employed by him were called actuarii. These journals were preserved in the Archives of the state, and were a source of information to the writers of history, in addition to all that was freely published.

The journals of the senate were sometimes styled commentarii (cf. Tac. Ann. xv. 74; Sueton. Juv. Cäs. 29. Oct. 36; Trau. Ann. v. 4. 5).—The other journals, acts of populi, were also to have been termed acta diurna (cf. Sueton. Tib. 5; Tac. Ann. iii. 3; xvi. 22)—but the journals that are frequently cited by the simple name of Acta, or of Diurna, contained miscellaneous information for the use of all classes of readers; not merely the votes of the people in assembly (cf. P. F. III. § 259), but notices of the courts and judicial proceedings, of all meetings, such as games, spectacles, and the like, of public works, marriages, births, and deaths. Respecting these in the Latin tongue, there seem to have been journals or daily papers, published in Greek, containing anecdotes and accounts of political affairs and passing events. Perhaps both these and those in Latin are included under the Τόπαιρα χρήματα mentioned by Dion Cassius.—There appears also to have been another kind of journal, called acta Caesarum, which had respect more particularly to the affairs of the imperial court and family. —Under the emperors, four different records grew into use: namely, first, the acts of the prince; secondly, the proceedings of the senate; thirdly, the public transactions of the people; fourthly, and daily
occurrences of the city, called the Diurna. The last were sent into the provinces, and were there received as the Roman Gazette.1


§ 517. In our next period, from the death of Augustus, A. D. 14, to the time of the Antonines, the writers in the department of history were not so numerous; yet the department was by no means neglected. The pre-eminence among them is generally conceded to Tacitus (cf. § 534). Suetonius holds a high rank, although his principal work (cf. § 537) is biographical rather than historical. Velleius Paterculus (cf. § 532) and Florus (cf. § 536) are authors of considerable merit; yet their works are merely compend. The four writers just named all confined themselves to Roman affairs, except that Paterculus appears to have designed to give in his introduction a glance at general history. Two other authors of this period have obtained some celebrity; namely, Valerius Maximus (cf. § 533) and Quintus Curtius (cf. § 535). The former in his relations includes events of Grecian as well as Roman history. The latter is occupied wholly with the achievements of Alexander. The works of these several authors will be separately noticed.

§ 518. There were other historical writers, whose names ought perhaps to be presented here, although time has spared none of their productions. Connectius Corbulus published a series of memoirs, which the senate, under the influence of Tiberius, sentenced to the flames, because the author had dared to call Brutus and Cassius the last of the Romans. Cneius Lentulus2 already alluded to as an epigrammatist (§ 340), is cited by Suetonius as an historian. Claudius3 the emperor is said to have composed, besides his own memoirs, a history of Rome, beginning with the victory of Augustus over Antony, in 41 books. Cluvius Rufus, who was consul under Claudius, wrote a history of the reign of Nero. Pliny the elder (cf. § 470) wrote a work in continuation of the history of Bassus (cf. 515), and another, in 20 books, on the Roman wars in Germany. Pliny the younger is also mentioned as an historian.— Several authors also composed commentaries or memoirs of the class already described (§ 513). Those of Claudius just named consisted of 8 books. Tiberius4 is also said to have written a memoir of his own life. Cn. Domitius Corbulo,5 who commanded in Germany under Claudius and in Armenia and Syria under Nero, composed memoirs which seem to have been frequently used by Tacitus. C. Suetonius Paulinus6 wrote an account of his campaign in Africa. The memoirs of Crassus Mucianus, who held a command in Syria and took an active part in securing the empire to Vespasian, are often cited by Pliny. The emperor Nerva, it would seem, prepared a journal of his wars in Dacia. —To these may be added several names; C. Balbillus7, who wrote an account of Egypt, where he commanded under Nero; Servellus Nonius mentioned by Quin tilian8; Marcus Servellus noticed by Tacitus9 as author of a well-digested history of Roman affairs; also Herennius Seneca, Junius Rusticus10 and others who wrote individual biographies (cf. § 536).


§ 519. In the last period we have to notice, from the time of the Antonines, A. D. 160, we may observe the same decline in history as in other branches of literature. Writers were not wanting, it is true; but the spirit which should penetrate and enliven history was wanting. The danger which under the imperial tyranny threatened every independent and faithful inquirer after truth, exerted a fatal influence upon historical studies. It rendered the exhibition of the real causes and consequences of events almost impossible. The disposition to flattery was cultivated in a degree wholly inconsistent with truth in history. It is not strange, therefore, that we find in this period nothing specially eminent in the department now under review. Most of what was written related to the Roman emperors, and comparatively little of the whole amount of productions has been preserved to our times.

§ 520. The first author to be mentioned in this period is Justin (cf. § 538), who is commonly supposed to have lived in the reign of M. Aurelius Antoninus; he is known by his abridgment of the general history of Trogus Pompeius.— Of writers who attempted to give a view of the whole Roman history, Aurelius Victor (cf. § 539) and Flavius Ambrosius (cf. § 540) were the principal. An author by the name of Sextus Rufus (cf. § 540). 5 has also left us a compend of the Roman history. We have a much more important and valuable work in the history of Ammianus Marcellinus (cf. § 541); with greater fullness he treated of a definite portion of Roman history, commencing with the reign of Nerva, where the history of Tacitus closes, and extending to the death of Valens. He wrote at the close of the fourth century, and is considered as the last of the Roman historians, that truly deserved the name.

§ 521. Nearly all the other writers that can be properly included in this department
belong to the class of biographers. The principal are those commonly styled Scriptores Historia Augusta, or writers of the imperial history; these were particularly Aelius Spartianus, Julius Capitolinus, Trebellius Pollio, and Flavius Vopiscus. Of their collected writings we shall speak below (§ 542).—It is worthy of notice, that these writers cite twenty-five different authors, who lived in the second century, and composed the biography of one emperor or more; but whose works are now wholly lost; their names it is of no importance here to repeat. The emperor Septimius Severus is also cited as having written his own memoir.

§ 523. We close this glance by advertting to a few other writers, that are sometimes named among the historians of this period. Quintus Septimius1 is mentioned as the translator of the Greek work of Praxis purporting to be the journal of Dictys Cre- tensis. Julius Exsuperantius, probably at the beginning of the fifth century, wrote a tract entitled De Marti, Lepidi et Sertoriis, bellis civilibus2.—Hieronymus Stridonensis, or as he is commonly called, St. Jerome, who died in the beginning of the fifth century, left, with numerous other works, a translation of the Universal History or Chronicle of Eusebius3. Two other Christian writers, belonging to the fifth century, may be mentioned here as chronologists: Flavius Lucius Dexter dedicated to St. Jerome a work entitled Historia Omnimoda, which was a general chronology extending from the birth of Christ to his own times4; Prosper Aquitanus composed a work entitled Chronicon5, reaching from the creation of the world to the capture of Rome by Genseric, A. D. 455.

1 Cf. § 388, p. 260. 2.—This translation, in six books, is entitled De Bello Trojano, or Epitomis Bellorum Trojam. It contains some things drawn from lost works, and embraces a greater compass than is taken by Homer. It commences with the elopement of Helen and ends with the death of Ulysses. It appears to have been much used by the later Byzantines; cf. Heinrichs, De Caramo Cyprius. Herv. 1828.—Editions; by L. Smith's, Amst. 1792. 4. containing the Dissertation of Perizonius on the original and the translator.—In Velpus's Delph. and Var. Classics.—By J. Derichs. Bonn. 1833. 8.—Schöll, Litt. Rom. iii. 158.—Bühr, 455.—2 The work of Exuperantius is supposed to be an abridgment of a lost work of Sallust; it is given in many of the editions of Sallust, e. g. Gersbach's, cited § 529. 5.—This translation is given in the edition of Jerome's works, by Pallotti. Veron. 1794, ss. 11 vols. fol. reprinted Ven. 1766, 11 vols. 4.—Also by Trechsel, Verost. Lat. Rom. Chronicles. Par. 1757. 2 vols. 4.—Bühr, Gesch. Rom. Lit. Suppl. p. 85.—4 A work named Jeronimo de la Higuera, at the beginning of the 17th century, fabricated a work pur- porting to be the lost Chronicle of Lucius Dexter, and pretended that the manuscript had been found in the monastery of Worms. It was published after his death, by J. Calderon, de S. August. (Saragossa,) 1694. 4.—Schöll, iii. 169.—5 The Chronicon of Pros- per is contained, with the chronological writings of some others, in the work entitled Chronica medii aevi, by Ch. P. Hübner. Tubing. 1799.—Schöll, iii. 172.—Bühr, as last cited.

§ 523. It may not be amiss to advert here distinctly to the biographical writings of the Romans, although the most important of them have already been named in glancing at the historians. This form of historical literature seems to have been cultivated much more among the Romans than among the Greeks; at least we have evidence that there were many biographical works at Rome, earlier than those of Plutarch (cf. § 249), whose series of parallel lives is the most important work in the Greek language belonging to this branch of letters. Indeed there is no doubt that Plutarch derived much assistance from Roman sources.—The earliest of these biographical writings which are distinctly noticed are the memoirs of the consuls, already named (§ 509). The censorial office was established B. C. 442, which was above 50 years before the burning of Rome by the Gauls. Dionysius Halycernasius appeals to certain of these memoirs (μνημονία των αρχοντών), cf. his Rom. Ant. i. 74), as monuments examined by himself, and confirming his statements as to this early period. The family memoirs (cf. Plin. Hist. N. xxxv. 2) and the funeral eulogies already mentioned (§ 509), belong also to the department of biography.

§ 524. There were very numerous biographical works of another class, viz. the Commentaries or Memoirs, which have been before spoken of (§ 513) as a species of autobiography. Among these we find the memoirs of generals, detailing their own military achievements; e. g. those of Scarrus, Rutilius Rufus, Sylla, Julius Caesar, Corbulo, Memmius, and others; of which time has spared to us only the Commentaries of Caesar. We find also the memoirs of consuls and civil governors describing the events of their official life; e. g. Cicero's memoirs of his consulship (cf. § 513), which he wrote first in Greek prose, and afterwards in Latin verse. There were likewise in this class a number of imperial memoirs, none of which, however, are preserved; those of Tiberius, Claudius, and Nerva have been mentioned. Here may be named the work of Agrrippina, Nero's mother, whose memoirs of herself are cited by Tacitus (Anna. iv. 53) and commended by Pliny (Hist. N. vii. 8).

§ 525. A different class of biographical writings is presented in collections including the lives of a number of eminent persons. The earliest, probably, was that of Varro, whose collection (cf. § 423. 1), is said to have contained a notice of seven hundred distingushed men. Here belong the biographical works of Suetonius (cf. § 537), of which the lives of the Caesars, and the lives of the Grammarians are specially valuable. In the same class are the biographical collections of Cornelius Nepos (cf. § 530) and Aurelius Victor (cf. § 539).—There was a work of the grammarian Hyginus (cf. § 504), on the achievements of eminent men, which would be ranked under this kind. Caius Ap- pion is mentioned as having written the Lives of Illustrious Commanders. Here also
belong the biographies included in what is called the Augustan History (cf. § 542). It may not be wholly out of place here to advert to a work of Jerome, entitled Liber de Scriptoribus ecclesiasticis, which contains brief notices of more than a hundred Christian authors.

§ 526. Finally, we have to mention in this glance several works which were simply individual biographies. The history of Alexander by Quintus Curtius (cf. § 535) may be put in this class. We have one beautiful specimen of the kind here designated in the life of Agricola by Tacitus (cf. § 534). The classical writers refer to several other single biographies, which are not extant. Muratius Rufus1 is said to have written a life of the younger Cato. Thraseas Pacetus2 published a biography of the same illustrious person. Bibulus wrote the life of M. Brutus. Brutidius Niger composed an account of the closing scenes of Cicero's life.3 Pliny the elder is said to have given a life of Pompeonius Secundus, a poet and general, who was honored with a triumph under Nero. Herennius Senecio wrote the biography of Helvidius Priscus; a work which cost him his life, through the jealousy of Domitian.4


§ 527. We here mention some of the works which illustrate the general subject; and some of the collections.


§ 528. Julius Cæsar, whose life and character are prominent in the political history of Rome, is also conspicuous as an historical author, on account of his works called Commentaries or Memoirs (inmavmara). The Commentaries on the Gallic War (De bello Gallico) consist of seven books, treating of the events during as many years; the eighth book (usually added to these) is ascribed to Aulus Hirtius, who was Cæsar's lieutenant (legatus) and confidential friend. The Commentaries on the Civil War (De bello civili) consist of three books. These two works are of great value, both from the fact that Cæsar was principal actor in the events related, and also from the style in which they are composed, which is simple yet perfectly appropriate, and brief without becoming dry.

Cæsar was born at Rome B. C. 99, and was assassinated B. C. 44. He was eminent for his learning and his eloquence, as well as for his military talents. We have his life by Suetonius and by Plutarch. There is also a biography formerly ascribed to J. Celsus, but now considered as the work of Petrarck.


2. The Commentaries of Cæsar are chiefly occupied with the detail of military operations; the military spirit of the Roman character and institutions is everywhere exhibited which the scenes of war can offer to awaken and sustain our interest in a narrative is found in these writings.


3. To the Commentaries of Cæsar are usually subjoined the book De bello Hispangico, relating Cæsar's second campaign in Spain, and the books De bello Alexandrino and De bello Africano, relating Cæsar's expeditions in Egypt and Africa, after the battle of Pharsalus. The last mentioned books were written by Aulus Hirtius, who collected the principal events from the lips of Cæsar and the officers that accompanied him. The other book is supposed to have been written by Caius Oppius, who was a
companion and confidential friend of Caesar. There was doubt, in the time of Suetonius, respecting the authorship of these works.


6. Caesar wrote other works, which are lost. The treatise De Analogia, on the analogies of the Latin tongue, in two books, addressed to Cicero, was written while crossing the Alps. The works entitled Auguralia and De Auspicis, treated of topics belonging to the art of divination; as did also the treatise De Motu siderum.—A collection of anecdotes called Apophthegmata is said to have been made by him; the publication of which was hindered by Augustus. He composed a work entitled Anticata, in two books, consisting of a sort of rhetorical declamations, somewhat in the manner of speeches before a judicial tribunal; said to have been written in reply to a work of Cicero entitled Laus Catos.—Ancient writers speak of a work of Caesar called Epemeris; respecting which there is a dispute among critics whether it was, or was not, the same work as his Commentaries.


5. The name of Caesar is connected with several scientific improvements among the Romans. It was by his counsel that the geometrical survey of the whole empire was decreed by the senate (cf. § 450).—He also greatly amended the Roman Calendar, and introduced a method of computing time which is still retained as the basis of the modern calendar (cf. P. I. § 195).}


1. Sallust was born B. C. 85, and died B. C. 35. In the year B. C. 48 he was excluded from the senate on the charge of immorality (Aul. Gall. Not. Att. xvii. 18). He embraced the side of Caesar against Pompey, and was made by him governor of Numidia, where he enriched himself by plundering the province. When he returned to Rome he built a magnificent palace near the city, which was surrounded by the delightful pleasure-grounds afterwards celebrated by the name of the Gardens of Sallust (Horit Sallustianus); this palace became the residence of several of the emperors; was consumed by fire when Ahric took the city.—A life of Sallust, full of hostility towards him, was written by Lucanus, the freedman of Pompey; and another by Ascrenus Pedianus; both of them are lost. There is extant a declamation against Sallust, which was once ascribed to Cicero, (cf. § 101. 3) but is now generally ascribed to Porcius Latro, a rhetorician in the time of Claudius. The charge of excessive licentiousness upon Sallust is supposed by many to be a calumny occasioned by confounding him with his nephew, mentioned by Horace (Sat. i. 2. 48, cf. ed. 11, 2).


2 The two histories now extant are supposed by many of the critics to have been...
written after Sallust’s return from Numidia to Rome. The Jugurthine War certainly was. In relation to this, he consulted the documents preserved in the archives of king Hienpsal.

Dunlop, ii. 85, s.—Böhler, 578.—Schott, ii. 20.—Respecting the authorities used by Sallust, cf. Grotzch, in his ed. below cited.—On his style, see Naut, De virtutum Libri. Studt. 1765. and in his Opusc. Lat. Tüb. 1821.—Grotzch, Fragm. über den Geschichtsqu. C. Sallust. Bas. 1851.

3. The Roman History consisted of only five books, as modern critics show, instead of six as formerly believed. It included a period of thirteen years, beginning where the annals of Sisenna (cf § 511) ended; its loss is much regretted. Many brief and disconnected fragments have been collected; but the most important remains of the work are four orations, and two books, written by Pompeius Latus in a MS. of the Vatican, containing a collection of speeches from Roman history.—The two declamations above mentioned are entitled declamatio in Catillinae et declamatio in Ciceronem; supposed by some to be the work of Porcius Latro.—The two letters to Cæsar, orationes, or epistolae, de republica ordinanda, are also described as rhetorical fabrications.


§ 530. Cornelius Nepos, a native of Hostilia in the territory of Verona, lived a short time before the Christian era. Respecting the circumstances of his life little is known. He was a friend of Cicero and Atticus. Of his writings we have only a work entitled Vitae excellentium imperatorum. Some have ascribed it to Eumulio Probus, who lived in the Theodosian the Great, and was probably only a transcriber of the work; others have considered it as an abridgment made by Probus from a more complete production by Nepos. These lives are models of biographical composition, in respect of simplicity and beauty, although too brief and not wholly satisfactory as to their contents.

Nepos was author of several other works, which are lost.

There is one doubt even respecting the place of his birth. The statement that he came to his death by poison received from his freedman is a mistake.


Modern critics have pointed out many mistakes in the work entitled Vitae impreatorum. It contains the lives of twenty-two generals (nineteen Grecian, one Persian, and two Carthaginian); and also a brief notice or catalogue of the Grecian and Persian kings. In some manuscripts are also contained a life of Cato Major and a life of Atticus; which however must have belonged originally to a separate production.—Those who consider the work to have been an abridgment made by Probus, suppose it to have been drawn from the work ascribed to Nepos, by the ancients, under the title of Libri Viti dominum illustrum.


3. Works under the following titles ascribed to Nepos by the ancients; Chronica or Annales, in 3 books; Exemplorum libri, of which a 5th book is cited; Libri viri. illustrum, already named; De historiis, including both Greek and Roman historians. Letters to Cicero are also mentioned, and Pliny speaks of Cornelius as having cultivated poetry. The composition extant under the title De viris illustribus, formerly ascribed to Nepos, is now acknowledged as the work of Aurelius Victor (cf. § 539). The pretended translation of Dares is an admitted fabrication (cf. § 298).


§ 531. Titus Livius, a native of Patavium (Padua), was living at Rome at the time when Augustus died, having enjoyed that emperor's patronage. Afterwards he resided at his native city until his death, A. D. 18. He deserves the first rank among the formal historians of Rome. His history, in its whole compass, extended from the arrival of the Aeneas in Italy until the death of Drusus, B. C. 8 or 9, the year 744 from the building of the city. It consisted of 140 or 142 books, of which only 35 are now extant; namely, the first ten and the twenty-five from the 21st to the 45th. There is, however, an abridgment of the whole work, from which Freinsheim attempted to restore it, by forming supplements to replace the lost books. Livy is characterized by truth and precision, a talent for observation, and a masterly style; combining all the qualities of a dignified practical historian.

1. Livy was born B. C. 59. It is not known when he removed to Rome, but he devoted 20 years to his history, most of which were spent in the city. —/. His grave, as was thought, was discovered from an inscription found at Padua in 1413, and a splendid mausoleum was erected in 1548; but it was afterwards ascertained, that the inscription did not refer to the historian.

J. Ph. Thomanussius, T. Livii vita. Parav. 1630. also in the ed. of Drakenborch below cited.—/. G. Moller, Disp. de T. Livio. Ant. 1655.—/. The inscription is in Grotter, cited P. IV. § 130.

2. The history of Livy, which he termed Annales, was by the copists arranged in Decades, or portions consisting of ten books; a circumstance which perhaps contributed to the loss of so great a part of the work, as the decades were separately transcribed. The loss is sometimes ascribed to Gregory I. who is said to have caused all the copies of Livy he could obtain to be burned. Much research has been made since the revival of letters to obtain a complete copy of the work, but in vain. The supplements of Freinsheim, the abridgment above mentioned which is commonly ascribed to Florus, and a few fragments, are all we have in addition to the 33 books that have been named.


3. There has been a discussion among the critics respecting the materials employed by Livy, and his fidelity in the use of them. He has been charged with mistakes, with partiality, and with credulity.—The style of Livy was censured by an ancient critic, Asinus Pollio, for what he called Patavinity ("quumul Patavinitatem"); wherein this fault has been a theme of dispute among the moderns.—Some writings of Livy are mentioned which are lost; the principal is a work entitled Dialogi, dialogues or philosophical and political questions.


4. Livy's account of Hannibal's passage of the Alps, compared with that given by Polybius, has also afforded a theme for interesting discussion.


Editions.—/. Bart. A. Drakenborch. Amtst. 1739-42. 7-vols. 8. superior to every preceding ed. according to Dibdin. Repr. (C. F. Ktlicher) Stutt. 1830-37. 15-vols. 8.—/. B. C. Creson. Par. 1785-42. 6-vols. 8. Repr. Dins. 1818. 3-vols. 8.—From the Clarencean Press. Oxf. 1821. 6-vols. 8. text of Drakenborch; notes of Creveri; "test of all the Oxford reprints" (Dibdin).—/. G. Kroepig 1p. 1823, 5-vols. 8.—/. Lameur, in the Bibl. Class. —/. There are several other modern editions, much approved;
HISTORIANS.

Yrench.—Abbe

The

French.—

D.

A.

1807.

4 vols. 8. with notes, valued for its index.—A. W. Ernesti, (as finished by Schilperoort). Lpz. 1807. 4 vols. containing a Giasanorum Liebanum.—F. G. Döring, the 2d ed. Goth. 1816-24. 7 vols. 8.—Besides these, we notice, G. D. F. Gallt, Historien der Kunst der Franken im ersten Jahrhundert. The monument (coolly commended by Klingsiing) was republ. Lond. 1829. 8.—C. G. Baumgarten-Crusius. Lpz. 1825. 3 vols. 8.—E. Raschig, Berl. 1830. 3 vols. 8.—Of editions in the 17th cent. the best is J. Groenius.


§ 532. Caius Velleius Paterculus, belonging to the same period, was a prefect of horse under Augustus, and praetor under Tiberius. He was the author of a summary history of Rome, in 2 books, extending from the origin of Rome down to the writing of his own times. The beginning of the first book is lost. The work has higher merit in respect of style than it has in point of historic credibility; since Velleius is evidently swayed by partiality towards Tiberius and Sejanus.

1. Velleius is supposed to have been involved in the disgrace of Sejanus, A. D. 31, and to have been put to death with others who had followed the fortunes of that minister. His name is scarcely mentioned by ancient authors.


2. The work is entitled Historia Romana. But as the Roman history is preceded by a notice of the Assyrian empire, of Greece, and of Macedonia, it would seem that Velleius intended to give, in the first book, an outline of general history, although the loss of the first part of the work hinders the reader from learning his plan. The style is considered as generally pure. He has thought to have imitated the manner of Sallust, whom he resembles in conciseness and energy. Several critics have defended the general credibility of his statements.

§ 533. Valerius Maximus, a Roman of noble family, flourished about the same time. He made a collection, in nine books, of the sayings and deeds of remarkable men, which he dedicated to Tiberius. The matter relates chiefly to Greek and Roman history; it is written in the manner of Roman authors, and is arranged under certain heads. The work is commendable for the contents rather than the style, which is pompous, affected, and unsuitable to history.

1. The name has sometimes the pronomen Publicus. There is an anonymous life, which is ancient.—See D. G. Miller, Diss. de Valer. Maximo. Alt. 1854. 4.—Fabricius, Bibl. Lat. ii. 43.

2. The title of the work is Factorum dictorumque memorabilium libri ix. aet Tiber. Caesar Augustum. The titles of the chapters are considered to be the work of grammarians and copyists, not of the author. There is a fragment, entitled de nominibus, of an abridgment of the Annals of Valerius of Antium (cf. § 511), made by Julius Paris, which is usually annexed to this work, and in some copies as a tenth book.—There is an abridgment of the work of Valerius Maximus, by the same Julius Paris, lately published by Mai.

§ 534. Caius Cornelius Tacitus, born in the reign of Nero, flourished in the latter part of the first century, and was Roman consul under Nerva. He was celebrated 80.
§ 535. Quintus Curtius Rufus, of whom little is known, probably lived about the middle of the first century, perhaps at a later period; so uncertain, however, is this, that some critics, although without reason, have hesitated to class him among the ancient authors. He wrote a history of the achievements of Alexander, in 10 books. The first two books and some other portions are wanting; Bruno, Freihiem, and Cellarius, have attempted to supply these parts. The manner of Curtius differs very much from the noble simplicity of most of the Greek and Roman historians, and often sinks into the extravagant and romantic. His style is too elaborate and too much ornamented. Yet his narrative is agreeable and entertaining.

1. Different critics have assigned Curtius to different eras; the reign of Augustus, Tiberos, Claudius, Vespasian, Trajan, Constantine, and Theodosius, have each been advocated.

2. The work of Curtius, De rebus gestis Alexandri magni, is considered as not possessing strict historical truth. The author is supposed to have followed Greek writers, who had adorned the story of Alexander with fabulous additions or exaggerations. The letters published under the name of Curtius, are wholly a fabrication made by Hugo Rugerius.


§ 536. Lucius Annaeus Florus, a native of Gaul probably, or of Spain according to the opinion of some, lived at the close of the first century and beginning of the second. He composed an Epitome of Roman History, in four books, extending from the founding of the city until the general peace under Augustus. His style is not marked by any very uniform or fixed character; it rises sometimes far above the limits of prose, and is not unfrequently overloaded with the decorations of idle learning.

1. A modern critic has maintained that this person was the same with the Julius Florus, who was the friend of Horace (cf. Ep. i. 3. ii. 2). But he is commonly supposed to have written in the reign of Trajan.

2. The work of Florus is entitled Epitome de Gestiis Romanorum, or Rerum Romanarum Libri IV. It has been called a eulogium on the Romans, rather than a history. The division into four periods, infancy, youth, manhood, and old age, is ascribed to transcribers by some critics, who suppose the author to have made but three divisions. —The abridgment of Livy, a Fragment librorum historiae Latinae, is commonly ascribed to this author, but not with certainty.


5. Since the edition of Salmasius (Loc. Bat. 1638. 12), Florus has usually been accompanied with the Liber Memorialis of Lupus Ampelius, a writer who lived perhaps under Theodosius, but of whom little is known; this work consists of excerpts pertaining to astronomy, geography, and history, from various writers (cf. § 321).

Ampelius has been edited separately; C. H. Tuchau. Lpz. 1793. 8.—F. A. Eck. Lpz. 1826. 8.

§ 537. Caius Suetonius Tranquillus, a grammarian, rhetorician, and lawyer at Rome, flourished about the same time. Like Tacitus he was a friend of the younger
Pliny. His lives of the first twelve Caesars have the merit of candid impartiality, conscientious love of truth, and an admirable copiousness in the exhibition of important circumstances. They are marked also by an easy and simple style. Yet there is a want of historic art in the arrangement. Besides the work just named, we have from him some smaller critical and biographical pieces, on distinguished grammarians, rhetoricians, and poets; he wrote other works, whose titles only are known.

1. Under Hadrian, Suetonius was private secretary (Magister epistolarum), but lost the office, it is said, because he was wanting in respect to the empress Sabina. The time of his death is not known.

2. The imperial biography of Suetonius is entitled Vitae XII. imperatorum; in some MSS. it is divided into eight books, the lives of Julius Caesar, Augustus, Tiberius, Caligula, Claudius, and Nero, forming each one book; those of Galba, Otho, and Vitellius, the seventh; and those of Vespasian, Titus, and Domitian, the eighth. The situation which the author held at the imperial court gave him access to the best authorities and sources of information.—The work entitled De illustribus grammaticis, is said to have been of a part larger work, De viris illustribus; to which also belonged perhaps another piece that is partly preserved unto us, entitled De claris rhetoribus. There are extant several other biographies, which have been commonly ascribed to Suetonius, and which may have belonged to a more complete work De poesis; viz. Vita Terentii, —Harrieti,—Pertici,—Lucani,—Juvenculis. The piece styled Vita Plinii is not allowed to be the production of Suetonius.


3. There is a passage in the life of Claudius (c. 25) in which Suetonius states that the Jews were banished from Rome because they were seditious under the instigation of a certain Chrestus. This has occasioned an inquiry, of some interest, whether Suetonius here refers to Jesus Christ.


§ 539. Justinus, who is supposed to have lived in the second century under the Antonines, wrote an abridgment of the Universal History of Trogus Pompeius. Trogus was a native of Gaul, and lived under Augustus; his larger work is lost. The abridgment of Justin is in 44 books, extending from Ninus to Augustus. The style is not destitute of merit, and the work is highly entertaining in its character.

1: Nothing is known respecting the life of Justin; his name is sometimes given M. Junians Justinus, and sometimes Justinus Frontinus.


2. The Epitome of Justin is entitled Historiarum Philippicarum et totius mundii et terre situs, ex Trog Pompeio excerpturum libri xiv. The subjects of the several books are stated by Scholl. Much of the original work of Trogus seems to have been drawn from Greek authors1, especially from Theopompos (cf. § 233).—There are Prologi to the several books of the history, which are drawn to be the work not of Justin, but of some ancient grammarian2.


§ 539. Sextus Aurelius Victor, a native of Africa, lived in the 4th century, and was a favorite of Julian, who raised him to honorable offices. Under Theodosius he was
made consul at Rome. His history of the *Origin of the Roman People* extended, according to its title, from Janus to the tenth consul of Constantius; but the portion now remaining extends only to the first year after the founding of the city; it contains some things not mentioned by others, or at least not so minutely. The work entitled *De viris illustribus Romae*, which usually passes under his name, is by some ascribed to Suetonius, or to the younger Pliny.

1. Two other works bear his name; one entitled *De Caesaribus*, from Augustus to Constantius; the other, *Epitome de Caesaribus*, from Augustus to Theodosius. The latter is an abridgment of the former, and was made by a later author called Victor junior, or Victorinus.—Some consider the first of the works above mentioned (that entitled *Origo gentis Romanae*) to be the production of some compiler later than Aurelius Victor.

**Schol.** iii. 159.—*Bibl. 406.—Vossius, cited § 527.—D. G. Müller, *Dim. de S. Aure. Victore*. Alt. 1685. 4.—*Arnsten, Pref.* to his ed. below cited.


**3. Translations.**—German.—J. H. Hiddelbrand. Lpz. 1793. 8.—French.—Sauv. Par. 1793. 12.—English.—By several pupils of Mr. Maitdour. Lond. 1819. 8.

§ 540. *Flavius Eutropus*, probably a native of Italy, lived in the 4th century. He was private secretary (*ευτροφόφητος*) under Constantine the Great; afterwards he accompanied Julian in the expedition against the Persians, and in the year 371 he was proconsul in Asia. By the direction of the emperor Valens, he composed an *Epitome of Roman History*, in 10 books, from the founding of the city to the reign of Jovian. It is written in an easy and plain style, but without critical acumen. We have a Greek translation of it, although not quite complete, by a certain *Panuissus*.

1. The title of *Vir clarissimus* is given to Eutropus in the manuscript; and he is spoken of by subsequent writers with respect. Some have thought him to have been a Christian, but without sufficient evidence.—His epitome, *Breviarium historias Romanae*, was a favorite work in the middle ages, and was often copied. It is inserted, with some additions, in the work called *Historia Miscella*, the production chiefly of Paul Winfrid, called also Paul Diaconus.


2. There is extant a letter, purporting to be written from Jerusalem by Publius Lentulus and containing a description of the person of Jesus Christ, which has been published as belonging to Eutropus. It is given in the *Ecclesiastical History of the Centurators Magdeburgenses* (Bas. 1559. fol.), with this inscription "Lentuli epistola, &c. quae apud Eutropium in annulis Senat. Rom. extat."

What Eutropius or what annals can here be designated is unknown. It seems inadmissible to apply the passage to the Roman historian, since no manuscript or copy of his work exhibits the least trace of any such epistle.—This letter was published in England in 1817, as having been recently discovered in a manuscript in the library of the Vatican and previously unknown, although the existence of such a manuscript had been mentioned by Fabricius a century before. The letter is generally and justly considered to be a mere fabrication.

**See the Letter, and a full examination of its authenticity, by E. Robinson, in the *Bibl. Repos.* ii. p. 367, sq.


5. There is an epitome of Roman History (*Breviarium rerum gestarum populi Romani*) which was written by Sextus Rufus Fustinus, of whom little is known. The work is said to have been drawn up by direction of the emperor Valens.—From the same Rufus, we have under the title *De regionibus Romae*, a sketch of the chief buildings and monuments of Rome. The *Breviarium* is contained in Verheyk's ed. of Eutropus, above cited.—Also by C. Münich, Hann. 1815. 8. with the description of Rome.—The latter piece is given in *Grammatik*, vol. iii. as cited p. III. p. 197. 1.

§ 541. *Ammiannus Marcellinus*, a Greek born at Amiuch, lived in the same century. He wrote a Roman history, in 31 books, from Nerva to Valens; the first 13 books are lost. The work may be regarded as a continuation of Tacitus and Suetonius. It derives its merit not from the style, which is affected and often rough and inaccurate, but from its various matter; it is interspersed with numerous digressions and observations, which render it instructive and entertaining.

1. Ammianus devoted his early years to study; then engaged in military service, in which he passed many years and acquired reputation under Julian and his successors; he finally returned to Rome, and there composed his history.—There is no proof that he was a Christian, although he relates events connected with the Christian religion with impartiality.


2. Although so many books of the *Rerum Gestarum* of Marcellinus are lost, yet the 3 H
18 books extant are the most valuable part. The whole work included a period of above 280 years, from the accession of Nerva, A. D. 91, to the death of Valens, A. D. 378; the lost books brought the history down to A. D. 352; the remaining books are a sort of memoirs of his own times. Gibbon freely acknowledges his great obligations to this author.


4. Translators.—German.—J. A. Wagner, Frankf. 1724. 3 vols. 8°.—L. Tros, in the Collection of Tysd, Caiander, 4to.—French.—Nich. de Marlières. Par. 1672. 12.—English.—P. Holland. Lond. 1699. fol.—An interesting passage on the character of the Roman nobles is translated by Gibbon, Decl. and Fall of Rom. Emp. ch. xxxi.

§ 542 t. There is extant an historical or biographical collection, under the title of Scriptores Historiae Augustae or writers of the imperial history. It consists of the lives of the Roman emperors from Hadrian to Carus, ascribed to six different authors, who belonged to the 3d and 4th centuries. These biographies do not possess a high degree of merit; yet they are of some importance to the careful student of history; indeed they are our only source of information in some particulars of the history of the emperors.

1 u. The first writer in the collection is Alius Spartanus, of the time of Diocletian. He is said to have written the lives of all the emperors from Julius Cæsar to his own day. We have under his name the lives of Hadrian, Alius Verus, Didius Julianus, Septimius Severus, Pescennius Niger, Caracalla, and Geta. He is also considered by some as the author of the biographies ascribed to Gallicanus and Lampadius. His style has little merit; his pieces are deficient in proper arrangement, and are personal memoirs of the emperors rather than histories of their reigns.

2. Valerius Gallicanus, who also belonged to the age of Diocletian, is said to have designed a complete biography of the emperors. The manuscripts assign to him the life of Avitus Cassius, which some however ascribe to Spartanus.

3 u. Justinus Capitoitus lived in the time of Diocletian and Constantine the Great. He is mentioned by the author of the lives of Aureolus Pius, Marcus Aurelius, Lucius Verus, Pertinax, Albinus, Macrinus, the two Maximini, the three Gordiani, Maximinus, and Balbinus. These are composed with little judgment. Some of them have been ascribed to Spartanus.

4 u. Trebellius Pollio was of the same period. He wrote the lives of the emperors from Philipppus to Claudius. We have the following; a fragment of the life of Valerian the elder, the life of Valerian the younger or the son, the lives of the two Gallicanus, of the Triginta Tyramii, and of Claudius. His narratives are careless and diffuse.

5. Alius Lampadius is mentioned by Vopiscus as among his masters. He is considered by some to have been the same person with Spartanus, as if the name of the latter were Alius Lampadius Spartanus. To him are ascribed the lives of Commodus, Diadumenus, Helogabalus, and Alexander Severus.

6 u. Florius Vopiscus, of Syracuse, lived in the time of Constantine. From him we have the lives of Aurelian, Tacitus, Florian, Fröbus, Firmus, Saturninus, Proculus, Bonosus, Carus, Numerianus, and Carinus. He excels the other writers of the collection in method, accuracy, and learning.


X.—Writers on Medicine and Natural Science.

§ 543 u. None of the sciences received less patronage among the Romans than that of Medicine. They were not wholly strangers to the theoretical knowledge auxiliary to it; but the practical part, on the other hand, was in low estimation. Until the time of Pliny (cf. Hist. Nat. xxix. 1), the practice of medicine was not an occupation of any of the more noble and cultivated Romans, but was followed only by slaves, freedmen, or foreigners.

§ 544. The early Romans supposed diseases to be healed only by special intervention of the gods; hence their first physicians were the augures and haruspices, and their remedies in all cases consisted very much in religious rites and magical chants. In epidemic maladies, it was customary to consult the Sibylline books; and some ceremony or observance was prescribed for relief. It was thus that dramatic sports were first introduced to remove a plague (cf. § 305). To alleviate a pestilence the Romans
at another time erected a temple to Apollo Medicus (Liv. iv. 25); at another, Esculapius, in the form of a serpent, was solemnly escorted from Epidauros to an island in the Tiber. Hence also divine honors were offered to defied diseases (cf. P. II. § 92).

§ 545. But the Romans could not fail to discover that processions, lustrations, lectisternia, and supplicia (cf. P. III. § 211, 220), and other superstitious ceremonies were not the natural remedies for diseases, which continued to increase in number and malignity with the progress of luxury. They were willing to receive medical prescriptions from the Greeks, from whom they had borrowed in almost every thing else; and Greek slaves became physicians to the mistress of the world. Eminent citizens sometimes kept a slave in the sole capacity of family physician. The custom of thus employing slaves no doubt tended to foster the notion that the medical art was ignoble; but the use of Greek remedies and methods undermined the superstitious reliance on charms and rites, and contributed to encourage a proper study of the science.—It is also supposed, that the study was encouraged by a translation into Latin of the medical treatises found in the library which was collected by Mithridates (cf. § 152, P. IV. § 126); this translation was made, under the patronage of Pompey, by his freedman Leneaus (Plin. Hist. Nat. xxv. 2, 3).

§ 546. The first freeborn Greek, who practiced medicine at Rome, is said to have been Archagathus, who came to Rome B. C. 219. He received from the senate the gift of citizenship, and was furnished with a medical or apothecary's shop (medicina). His severe method of practice, however, became unpopular; and it has been asserted that he was stoned to death. After the conquest of Greece and the fall of Corinth, B. C. 146, Greek physicians seem to have flocked to Rome in greater numbers. Asclepiades, from Prusa in Bithynia, B. C. 410, gained great celebrity in the art (Plin. Hist. Nat. xxi. 3); and seems to have had many disciples (cf. § 363).—The question has been started, whether the Greek physicians were banished from Rome along with the philosophers (cf. § 419), or if writers have been confounded on the wrong sides. Cato who was so hostile to the philosophers was no friend to the physicians: "if the Greeks," said he, according to Pliny (H. N. xxix. 1), "import to us their learning, we are ruined; especially if they send hither their physicians; they have sworn together to destroy all the barbarians by medicine." See Middendorf, Spor. &c. as cited § 552, 2.

§ 547 a. Cato is considered as the first Roman who attempted to write on diseases and remedies; he composed a work that might be called a book of domestic medicine; but it exhibited no great knowledge of the subject.1.—The next who is mentioned as having written on the great art in Latin was the freedman Antonius Musa. He was a celebrated physician in the time of Augustus, and gained illustrious rewards for curing that prince of a dangerous sickness. His genuine works are lost.2

1 The treatise of Cato was entitled Commentariu s qua medetur filii, servis, familiaribus. Cf. Plutarch, Vit. Cat.—Plin. Hist. Nat. xxi. 2: xxix. 1.—There are two pieces extant, which have been ascribed to Musa: namely, a treatise De herba betonica, and a metrical fragment De tuenda vulneribus.—C. F. Croll, Ant. Musa, &c. Lpt. 1725. 4.—Flor. Cadiannus, Ant. Musa, fragments qua extant. Rusell, 1800. 8.—Cf. Ackerman, Prov. de Ant. Musa. Allt. 1758. 8.

§ 547 b. The next celebrated name in the list of Roman medical authors is Cornelius Celsus (cf. § 553), who is by many supposed to have flourished in the reign of Augustus, although little is certainly known respecting his history. Apuleius Celsus was a pseudo-Celsius, a celebrated physician in Sicily, who lived under Tiberius, and wrote on agriculture and on plants; but his works are lost.

In the commencement of the time of the time of the Antonines most of the practicing physicians at Rome were Greeks; and until the time of Trajan they were chiefly of the Methodic School (cf. § 264). Eudemus was one of them, mentioned as a disciple of Themison, and cited as author of observations on hydrophobia. Menecrates is named as another, who composed upwards of 150 treatises. Andromachus from Crete was physician to Nero, and is said to have been the first who was called archiater; this title however does not appear to have been common until a later period. But it should be remarked, that under the first emperors the medical art was patronized much more than previously, and that the teachers in this branch were permitted to enjoy the same privileges and honors as the teachers of rhetoric and philosophy. One of the most distinguished in this period, that wrote in Latin, was Serbonius Largus (cf. § 554), who accompanied Claudius in his expedition into England, A. D. 43. Vettius Valens is mentioned also as an author, but Tacitus (Ann. xi. 31, 33) has consigned his name to infamy for his connection with the wife of Claudius, the flagitious Messalina. Callius Aurelianus, a native of Sida or Sicca in Numidia, probably belongs to the close of this period, being usually considered a contemporary of Galen (cf. § 273); he has left two works, both of which were drawn from Greek authors, especially from Soranus, a Greek physician who obtained great distinction at Rome (cf. § 264), being a supporter of the Methodic School.—Perhaps Pliny the elder should be mentioned as a writer on medicine, since in his Natural History (cf. § 470) he treats of the healing virtues especially of mineral substances.

1 The two works extant are entitled, Tardaturas sive Chroniicarum passuorum libri V.; and Cedorum sive nuctavum passuorum libri III. Several other works, now lost, were written by him. Cf. Fabricius, Bibl. Lat. iii. 531-35.—His works are given in the
§ 548. In the former part of the last period included in our notice (from the Antonines A. D. 160, to the destruction of Rome A. D. 476), lived Serenus Sammonicus, eminent as a physician and a learned man, from whom we have a didactic poem on diseases and their remedies (cf. § 553). This was perhaps preceded by the Greek poem on medicine, called an epic, in 42 books, by Marcellus Sidetes (cf. § 32), who probably lived somewhat earlier. We have also a sort of medical epistle from Vinicius, who was physician to the emperor Valentinian, about A. D. 370. From his contemporary and disciple, Theodorus Priscianus, we have two works pertaining chiefly to medical subjects (cf. § 556). Sextus Plancitus is named as a medical writer of the 4th century and author of a treatise on medicines derived from the animal kingdom. There is a compilation, in five books, De re medica, ascribed to Plinius Valerianus, who is commonly referred to the former part of the 4th century. Marcellus Empiricus, who was physician to Theodosius Magnus, left a book on medicines, addressed to his sons (cf. § 557). Finally we mention a treatise on the veterinary art, ascribed to Publius Vegetius (as already noticed § 492.4); it is however considered to be merely a sort of translation from the Greek Hippocratica (Imsarpsa, cf. § 265), made by some ignorant monk of the 12th century.

§ 549. We have already remarked (§ 547 b), that from the time of Augustus physicians were held in higher estimation at Rome than previously, and were flattered with honors. The physician of Nero, it is said, was styled archiater, “It has been a question,” observes Schöll (Litt. Rom. iii. 236), “whether this title designated the one who was the physician to the reigning prince (arpos tov dikanov), or chief of the physicians of a city or town (dikanov tov arqov). The two opinions may be reconciled, if we only suppose that both offices or characters were united in one and the same person. Each city, or each quarter of a city, had its special physicians or archiatri. Antoninus Pius fixed the number at ten for the large places, seven for the middling, and five for those of the third rank. These were called archiatrii populares; they were nominated not by the governors of the provinces, but by the people of each place; and they formed a body by themselves, termed ardo or collegium. All other physicians were subordinate to this body, which exercised over them a rigid inspection.” Rome is said to have had fourteen archiatrii, besides one for the Vestal virgins and one for the Gymnasia. After the time of Constantine the Great there were archiatrii palatini, who ranked among the high officers of the imperial court; and after the 5th century they were placed on a level with the duces or vicarii (cf. P. III. § 309).

§ 550. In no branch of Natural Science did the Romans make any great attainment. “The vast conquests of the Romans, and the expeditions in which they penetrated to the most remote regions of the globe, afforded them opportunities for studying nature and enriching the natural sciences by important discoveries. But the military spirit stifled the curiosity which would have paused in their career in order to examine the novel objects presented to their view. Rare animals brought to Rome by the conquerors furnished studious men with means of making interesting observations, which were to some extent improved. But, after all, the Romans generally had little ardor for any such pursuits, and they accomplished little in any department of physical science.” (Schöll.)—It is worthy of notice, also, that the notions entertained by the Romans as regards the Greek constructing philosophy were not favorable to improvement in physical science. Experiments and practical inventions were considered as beneath the true philosopher. Philosophy, in their view, had a higher and more noble aim than the helping of men to make mechanical contrivances and devise means of physical comfort; she must teach them how to rise above all ills and to be indifferent to all comforts. It was a drudgery appropriate for slaves to invent machines and fabricate tools and furniture; wheelwrights (rotarum fabri) and shoemakers (sutoraes) were useful, but their trade was not philosophy (cf. Seneca, Ep. 90).

§ 551. The principal writings, to which we can refer, that contain matter pertaining to this department, are those of Seneca and Pliny already noticed (cf. § 469.470) under the head of philosophy. The former in his Quaestiones Naturales (L. iii.) expresses his regret, that he had not paid more attention to subjects so interesting. Pliny must be acknowledged to have had a love for the study of nature, and the work left by him is of acknowledged value. These works present some facts worthy of our notice in this connection: e.g. Seneca remarks, that small letters seen through a glass vesse filled with water appear magnified, and that a sort of wand made with several angles and presented to the sun in a certain manner will cause the colors of the rainbow to
show themselves; and Pliny observes (Hist. Nat. ii. 97, 64), that the tides are caused by the influence of the sun and moon, and that the sun is like a supreme moderator among the planets; he notices also (Hist. Nat. xxxiv. 14) the properties ascribed to the magnet (ferrum vivum, Mavrophisos Iclous).—From Lucretius the poet (cf. § 357) some information may perhaps be drawn respecting the attainments of the Romans in physics. Frontinus in his treatise on aqueducts has occasion to exhibit theoretic views respecting the laws of fluids, and makes some just observations, but without scientific precision. Vitruvius in his Architecture, we may observe, brings forward some of the principles of mechanics. Both these authors have been mentioned among the mathematic writers. Indeed we find a single name to mention here, that has not found a place in some other department. There was a work by Julius Obsequens, entitled De Prodigis or Prodigiorum liber, in which the writer described the extraordinary and wonderful phenomena of nature that had occurred at Rome. The part which is now extant relates to the two centuries immediately preceding the Christian era, and contains much that is drawn from the history of Livy. This performance, which closes our notice of the attainments of the Romans in physics, although written in a style considered by some as not unworthy of the Augustan age, is but a collection of marvelous tales rather than a book of science.

Of the person named Julius Obsequens and the time when he lived, nothing is known with certainty; some critics have assigned him to the 1st century, others to the 4th. — Cf. P. V. iii. 641. He parents, de historia. Lat. iii. Portulorum. Animalvivisicere Historiae, cap. viii.


§ 552. We give the following as references on the class of writers just noticed.

1. Physical science among the Romans; Suetonius, as referred to in § 292.—Holer, as there cited also. — Fies, as cited § 470. 2. A. Lobs, Histoire Philosophique des Progres de la Physique. Paris. 1810. 4 vols. 8. (L. i. ch. vi.)—Schoell, Litt. Rom. ii. 454. — Contes de Caylus, Sur les connaissance des anciens, in the Acad. Inter. xxvii. 58. — Michel, Du lien incommunicé, &c. in the same work. IV. 634. — Anelidoum (the telescope not known to the ancients), in same work. VI. 496. C. P. IV. § 207. — Fical孤儿, Se cit, as the Anciens ont cru de l'Almaat, in the same. vol. p. 613.


§ 553. Avellus or Aulus Cornelius Celsus, a native of Rome or of Verona, lived in the beginning of the first century; he was a comprehensive work, entitled De Artibus, in 20 books; it was a sort of encyclopedia, treating of philosophy, rhetoric, rural economy, the art of war, jurisprudence, and medicine. Of this we have only the eight books on medicine, which are not unworthy of notice either in respect of their contents or the style in which they are written: the last two books treat of surgery. There is not much disagreement among the critics as to the name of Celsus, whether it was Avellus or Aulus; or as to his birthplace, whether Rome or Verona; nor as to the time of his birth, whether under Augustus, or later. There is no doubt that he was a practical physician.


2. The books of Celsus De Medicina are ranked among the most valuable remains of the ancient physicians; he has been called the Latin Hippocrates, and the Cicero of the physicians. The preface contains a notice of the various schools of medicine before his time; the first four books treat of internal diseases; the next two of external diseases; and of the last two, one treats of dislocations and fractures, the other of surgical operations. The author has drawn freely from Hippocrates. — There are two letters, which have been ascribed to Celsus, but were probably written by Scribonius Largus. The treatise de Veterinarium, sometimes mentioned, is supposed to have been merely the section on that topic included under the head of agriculture in his general works. — There is extant a book de arte dicendi, which was once ascribed to Celsus, but is now referred to Julius Severianus, a writer in the fifth century.


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letters are given in the collection of Stephanus, cited § 552. 3.—The book on rhetoric is given in the collection of Plutarch cited § 412


§ 554. Scribonius Largus, a physician at Rome, lived in the first century, under Tiberius and Claudius. He is considered as the author of a treatise still extant, yet not very valuable, on the preparation of medicines. It has been conjectured that it was originally written in Greek, and translated into Latin at some later period.

1. His full name was Scribonius Largus Designianus. His treatise De compositione medicamentorum is addressed to Caius Julius Callistus. In the introduction he alludes to medical pieces written by him in Latin (scripta Latina medicinalia), which Callistus had addressed to Claudius the emperor; language, which would seem to imply that this or some other piece or pieces must have been in Greek.

Le Cerr, cited § 552. 1.—Fabriques, Bibl. Lat. iii. 525.—Bernald, Pref. to ed. below cited.—Biller, p. 606.

2. Editions.—B., J. M. Bernald. Argent. (Strash.) 1796. 8.—J. Rhodies. Fad. 1855. 4.—Cited also in Stephanus, as cited § 552. 3. It was first published, oper. J. Buclili. Par. 1629. 8. along with two other pieces. Repr. Bas. 1592. 8.

§ 555. Q. Serenus Sammonicus, who lived in the second and third centuries, was a man of much learning, and a favorite of the emperors Severus. He was put to death by order of Caracalla, on suspicion that he was on the side of Geta. We have from him a poem on diseases and their remedies; it is probably not free from interpolations, and is not complete, being defective at the close.

1. It has been doubted whether the poem was written by this distinguished physician, or by his son of the same name. The poem is in hexameter verse, and is entitled Carmen de morbis et remediis, or De medicina praecepta; it was much read and frequently copied in the middle ages; in this poem, for the first time, it is said, the famous Abracadabra (cf. P. IV. § 500. 2). The materials are chiefly derived from Pliny and Dioscorides.—There is also under the name of Serenus Sammonicus a poem entitled Carmen de tincturis capillis. A fragment of another, entitled Res reconducta, is given by Macrobius (Sat. iii. c. 15—17).

Kuchen, Proleg. to his ed. below cited.—Ackermann, Pref. to his ed. below cited.—Bihler, p. 210, 780.—Fuhrmann, Kl. Handb. p. 701.


§ 556. Theodorus Priscianus, of whose life we have no account, flourished in the latter part of the fourth century. He appears to have been a physician of some eminence, bearing the title Archiater. We have from him a treatise on dietetics, and a larger work, in 4 books, chiefly on medicine. The style is rough and corrupt.

1. The treatise is entitled Diaeta, or De rebus salubribus.—The other work is entitled Euporistion, or Phenomenon Emperistos; it seems to be a sort of compend, made in Latin from a work written by him in Greek; hence the Greek title, which however is rather the appropriate title of the 1st book (de medicina facile parabol). The 4th book treats of topics belonging to physical science generally. The work has been erroneously ascribed to Q. Octavius Horatianus.—Priscianus Archiater must be distinguished from Priscian the grammarian (cf. § 433).

Fabriques, Bibl. Lat. iii. 525.—Hartte, Brux. Not. p. 690. Suppl. ii. 244.—Bihler, 608.

2. Editions.—Euporistion; the first by Hermann Cornes Novemarcus (Count of Nevers). Argent. 1592. fol.—Beter, by J. O. Celsus. Bas. 1553. 4.—Also in Athos, cited § 552. 3.—J. M. Bernald. Amst. 1751. 8. three vols. designed; but only two prepared, and only the first printed; the work being interrupted by the editor's death.—Diapira, by G. E. Schropp. Hal. 1632. 8.—Also in Rittrid, cited § 552. 3.

§ 557. Marcellus Empiricus, of Burdigala (Bordeaux), lived in the beginning of the fifth century, under the emperor Theodosius I. The work left by him, on Medicines, is a compilation from various Roman authors, made without careful selection or judgment.

1. The work is entitled Medicamentorum liber. It is accompanied by an epistle addressed to his sons, in the title of which he is styled vir inluster ex magno officio Theodosii seniortis. Respecting his work, he himself states that he had diligently read the earlier Roman medical writers, and had also learned from the lower classes of the people some simple remedies. He gives countenance to the superstitions belief in the efficacy of charms, and recommends to suspend from the neck a copy of certain Greek verses in order to relieve pains in the fauces.

Fabriques, iii. 527.—Bihler, 210, 658.—Spragge, as cited § 552. 1.

9 Editions.—First published by Janus Cornarius. Bas. 1535. fol.—Gives also in the Collect of Stephanus, cited § 352. 2.
XI.—Writers on Law and Jurisprudence.

§ 553. The science of law was cultivated at Rome above all others. On no subject was so much written and published. Yet the existing remains are not proportionally numerous and extensive. In addition to all the common causes that have effected a loss of productions in other departments, we may perceive a special reason for the loss of the early works on the various topics included under the head of jurisprudence; it is found in the fact, that condensed collections were made in later times by public authority. These collections superseded the previous works, which of course would cease to be transcribed and would soon be lost.

§ 559. The works belonging to the department of jurisprudence were exceedingly various as well as numerous. Some were dissertations on existing rights, or laws; some were treatises on the particular objects of a law; there were commentaries on the writings of earlier jurists; inquiries respecting the foundation of rights (institutio-nes); miscellaneous compendes or manuals (enchiридіа); systems of general or ab-stract principles (definitiones); collections or reports of law cases (response); or opinions generally admitted (sententіa receptа); and in later times, regularly arranged compilations on the whole subject of jurisprudence (digesta). Among the writings still preserved, we find but few fragments belonging to the better periods of Roman literature; they are chiefly productions from the time of Trajan and after him. But there is a degree of purity in the language and excellence in the style, which is the most remarkable because found in works of these later ages, and which can be ex- pressed only by considering that their authors had their attention constantly turned upon the writings of the earlier jurists. As a matter of course, however, they must contain many technical terms, all obsolete phrases, and some foreign words and ex-pressions, especially Graecismus.

§ 560. To enter upon a notice of the principles of the civil law, or a review of the actual laws, would be foreign from the object of our sketch, and belongs to the political rather than the literary history of Rome. Indeed the Roman jurisprudence forms of itself a theme, which has been found sufficiently ample for a separate history. All we propose here is to glance at some of the principal writers and works.

§ 561. The earliest production to which we find any reference is the Jus Papirianum, a collection of laws (lege regia) and usages, which was made in the reign of Tarquin the Proud, by a lawyer named Papius.—The next is the collection called the Laws of the Twelve Tables, which is said to have consisted partly of the pre-existing customs and regulations, and partly of principles and rules derived from Greece through an embassy which, it is said, was sent to examine the Graecian laws and institutions. The Decemviri (cf. P. III. § 249) were charged with the business of forming this collection, and the chief labor is ascribed to Hermodorus, B. C. 448. These tables are highly lauded by the ancient writers; they are mentioned by Livy (iii. 34) as the foundation of the whole Roman system of jurisprudence, and are said by Cicero (De Or. i. 44) to be more valuable than the writings of all the philosophers. A few fragments of them are preserved.—We find next the Jus Florianum, which was a collection containing an account of the forms, rites, and days, necessary to be regarded in legal transactions; constituting a body of formulae and jura, called collectively Lexis Actiones; a proper knowledge of these was confined to the patricians, it is said, until Florianus, a clerk of Appius Claudius Cæcus, a descendant of Appius Claudius the Decemviri, published (B. C. 312) the collection, which bears his name, but which is said to have been composed by his master and stolen by the clerk.—The patricians devised a new set of forms and rules for the transaction of judicial business, which were expressed in writing only by certain signs (notas); but a statement and account of these forms also was published by Sextus Julius Patus, about the year B. C. 200, in a collection afterwards termed Jus Eligium.


§ 562. The mention of the work of Eligius has brought us within the second period according to our adopted division, that between the 1st Punic war, B. C. 210, and the civil war of Marius ending B. C. 87. There were celebrated lawyers or juristsconsul
in this period, of whom some of the principal have been already named among the orators (§§ 292–296). Cato the elder and his son Porcius Cato Licinius were both eminent jurists; and their memory was preserved by a work on the civil law subsequently known by the title Catoniana regularis. Three authors of this period are sometimes named as the founders of the science of civil law; M. Junius Brutus, who left seven books de jure civili (Cic. de Or. ii. 55); Manius Manilius, consul B. C. 147, who composed several works, one of which was afterwards styled Manilius Monumenta; and Publius Mucius Scævola, author of a work De jure civili, in 10 books. The Mucian family was celebrated for its hereditary knowledge of jurisprudence; "the kindred appellation of Mucius Scævola," says Gibbon, "was illustrated by three sages of the law." The father and the son of the one just mentioned, both bearing the name of Quintus Mucius Scævola, were illustrious civilians; there was indeed another named Quintus, usually surnamed the Augur, who was a distinguished lawyer; from whom Quintus the son of Publius is usually discriminated by the surname of Pontifex. The latter wrote several works; one of them, entitled Definitiones (sqno), is said to be the oldest, of which any part is included in the Digests of Justinian.

1 E. L. Harms, De regula Catoniana. Heidelberg. 1820. 8. — 2 G. d'Arnaud, Vitae Scevolarum. Traject. ad Rhen. 1767. 8

§ 563. The next period is a brilliant one in the history of Roman jurisprudence. One of the most eminent writers was Servius Sulpicius Rufus, a disciple of Scævola and friend of Cicero; and author, it is said, of above a hundred books on the science of law. Cicero should perhaps be named here, as some of his works, especially his Laws and Republic (cf. § 468), illustrate the subject before us. "He declined the reputation of a professed lawyer; but the jurisprudence of his country was adorned by his incomparable genius, which converts into gold every object that it touches." Of the many other writers in this department, before the death of Augustus, we can mention only the following: Allenus Varus, author of a collection called Digesta, in 40 books; C. Trebatius Testa, author of several works, among which was one by the title De religionibus; A. Cassellius, of whose writings the treatise styled Liber bene dictorum is particularly noticed; Q. Ellius Tubero, author of a work entitled De officio judicii, and of others; Q. Antistius Laboe, who composed a great number of works, among which are mentioned one entitled Passiaw, Libri viii., and another entitled Posteriorum Libri xli.; C. Atius Capito, cited as author of a work called Conjectanea, and another De jure Pontificii; and Eligius Gallus, of whose treatise on the significance of terms pertaining to the civil law, some fragments are still extant.


§ 564. In the period which follows, from the death of Augustus to the time of the Antonines, the historian who traces the progress of Roman law and politics finds many changes. The civilians and legal writers continued to be numerous. Masarius Sabiniius, who was honored with peculiar privileges by Tiberius, wrote a treatise De jure civili, which was of such importance as to be the subject of many volumes of comments by subsequent civilians. It was after him that one of the two opposing schools of jurists derived the name of Sabinius; while the other received that of Proculians, from Sempronius Proculus, who composed notes on Laboe, and a work styled Epistolae; the Proculians advocated an adherence to the ancient systems and principles of jurisprudence; the Sabinius were more in favor of innovations which augmented the imperial authority. The following additional names are selected from the list of writers falling within the period in view: M. Cocceius Nerva, author of a treatise De ususcomponibus; C. Cassius Longinus, author of a work on civil rights, of which the sixteenth book is cited in the Panæætes; Pegasus, whose name is preserved by the law denominated Senatusconsultum Pecasianum; P. Juventius Celsus, author of various works, particularly a collection called Digesta, in 39 books; Neronius Priscus, among whose writings was one entitled Regula, in 15 books; Jovelenus Priscus, whose writings are said to have exerted an influence not inconsiderable on subsequent times; L. Vovianus Macianus, who instructed the emperor Marcus Aurelius Antoninus in civil law, and is mentioned as author of a treatise entitled Libri X. Fidei Commissorius.

§ 565. There are three other names which should be mentioned, belonging to this period, and particularly to the reign of Hadrian; namely, Salvius Julianus, Sextus Pomponius, and Gaius or Gaius. Salvius Julianus1 was employed by Hadrian to reduce to a settled and permanent form the principles and method by which the Praetor should conduct all his judicial proceedings; the work or system of rules thus produced was called the perpetual edit (editum perpetuum)2. — Sextus Pomponius, who lived later than Julian, composed numerous and voluminous works; a history of jurisprudence, De origine juris libri II., is preserved in the Pandects,3 — Gaius, sometimes with the appellation Titus, was also the author of numerous treatises; the principal work was the entitled Instituti (Libri Institutionum quatuor), which was designed to communicate to the student of civil law its essential principles, and which served as the model for the Institutes of Justinian; this work was discovered in the year 1816, in a Codex rescriptus or palimpsest manuscript belonging to the library at Verona.4


§ 566. In the remaining period of our sketch there were numerous civilians. As a class or professional body they seem to have enjoyed high consideration until the close of the reign of Alexander Severus, A. D. 235. But from that time until the reign of Constantine, who was proclaimed A. D. 306, but not established as sole emperor until A. D. 323, the jurists were in much less estimation, and the business of the lawyer was practiced by persons not suitably educated for the work.5 The noble art which had once been preserved as the sacred inheritance of the patricians, was fallen into the hands of freedmen and plebeians, who, with cunning rather than skill, exercised a sordid and pernicious trade. Careless of fame and of justice, they are described, for the most part, as ignorant and rapacious guides, who conducted their clients through a maze of expense, of delay, and of disappointment; from whence, after a tedious series of years, they were at length dismissed, when their patience and fortune were almost exhausted.6

When Constantine formed his new arrangements for the government of the empire, the credit of the profession was revived. The school of Beryus (cf. P. IV. § 128, 5), which had existed it is supposed from the time of Alexander Severus, now flourished with new vigor, and furnished the fourth century with distinguished civilians. Under the system of Constantine, the civil magistrates were wholly or chiefly taken from the class of lawyers; and consequently, even down to the time of Justinian, the youth of the empire were stimulated to pursue the study of the law by the hope of being rewarded ultimately by honorable and lucrative offices. The regular course of study occupied five years. The degree of encouragement afforded by the prospect of honor and profit may be inferred from the fact, that "the court of the Praetorian prefect of the east would alone furnish employment for one hundred and fifty advocates, sixty-four of whom were distinguished by peculiar privileges, and two annually chosen, with a salary of sixty pounds of gold, to defend the causes of the treasury.7 (Gibbon.)

§ 567. Of the writers after the Antonines and before the death of Alexander Severus (i. e. between A. D. 180 and 235), the most eminent were EAEulius Papinianus, Dami·tius Ulpianus, and Julius Paulus. Papinian was appointed by Maximus Severus to the office of Maiger Libellorum, in which capacity it was his duty to reduce and arrange the answers (rescripta) of the emperor to the petitions addressed to him. He was put to death by Caracalla. Among his works are mentioned particularly two, entitled Questions, in 37 books, and Responses, in 19 books.1 — Ulpian was recalled from exile and raised to the office of Praetorian prefect by Alexander Severus; but having incurred the displeasure of the soldiers, he was by them slain in spite of the efforts of the emperor and the people to save him. His Commentaries on Demo. sines, written in Greek, are still extant (cf. § 106). The titles of above thirty other works are recorded, among which we notice a Digest (Digesta) in forty-eight books, which is said to have been the basis of the Digest of Justinian; of all these productions nothing is now extant excepting twenty-nine chapters (tituli) of a work entitled Regula Juris.2 — Paulus was also made Praetorian prefect (prefectus pratorio) under Alexander Severus, and put to death by the soldiers, A. D. 220. The catalogue of his works exceeds that of Ulpian's, and he was termed the most prolific of the jurists (polypaphos, jurisconsultorum). We have, as preserved in the Breviary of Alaric, a sort of abstract of one of his works, entitled Sententia Recepta3. — To the three names here given, perhaps we ought to add those of Q. Septimius Florens Tertullianus, Ælius Marcianus, and


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Herennius Modestinus: the latter was a scholar of Ulpius, and characterized by the humanism of his principles.

1 E. Otto, de Papianini via, scriptis, etc. Lecg. Bat. 1718. Brem. 1743. 8.—2 F. A. Schiffling, Diss. Critica de Ulpiano Fragment Vulcati. 1824. 8.—There have been several editions of Ulpian n²s Titiuli; the Princon, Par. 1549, 8.—One of the best, G. Hugo, Gott. 1788. Repz. Berl. 1824. 8.—E. Eiching. Bon. 1836. 12. with other fragments.—There is a fragment (de manusmiutia) ascribed to Ulpian, preserved by a grammarian named Dalmatius, first published in Pibared, as cited 571 cf. Schiffling, Diss. Crit. de legum. juris. Paris. 1550. A. A. Lpz. 1818. 8.—On the question respecting Ulpian as the father of the collection of the Institutes, &c. see Paulus of Ulpiano, an Christianus infensus. Gron. 1724. 4.—Of P a u u s, the Princon edition was by A. Bouchardius. Paris. 1525. 4. The best is by G. Hugo, Julli Pauli Sceulent. Recept. ad Giulian libri, V. Berl. 1795. 8.—3 J. H. Blumbach, Ep. de Q. Septimio Florente, Presb. et Juriscons. &c. Lips. 1735. 4.—G. Grécias, Dis de vita, studis, etc. Ep. Marciulian. Traj. ad Rhem. 1754. 4.—The chief monument of Herennius is the work entitled Exercitationes, written in Greek, Περὶ ἐσχηματωτοῦ (Heurematicis); published by H. Bremmann, De Heurematice, etc. Lecg. Bat. 1706. 8.

§ 568. In the time of Constantine two jurists are particularly noticed as authors, Gregorius and Herogenianus. The former made a collection of the imperial constitutions (constitutenes principalies, cf. P. III. § 265) extending back to the time of Hadrian. The latter prepared a supplement to it. These works, under the names of Codex Gregorius and Codex Herogenianus, were soon recognized as standard authorities in the courts of justice. Some portions of them are preserved in the Breviary of Alaric.—Some other jurists in the time of Constantine and his immediate successors are recorded; but the next work specially worthy of mention here is the collection termed Codex Theodosianus, which was reduced by the order of Theodosius the second, and promulgated in the Western empire, A. D. 438. This Code the same year was introduced to the Western empire under Valentinian the Third. It consisted of sixteen books, of which the first five related to private rights, and the remainder to public rights, and ecclesiastical affairs; it contained, however, only the imperial constitutions from the time of Constantine. Of the first five books we have only an abridgment contained in the Breviary of Alaric. The Theodician Code retained its authority in the Western Empire until the final overthrow of the Roman government, A. D. 476. And after this, Roman law still held sway, although modified by the institutions of the conquerors; the Code of Theodoric, and the Breviary of Alaric, both justify this remark.


§ 569. In the Eastern Empire the Theodician code retained full authority until the time of Justinian. Notwithstanding all the efforts of preceding emperors and jurists to reduce the Roman jurisprudence to a satisfactory form and system, the vast variety of laws, decisions, and constitutions, involved the subject in great confusion and perplexity. Justinian undertook the task of reducing the whole to order, and employed for the purpose the most eminent lawyers of the age, with the celebrated Tribonian at their head.

The first performance was a collection and reduction of the imperial constitutions from the time of Hadrian downward, which was promulgated, as the Codex Justinianus, A. D. 529, when all preceding codes were abrogated. But this first edition was abolished A. D. 554, when a second edition, with some corrections and additions, was promulgated; which was called Codex repetitio lectionis. The Code was thus corrected and completed by Tribonian and four other lawyers; nine had sided in the first preparation.—The next labor was a collection and reduction of the writings of the jurists, consuls of preceding ages, especially those who had lived under the emperors, and whose works are said to have amounted to two thousand volumes. For executing this task, Tribonian was installed ten years with sixteen associates; it was accomplished in three years, and was published A. D. 533, under the title of Pandects or Digests. The former title referred to their completeness, as comprehending the whole of Roman jurisprudence (καὶ ἐκκεφάλας), and the latter to their methodical arrangement (disgeta).—At the same time was published, by the emperor's orders, a work on the elements or first principles of Roman law, entitled Institutes (Institutiones), prepared by Tribonian and two others, Theophilus and Dorotheus.—There is another collection, consisting of imperial constitutions and edicts which were promulgated after A. D. 533, and which are included under the title of Novels (Novellæ sc. constitutum). They were chiefly written in Greek (in which they were called ναπεὶ μὲν ἀράγια), but were first known
Christian Writings in the Latin Language.

§ 572. It would be useful and interesting, if the limits of this work would permit, to take here a glance at the works of the early Christian authors who wrote in the Latin language. The names of some have been introduced already on account of their literary performances. A number, besides Ausonius (cf. § 385), Sedulius (cf. § 388), and Prudentius (cf. § 357), might be mentioned as poets: Cyprian, Commodian, Tertullian, Lactantius (cf. § 506), Juvenecus, Victorinus, Hilarius, Ambrosius, Gregory, Columbanus, &c. Others are known as historical writers: Hieronymus or Jerome, Prosper, Cassiodorus, Marcellinus, Rufinus, Isidorus (cf. § 404), Beda, Gennadius,
Jornandes, Gildas, Bonifacius, &c. Many might deserve notice on account of writings of a Biblical, religious, or miscellaneous character, commentaries, apologies, or epistles; Sidonius (cf. § 443), Boethius (cf. § 474), Minucius Felix, Arnobius, Augustine, Pelagius, &c.—It has been remarked, that the influence of the pagan schools of philosophy is less manifest in the writings of the Latin than in those of the Greek Fathers. The style of the Latin Fathers is marked by Hellenisms and Orientalisms. Many of them had occasion to address people less civilized and cultivated that those of the East.


APPENDIX

TO THE HISTORY OF GREEK AND ROMAN LITERATURE.

I. COLLECTIONS OF CLASSICAL AUTHORS.

§ 573. It will be very proper to append in this place a slight notice of some of the principal editions of the Classics in regular sets, or in uniform sizes.

1. The Editiones Principes are a set or collection, consisting of the first edition ever printed of each author, at whatever press issued, or by whatever editor. They are of course not uniform in appearance.

2. The Aldine Classics include those issued from the presses of Aldus Pius Manutius and his son and grandson, Paulus Manutius and Aldus Manutius. Aldus, born at Bassigno in Italy, and early acquired the Latin and Greek languages, and in connection with two friends formed the plan of printing the works of the ancients. His establishment was at Venice, where the operations of his press were continued between twenty and thirty years, and his efforts were greatly patronized by the learned. He died 1516. The Aldine editions are still considered as great oraments to a classical library. They are marked by the vignette or rebus of a dolphin nipping an anchor.


3. The editions printed by the family of Stephens enjoyed great celebrity. The labors of Henry, the founder of the family, commenced at Paris in the beginning of the sixteenth century. Their establishment was continued in that city about half a century, and then removed to Geneva, where the reputation of the name was sustained more than half a century longer. The glory of the house was shared by five successive generations. The most distinguished were Robert and Henry, the second and third in the succession, the latter particularly in the department of Greek.


4. By the Variorum Classics is usually designated a series of Latin Authors published in the seventeenth century, with notes of various scholars (cum nota variorum); commenced by C. Schretel, 1651. They were printed at Leyden (Lugd. Bat.) chiefly in the octavo form. Some of the series were printed several times, at different places, and of different sizes. The set in quarto comprises about 160 volumes, and in octavo 426 volumes.

5. The Elzevir editions are those published by the celebrated printers of that name, in the seventeenth century, at Leyden and Amsterdam. There were five brothers, all of distinguished celebrity in the art. The editions designated by their name are in the duodecimo form, and are celebrated for typographical neatness and accuracy. They are much sought after by amateurs in bibliography, and bring very high prices.


6. The Delphine Classics consist of the Latin authors prepared in the latter part of the seventeenth century for the use of the Dauphin or heir of the crown of France (in usum Delphini). The plan originated with B. P. Huet (cf. Lond. Quart. Rev. iv. 111), who, with Bossuet, was appointed by Louis XIV. as a preceptor to the Dauphin. Besides critical observations on particular words and passages, these editions were furnished with a sort of running note or erdo, to exhibit in easier Latin the author's sense.—A complete set was sold at the Roxburgh sale in 1812, for above £500.—The set in quarto is usually bound in 65 vols.

7. The Bipontine editions are those published by a Typographic society originally established at Drez-Ponts (called in German Zuey-Bückhen, in Latin Bipontium), in the last century. The first work of the series was printed in 1779. The society continued their labors without interruption until about 1795, when the French troops took possession of the place, and their presses and magazines were seized and conveyed to Metz. The company determined to continue their impressions in Strasburg (Argentoratum); and finding this a more favorable location, at length, in 1798, fixed their establishment here, and from that time prosecuted their work with renewed activity. The Bipontine editions have scarcely any annotations; but the text is carefully corrected, and to each author is prefixed a Notitia Literaria, giving an account of his life and works, of the previous editions of such as had been published, and the translations of them into living languages. The volumes of both the Latin and Greek authors are in the octavo form.


8. In the year 1818 was commenced, by J. J. Vaile, as printer and editor, a collection of the Latin Classics, incorporating both the Delphic and the Variorum editions, and giving the various readings, and also the Literarum Notitia from the Bipont editions continued to the present time. The execution has been in a high degree satisfactory. The collection, as issued, formed 141 vols. 8.; but was subsequently divided into 159 vols., the Small Paper, and 155 vols., the Large
APPENDIX.

Paper. The work was conducted under the patronage of the Prince Regent of England, and was sometimes called The Regent's Edition.—It is important to distinguish between Volpi's edition, just described, and another edition of the Latin authors, previously commenced under the name of The Regent's Edition, which consists of 54 vols. 12mo, edited by Dr. Carey, and beautifully printed. Cf. Closs. Jour. xvii. 215.


10. Some years since a collection of the Latin authors, entitled Scriptores Romani, was commenced in Boston. The works of Cicero and Tactius were published (32 vols. 12mo), and then the work was suspended, we believe, for want of satisfactory patronage.

11. The cheapest collection of Latin and Greek Classics, and one which can easily be procured, is that of Teutschmit (printer) of Leipzig. His Corpus Poetarum Graecorum has been cited already (§ 47. 2.). Both this and his Corpus Auctorum. Fruse. Graecorum have been stereotyped, and also his collection of Latin Authors, in a very small duodecimo form. They contain only the text; but this is considered as very accurate, and the edition is much esteemed.

12. Volpi's School Classics are only a series of such authors or portions of authors as are more commonly used in Schools and Seminaries. They are accompanied with English notes and Questions for Examination, prepared by various editors, and published in a uniform size. The design includes both Greek and Latin authors; and the work, in progress in 1839, appears to have been well received in England.

13. A collection of Greek, and Latin authors was commenced at Leipzig by Teubner, under the care of I. Bekker as editor. It is in 12mo, with excellent type; the text is considered as pure; with a preface to each author, and notes at the foot of the page. The work, still in progress in 1840, is sold in London as Black & Armstrong's collection.

14. The collection of Greek Classics by Jacobs & Rost has already been mentioned, § 7. 1.

§ 574. There are also Collections of Translations of the classical authors, some of which it may be acceptable to the student to find mentioned here, although our limits will not allow a notice of the individual works comprised in them.

1. Three collections of German translations are recent.—That under the care of F. F. C. Oertel was commenced at Mannich, 1822, in 12mo; including Greek and Latin authors. — The Frenzlein collection was commenced in 1827, published by Agogcy, in 10mo; including Greek and Latin authors. Many of the translations are from good classical scholars; they are all accompanied with notes for general reference. — The collection edited by Tafel, Osaudier, and Schubel, published by Mettler, at Stuttgart, was commenced in 1827, in 12mo. This includes both Latin and Greek authors; the translations are all new; many of them very good; the translations of the poets are metrical.—These collections were still in progress in 1840.

2. There is a collection of French translations of Latin Authors by C. I. F. Poucokwski (published by the Bibliotheque Nationale, ou Traductions Nouvelles des Auteurs Latins, Par. 1825-29, in 180 vols. 8. The translations are by different authors. Belonging to it is a volume entitled Paleographie des Classiques Latins d'apres les plus beaux Manuscrits de la Bibliothèque Roy. de Paris; cf. P. IV. § 141. There is also a volume entitled Iconographie, containing busts and portraits; cf. P. IV. § 157.


II. HISTORY OF CLASSICAL STUDIES.

§ 575. It would be useful to present here an outline of the history of classical studies from the revival of letters to the present time. But the limits of the work forbid it: we can only give some references.


§ 576. It may be remarked that a more full and exact history of modern classical learning than yet exists is a desideratum. The biography of individual scholars must
furnish a great portion of the materials. We will here record the names of some of the most eminent of those who have contributed to the advancement of classical learning.

(o) Italia. - Poggio (born 1380—died 1549); Politian (b. 1514—d. 1594); G. Merula (1420—1494); Aldus Manutius (1447—1516; cf. § 573. 2); Landini (1242—1504); Ph. Beroaldus (1453—1568); P. Victorius (1495—1555); Robortellus (1515—1567); F. Ursinus (d. 1600); L. Altatus (d. 1600); C. Sigonio, Faciolatius, Lamius, Muratori, Corsini, Spalatti, Rossi, Vulpini. - (p) German. - (i) J. C. Hausen (1665—1735); (ii) G. Korte (1629—1705); (iii) E. Ch. Böttiger (1673—1735); (iv) C. J. L. Allarttus (1556—1585); (v) J. J. Korte (1616—1672); (vi) P. Bothe, (b. 1596, d. 1673); (vii) F. W. Schulting, (1738—1815)  


— (d) In Germany. — Melanchthon; Camerarius (1560—1571); Acidius (1567—1595); Gruter (1560—1607); F. Sylburgius, H. Wolf, J. Christophor. Wolf, J. Christian. Wolf, Barthius (Caspar von Barth, d. 1598); N. Neander, E. Schmids, J. Clerc, C. S. Pfister, &c.; or Elloquent Biographies (1666—1736); J. M. Heusinger (1665—1751); J. F. Husiusing (1719—1772); J. A. Ernesti (1707—1781); C. F. Börner (d. 1758); Gesner; Werusdor (1723—1753); Heyne, Reiske, Brunck, Schwalbe, Maurus; Schneider (b. 1753); C. S. Beck (1757—1839); Schütz (b. 1747); Heeren, Mans, Jacobs; J. C. Harles (1738—1815); J. A. Wolf (1769—1834); Döring (b. 1759); Görtz (1728—1769); G. W. B. Jungius (1725—1791); G. A. Bokh, F. B. Bothe, Ph. Buttman, G. F. Crenzler, Gierg, A. Matthi (b. 1769); F. Passow (1758—1833); J. H. Voight (1751—1836); G. A. F. Stet (1756—1840); G. H. Schiller (1761—1810); Wagner, Wieland, Weiske, Wetzel, &c. — (e) Among the English. — L. Vossius, Grafie, Harle, L. Vossius, T. Heberius, Hare, Wase, Pearcy, Davis, Creech, Johnson, Middledon, Markland, Potter, Gataker, Barnes, Taylor, Stanley, &c.; or the Life of W. Winterton, Robinson, Wallis, Musgrave, Hutchinson, Elmsley, T. Morell, Dawes, Mattara, Marton, Toup, Tyrwhitt, Burgers, Dalzelle, Parr, Blomfield, Valpy, &c.  

For the lives of these men, we refer to the Biographic Universelle, cited of § 7. 7 (6), and like works. — Also, cf. Bernardus, as above cited, § 287; Hakew. Not. (as cited § 289. 8), p. 45, ss. and Kitlging, Suppl. 111, p. 13, ss. and also Hakew, latrod. (as cited § 7. 10), vol. 1, p. 11, ss. — But we add, in the next section, a notice of particular Biographies, from the Christian Review, June, 1847.

§ 577. "Only a part of this honored class of men have had their lives and labors portrayed in a manner worthy of their fame, and not a few of their memoirs are inaccessible to the crowded classes of readers, in consequence of being in costly critical journals, transactions of learned societies, or in large biographical collections. Still there are many valuable biographies of such men that may be found without much trouble. There are some cheap collections, of which the best are Lindemann's Vita Dummiherorum, or the Lives of Hemehrnys and Ruinemyn, written by Ruiken and Wyttenbach; Frotscher's Elangen von Vrinam, &c.; or Elloquent Biographies of Learned Men, containing Reiske's Life by Eck; Life of the same by Moraus; Life of J. A. Ernesti by A. G. Ernesti; Funeral Oration on the death of Gravius by P. Burmann; Ruincken's Eulogy of Hemehrynys; Reiske's Autobiography and Gezner's Life by the same; and Friedmann's Vita Homimim Eruditissirorum, &c., embracing the Life of Wyttenbach by Mahne; the Life of Reiske by Moraus; and the Lives of Christ, Gellet and Jücher by Ernesti. Three collections, making only five volumes in the whole and costing about as much as three guineas, are the Biographies of Böttiger by his son, which has considerable interest to the lovers of ancient art. The Life of Erassus has been written in French by Büriguy, in English by Jortin, Knight, and Butler, and in German by Hess; and best of all by A. Müller. The Life of Fabricius by Reimar, and of Focellini by Ferrari, are both in Latin. There is a Life of Gedike, in German, by Schmidt. Besides Erassus's Life of Gezner, there are two others by Michilli and Baumgarter. There is a Latin Eulogy of Donsa by Siegenheck, and another of Duker by Sazius. Of the several biographies of Grotius, we will mention only that by Butler in English, and that by Luden in German. The Life of Heyne by Heeren needs no commendation. Coray's Life of de Sinmer, in French, is best. There is another of J. H. Böttiger in German by the celebrated Brent, and one of Köppen by Säntermann. Of Manso there is a brief biography in Latin written, reprinted in his Opuscula, and another in German by Kluge. Meirotto's Life of Brunus, and that of Reiz by Bauer, are both in German. There are three Lives of Moraus, two in Latin by Beck and Höpner, and one in German by Vaight. An account of the new and admirable biography of B. G. Nieb of this last, has been given in our Register. The Life of Passow, by Wachler, just published, is highly commended. There is an excellent Biography of Reuchlin in German, by Mayerhoff; that of Gehres has less value. Rhodomann's Biography was written in Latin by Lang, and in German by Volfarth. That there is a Life of Rudi man, by Bentzon, is not to be doubted. The Life of G. G. Schneider is reprinted in his Opuscula. The memory of Schwalbe is preserved by Dörner in a Latin Memoir, Krebs has recently written a brief, but admirable Life of Sigonio in Latin. Beside the old Latin Eulogy on Perizoni by Schulting, there is one of recent date by Kramer. The Life of Spalding by Wake is a good specimen of biography. For the Lives of the Stephensons, we refer to the Life of Driver, p. 329, and also that of J. A. F. W. in the N. XIV. p. 326 of this work. The Life of Voss by Paulus, and a recent Biography by Döring. Wakefield's Memoirs were written by himself. Of J. A. Wolf there is a full Biography by his son-in-law, Körit, which is censured by the critics.
Beside these separate works, there are many excellent biographical sketches contained in larger publications. In the Zeitgenossen, a magazine for contemporary biography, there are good autobiographies of Creuzer and Buttman, and biographies of Garve, C. Burney, Pearson, and Bouterwek. In Wolf's Analecta are short sketches of J. Taylor, Larcher, Bentley, Pearson, and others. In Justi's History of Hessian Scholars, Authors, and Artists there are autobiographies of the two Grimm's. A sketch of the Life of P. Burmann is found in Wytenbach's Opuscula; a Life of Casaubon by Atmelolen in his collection of Casaubon's Letters; sketches of Dissen's Life and Character by Thierack, Welcker and K. O. Müller in Dissen's Smaller Miscellaneous writings; Eichstädt's Autobiography in his Annals of the University of Jena; G. F. Grotesford's Autobiography in his History of the Hanover Lyceum, or gymnasmum; G. C. Harles's Life in Seebode and Friedemann's Miscellanies; C. Heusinger's Life in Seebode's Archives; Parr's Life in the Annual Biography, Vol. X. 1826; Pearson's Life in the Königsherg Archives, by Eycfort; Schellier's Life in Schlichtegroll's Necrology for the nineteenth century; Schlosser's admirable autobiography in the Zeitgenossen, new series; the Life of Schütz by Jacobs in the same; Sylburg's Life by Creuzer in the New Acts of the Latin Society, Jena; and a sketch of Villolson's Life in Wytenbach's Opuscula.

\[1\] An excellent abridgment of these lives, with a sketch of Wytenbach, and an account of the school of philology in Holland, is given by B. B. Edwards, in the Classical Studies, p. 2, as cited \& 4. In the same volume is an account of the schools of German philology by B. Searl, and a valuable selection from the correspondence of Rubenack, Wytenbach, Schütz, and Passow; with notes containing sketches of many other distinguished scholars.—\([2]\) S. F. Hoffmann, Lebensbilder berühmter Humanisten, Lp. 1837. W. —\([3]\) See Christian Review, March, 1840.

§ 578. We cannot forbear to congratulate the student in view of the progress which classical learning is making in our country. After having been almost banished (cf. Miller, as cited P. IV. § 29. 3), it has been greatly revived during the last thirty years. The names of Buckminster, Pickering, Stuart, Popkin, Kingsley, Everett, Robinson, Anthon, Packard, Woolsey, Felton, Beck, Crosby, and others, are now too familiarly known to need our remarking upon what their example, writings, or instructions have accomplished in effecting the change. The very just conviction, that classical learning will always be a handmaid to evangelical religion, has awakened greater ardor in the pursuit. And while such eminent classical scholars as Stuart, Sears, Stowe, Alexander, B. B. Edwards, Thompson, Howe, Hackett, Smith, &c. are connected with our Theological Seminaries, we may apprehend no relapse of the interest. Theological Seminaries are named especially, because (aside from the fact that a majority of the teachers in the principal Colleges are drawn from them) the influence of clergymen in our country bears so directly upon the subject of education. Let these seminaries send forth to the churches a succession of ministers who feel that classical learning is of little value, and no efforts of individual genius can, in the present state of things among us, create a high or general interest in its pursuit.
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