

CHAP. 1. (1.)—THE HONOUR ATTACHED TO PAINTING.

I HAVE now given at considerable length an account of the nature of metals, which constitute our wealth, and of the substances that are derived from them; so connecting my various subjects, as, at the same time, to describe an immense number of medicinal compositions which they furnish, the mysteries¹ thrown upon them by the druggists, and the tedious minutiae of the arts of chasing,² and statuary,³ and of dyeing.⁴ It remains for me to describe the various kinds of earths and stones; a still more extensive series of subjects, each of which has been treated of, by the Greeks more particularly, in a great number of volumes. For my own part, I propose to employ a due degree of brevity, at the same time omitting nothing that is necessary or that is a product of Nature.

I shall begin then with what still remains to be said with reference to painting, an art which was formerly illustrious, when it was held in esteem both by kings and peoples, and ennobling those whom it deigned to transmit to posterity. But at the present day, it is completely banished in favour of marble, and even gold. For not only are whole walls now covered with marble, but the marble itself is carved out or else marqueted so as to represent objects and animals of various kinds. No longer now are we satisfied with formal partitions of marble, or with slabs extended like so many mountains in our chambers, but we must begin to paint the very stone itself! This art was invented in the reign of Claudius, but it was in the time of Nero that we discovered the method of inserting in marble spots that do not belong to it, and so varying its uniformity; and this, for the purpose of representing the marble of Numidia⁵ variegated with ovals, and that of Synnada⁶ veined with purple; just, in fact, as luxury might have willed that Nature should produce them. Such are our resources when the quarries fail us, and luxury ceases not to busy itself, in order that as much as possible may be lost whenever a conflagration happens.

CHAP. 2. (2.)—THE HONOUR ATTACHED TO PORTRAITS.

Correct portraits of individuals were formerly transmitted to future ages by painting; but this has now completely fallen into desuetude. Brazen shields are now set up, and silver faces, with only some obscure traces of the countenance:¹ the very heads, too, of statues are changed,² a thing that has given rise before now to many a current sarcastic line; so true it is that people prefer showing off the valuable material, to having a faithful likeness. And yet, at the same time, we tapestry the walls of our galleries with old pictures, and we prize the portraits of strangers; while as to those made in honour of ourselves, we esteem them only for the value of the material, for some heir to break up and melt, and so forestall the noose and slip-knot of the thief.³ Thus it is that we possess the portraits of no living individuals, and leave behind us the pictures of our wealth, not of our persons.

And yet the very same persons adorn the palæstra and the anointing-room⁴ with portraits of athletes, and both hang up in their chamber and carry about them a likeness of Epicurus.⁵ On the twentieth day of each moon they celebrate his birthday⁶ by a sacrifice, and keep his festival, known as the "Icas,"⁷ every month: and these too, people who wish to live without being known!⁸ So it is, most assuredly, our indolence has lost sight of the arts, and since our minds are destitute of any characteristic features, those of our bodies are neglected also.

But on the contrary, in the days of our ancestors, it was these that were to be seen in their halls, and not statues made by foreign artists, or works in bronze or marble: portraits modelled in wax⁹ were arranged, each in its separate niche, to be always in readiness to accompany the funeral processions of the family;¹⁰ occasions on which every member of the family that had ever existed was always present. The

pedigree, too, of the individual was traced in lines upon each of these coloured portraits. Their muniment-rooms,¹¹ too, were filled with archives and memoirs, stating what each had done when holding the magistracy. On the outside, again, of their houses, and around the thresholds of their doors, were placed other statues of those mighty spirits, in the spoils of the enemy there affixed, memorials which a purchaser even was not allowed to displace; so that the very house continued to triumph even after it had changed its master. A powerful stimulus to emulation this, when the walls each day reproached an unwarlike owner for having thus intruded upon the triumphs of another! There is still extant an address by the orator Messala, full of indignation, in which he forbids that there should be inserted among the images of his family any of those of the stranger race of the Lævini.¹² It was the same feeling, too, that extorted from old Messala those compilations of his "On the Families of Rome;" when, upon passing through the hall of Scipio Pomponianus,¹³ he observed that, in consequence of a testamentary adoption, the Salvittos¹⁴ —for that had been their surname—to the disgrace of the Africani, had surreptitiously contrived to assume the name of the Scipios. But the Messalas must pardon me if I remark, that to lay a claim, though an untruthful one, to the statues of illustrious men, shows some love for their virtues, and is much more honourable than to have such a character as to merit that no one should wish to claim them.

There is a new invention too, which we must not omit to notice. Not only do we consecrate in our libraries, in gold or silver, or at all events, in bronze, those whose immortal spirits hold converse with us in those places, but we even go so far as to reproduce the ideal of features, all remembrance of which has ceased to exist; and our regrets give existence to likenesses that have not been transmitted to us, as in the case of Homer, for example.¹⁵ And indeed, it is my opinion, that nothing can be a greater proof of having achieved success in life, than a lasting desire on the part of one's fellow-men, to know what one's features were. This practice of grouping portraits was first introduced at Rome by Asinius Pollio, who was also the first to establish a public library, and so make the works of genius the property of the public. Whether the kings of Alexandria and of Pergamus, who had so energetically rivalled each other in forming libraries, had previously introduced this practice, I cannot so easily say.

That a strong passion for portraits formerly existed, is attested both by Atticus, the friend of Cicero, who wrote a work on this subject,¹⁶ and by M. Varro, who conceived the very liberal idea of inserting, by some means¹⁷ or other, in his numerous volumes, the portraits of seven hundred individuals; as he could not bear the idea that all traces of their features should be lost, or that the lapse of centuries should get the better of mankind. Thus was he the inventor of a benefit to his fellow-men, that might have been envied by the gods themselves; for not only did he confer upon them immortality, but he transmitted them, too, to all parts of the earth; so that everywhere it might be possible for them to be present, and for each to occupy his niche. This service, too, Varro conferred upon persons who were no members of his own family.

CHAP. 5.—THE COMMENCEMENT OF THE ART OF PAINTING. MO- NOCHROME PAINTINGS. THE EARLIEST PAINTERS.

We have no certain knowledge as to the commencement of the art of painting, nor does this enquiry fall under our consideration. The Egyptians assert that it was invented among themselves, six thousand years before it passed into Greece; a vain boast, it is very evident.¹ As to the Greeks, some say that it was invented at Sicyon, others at Corinth; but they all agree that it originated in tracing lines round the human shadow.² The first stage of the art, they say, was this, the second stage being the employment of single colours; a process known as "monochromaton,"³ after it had become more complicated, and which is still in use at the present day. The invention of line-drawing has been assigned to Philocles, the

Egyptian, or to Cleanthes⁴ of Corinth. The first who practised this line-drawing were Aridices, the Corinthian, and Telephanes, the Sicyonian, artists who, without making use of any colours, shaded the interior of the outline by drawing lines;⁵ hence, it was the custom with them to add to the picture the name of the person represented. Ecphantus, the Corinthian, was the first to employ colours upon these pictures, made, it is said, of broken earthenware, reduced to powder. We shall show on a future⁶ occasion, that it was a different artist of the same name, who, according to Cornelius Nepos, came to Italy with Demaratus, the father of the Roman king, Tarquinius Priscus, on his flight from Corinth to escape the violence of the tyrant Cypselus.

CHAP. 7. (4.)—ROMAN PAINTERS.

Among the Romans, too, this art very soon rose into esteem, for it was from it that the Fabii, a most illustrious family, derived their surname of "Pictor;" indeed the first of the family who bore it, himself painted the Temple of Salus,¹ in the year of the City, 450; a work which lasted to our own times, but was destroyed when the temple was burnt, in the reign of Claudius. Next in celebrity were the paintings of the poet Pacuvius, in the Temple of Hercules, situate in the Cattle Market:² he was a son of the sister of Ennius, and the fame of the art was enhanced at Rome by the success of the artist on the stage. After this period, the art was no longer practised by men of rank; unless, indeed, we would make reference to Turpilius, in our own times, a native of Venetia, and of equestrian rank, several of whose beautiful works are still in existence at Verona. He painted, too, with his left hand, a thing never known to have been done by any one before.³

Titidius Labeo, a person of prætorian rank, who had been formerly proconsul of the province of Gallia Narbonensis, and who lately died at a very advanced age, used to pride himself upon the little pictures which he executed, but it only caused him to be ridiculed and sneered at. I must not omit, too, to mention a celebrated consultation upon the subject of painting, which was held by some persons of the highest rank.

Q. Pedius,⁴ who had been honoured with the consulship and a triumph, and who had been named by the Dictator Cæsar as co-heir with Augustus, had a grandson, who being dumb from his birth, the orator Messala, to whose family his grandmother belonged, recommended that he should be brought up as a painter, a proposal which was also approved of by the late Emperor Augustus. He died, however, in his youth, after having made great progress in the art. But the high estimation in which painting came to be held at Rome, was principally due, in my opinion, to M. Valerius Maximus Messala, who, in the year of the City, 490, was the first to exhibit a painting to the public; a picture, namely, of the battle in which he had defeated the Carthaginians and Hiero in Sicily, upon one side of the Curia Hostilia.⁵ The same thing was done, too, by L. Scipio,⁶ who placed in the Capitol a painting of the victory which he had gained in Asia; but his brother Africanus, it is said, was offended at it, and not without reason, for his son had been taken prisoner in the battle.⁷ Lucius Hostilius Mancinus,⁸ too, who had been the first to enter Carthage at the final attack, gave a very similar offence to Æmilianus,⁹ by exposing in the Forum a painting of that city and the attack upon it, he himself standing near the picture, and describing to the spectators the various details of the siege; a piece of complaisance which secured him the consulship at the ensuing Comitia.

The stage, too, which was erected for the games celebrated by Claudius Pulcher,¹⁰ brought the art of painting into great admiration, it being observed that the ravens were so deceived by the resemblance, as to light upon the decorations which were painted in imitation of tiles.

CHAP. 11. (5.)—THE ART OF PAINTING.

Thus much then with reference to the dignity of this now expiring art. We have already¹ stated with what single colours the earlier artists painted, when speaking of these pigments under the head of metals. The new modes of painting which were afterwards discovered, and are known as "neogrammatea,"² the names of the artists, their different inventions, and the periods at which these inventions were adopted, will all be described when we come to enumerate the painters: for the present, however, the proposed plan of this work requires, that I should enlarge upon the nature of the several colours that are employed.

The art of painting at last became developed, in the invention of light and shade, the alternating contrast of the colours serving to heighten the effect of each. At a later period, again, lustre³ was added, a thing altogether different from light. The gradation between lustre and light on the one hand and shade on the other, was called "tonos;" while the blending of the various tints, and their passing into one another, was known as "harmoge."⁴

CHAP. 32.—WHAT COLOURS WERE USED BY THE ANCIENTS IN PAINTING.

It was with four colours only,¹ that Apelles,² Echion, Melanthius, and Nicomachus, those most illustrious painters, executed their immortal works; melinum³ for the white, Attic sil⁴ for the yellow, Pontic sinopis for the red, and atramentum for the black;⁵ and yet a single picture of theirs has sold before now for the treasures of whole cities. But at the present day, when purple is employed for colouring walls even, and when India sends to us the slime⁶ of her rivers, and the corrupt blood of her dragons⁷ and her elephants, there is no such thing as a picture of high quality produced. Everything, in fact, was superior at a time when the resources of art were so much fewer than they now are. Yes, so it is; and the reason is, as we have already stated,⁸ that it is the material, and not the efforts of genius, that is now the object of research.

CHAP. 34. (8.)—THE AGE OF PAINTING; WITH THE NAMES OF THE MORE CELEBRATED WORKS AND ARTISTS, FOUR HUNDRED AND FIVE IN NUMBER.

I shall now proceed to enumerate, as briefly as possible, the more eminent among the painters; it not being consistent with the plan of this work to go into any great lengths of detail. It must suffice therefore, in some cases, to name the artist in a cursory manner only, and with reference to the account given of others; with the exception, of course, of the more famous productions of the pictorial art, whether still in existence or now lost, all of which it will be only right to take some notice of. In this department, the ordinary exactness of the Greeks has been somewhat inconsistent, in placing the painters so many Olympiads after the statuary and toreutic¹ artists, and the very first of them so late as the ninetieth Olympiad; seeing that Phidias himself is said to have been originally a painter, and that there was a shield at Athens which had been painted by him: in addition to which, it is universally agreed that in the eighty-third Olympiad, his brother Panænus² painted, at Elis,³ the interior of the shield of Minerva, which had been executed by Colotes,⁴ a disciple of Phidias and his assistant in the statue of the Olympian Jupiter.⁵ And then besides, is it not equally admitted that Candaules, the last Lydian king of the race of the Heraclidæ, very generally known also by the name of Myrsilus, paid its weight in gold for a picture by the painter Bularchus,⁶ which represented the battle fought by him with the Magnetes? so great was the estimation in which the art was already held. This circumstance must of necessity have happened about the period of our Romulus; for it was in the eighteenth Olympiad that Candaules perished, or, as some writers say, in the same year as the death of Romulus: a thing which

clearly demonstrates that even at that early period the art had already become famous, and had arrived at a state of great perfection.

If, then, we are bound to admit this conclusion, it must be equally evident that the commencement of the art is of much earlier date, and that those artists who painted in monochrome,⁷ and whose dates have not been handed down to us, must have flourished at even an anterior period; Hygiænon, namely, Dinias, Charmadas,⁸ Eumarus, of Athens, the first who distinguished the sexes⁹ in painting, and attempted to imitate every kind of figure; and Cimon¹⁰ of Cleonæ, who improved upon the inventions of Eumarus.

It was this Cimon, too, who first invented foreshortenings,¹¹ or in other words, oblique views of the figure, and who first learned to vary the features by representing them in the various attitudes of looking backwards, upwards, or downwards. It was he, too, who first marked the articulations of the limbs, indicated the veins, and gave the natural folds and sinuosities to drapery. Panænus, too, the brother of Phidias, even executed a painting¹² of the battle fought by the Athenians with the Persians at Marathon: so common, indeed, had the employment of colours become, and to such a state of perfection had the art arrived, that he was able to represent, it is said, the portraits of the various generals who commanded at that battle, Miltiades, Callimachus, and Cynægirus, on the side of the Athenians, and, on that of the barbarians, Datis and Artaphernes.

CHAP. 45.—THE MOST FAMOUS MODELLERS.

The most celebrated modellers were Damophilus and Gorgasus, who were painters as well. These artists adorned with their works, in both kinds, the Temple of Ceres,¹ in the Circus Maximus at Rome; with an inscription in Greek, which stated that the decorations on the right-hand were the workmanship of Damophilus, and those on the left, of Gorgasus. Varro says that, before the construction of this temple, everything was Tuscan² in the temples; and that, when the temple was afterwards repaired, the painted coatings of the walls were cut away in tablets and enclosed in frames, but that the figures on the pediments were dispersed. Chalcothenes,³ too,⁴ executed at Athens some works in unbaked earth, on the spot which, from his manufactory, has since obtained the name of "Ceramicus."⁵

M. Varro states that he knew an artist at Rome, Possis by name, who executed fruit, grapes, and fish, with such exactness, that it was quite impossible, by only looking at them, to distinguish them from the reality. He speaks very highly also of Arcesilaüs,⁶ who was on terms of intimacy with Lucius Lucullus,⁷ and whose models in plaster used to sell at a higher rate, among artists themselves, than the works of others. He informs us, also, that it was by this modeller that the Venus Genetrix in the Forum of Cæsar was executed, it having been erected before completion, in the great haste that there was to consecrate it; that the same artist had made an agreement with Lucullus to execute a figure of Felicity, at the price of sixty thousand sesterces, the completion of which was prevented by their death; and that Octavius, a Roman of equestrian rank, being desirous of a model for a mixing-bowl,⁸ Arcesilaüs made him one in plaster, at the price of one talent.

Varro praises Pasiteles⁹ also, who used to say, that the plastic art was the mother of chasing, statuary, and sculpture, and who, excellent as he was in each of these branches, never executed any work without first modelling it. In addition to these particulars, he states that the art of modelling was anciently cultivated in Italy, Etruria in particular; and that Volcanius was summoned from Veii, and entrusted by Tarquinius Priscus with making the figure of Jupiter, which he intended to consecrate in the Capitol; that this Jupiter was made of clay, and that hence arose the custom of painting it with

minium;¹⁰ and that the four-horse chariot, so often¹¹ mentioned, upon the pediment of the temple, was made of clay as well. We learn also from him, that it was by the same artist that the Hercules was executed, which, even to this day, is named¹² at Rome from the material of which it is composed. Such, in those times, were the most esteemed statues of the gods; and small reason have we to complain of our forefathers for worshipping such divinities as these; for in their day there was no working of gold and silver—no, not even in the service of the gods.

Notes

Chapter 1

1 "Officinarum tenebræ;" probably in reference to the ignorance displayed by the compounders of medicines, as pointed out in B. xxxiii. c. 38, and in B. xxxiv. c. 25.—B.

2 See B. xxxiii. c. 55.

3 See B. xxxiv. c. 9.

4 See B. xxxiii. c. 36.

5 See B. xxxvi. c. 8.

6 See B. v. c. 29.

Chapter 2

1 "Surdo figurarum discrimine."

2 We are informed by Suetonius, that this practice existed in the time of Tiberius.—B. See also Note 18, p. 196.

3 Which he is ready to employ in carrying away his plunder.

4 "Ceromata;" this is properly a Greek term, signifying an ointment used by athletes, composed of oil and wax.—B.

5 This practice is referred to by Cicero, *De Finib.* B. v.—B.

6 In reality, his birth-day was not on the twentieth day of any month; but, for some reason which is not known, he fixed upon this day.—B. He was born on the seventh day of the month Gamelion.

7 From the Greek *εἰκάς*, the "twentieth" day of the month.

8 In obedience to the maxim of Epicurus, *λάθε βιώσας*—"Live in obscurity."

9 See B. xxi. c. 49, and Note 4, p. 346.

10 This appears to have been the usual practice at the funerals of distinguished personages among the Romans: it is referred to by Tacitus, *Ann.* B. ii. c. 73, in his account of the funeral of Germanicus.—B.

11 "Tabulina." Rooms situate near the atrium.

12 A cognomen of the Gens Valeria at Rome, from which the family of the Messalæ had also originally sprung.

13 So called from his father-in-law Pomponius, a man celebrated for his wealth, and by whom he was adopted. It would appear that Scipio Pomponianus adopted Scipio Salvitto, so called from his remarkable resemblance to an actor of mimes. See B. vii. c. 10.

14 They were probably, like the Scipios, a branch of the Gens Cornelia. Suetonius speaks in very derogatory terms of a member of this family, who accompanied Julius Cæsar in his Spanish campaign against the Pompeian party.

15 In the Greek Anthology, B. v., we have the imaginary portrait of Homer described at considerable length.—B.

16 Hardouin supposes that this work was written by Cicero, and that he named it after his friend Atticus; but, as Delafosse remarks, it is clear from the context that it was the work of Atticus.—B.

17 M. Deville is of opinion that these portraits were made in relief upon plates of metal, perhaps bronze, and coloured with minium, a red tint much esteemed by the Romans.

Chapter 5

1 This period for the invention of painting by the Egyptians is evidently incorrect; but still there is sufficient reason for concluding that there now exist specimens of Egyptian art, which were in existence previous to the time of the earliest Grecian painters of whom we have any certain account.—B.

2 All the ancients who have treated of the history of the art agree, that the first attempt at what may be considered the formation of a picture, consisted in tracing the shadow of a human head or some other object on the wall, the interior being filled up with one uniform shade of colour.—B.

3 From the Greek *μονοχρώματος* "single colouring."—B.

4 He is mentioned also by Athenagoras, Strabo, and Athenæus.

5 Called "graphis," by the Greeks, and somewhat similar, probably, to our pen and ink drawings.

6 In Chapter 43 of this Book.—B.

Chapter 7

1 Or "Health." It was situate on the Quirinal Hill, in the Sixth Region of the City.

2 "Forum Boarium." In the Eighth Region of the City.

3 Holbein and Mignard did the same.

4 Q. Pedius was either nephew, or great nephew of Julius Cæsar, and had the command under him in the Gallic War; he is mentioned by Cæsar in his Commentaries, and by other writers of this period.—B.

5 Originally the palace of Tullus Hostilius, in the Second Region of the City.

6 Asiaticus, the brother of the elder Africanus.—B.

7 It was *before* the decisive battle near Mount Sipylus, that the son of Africanus was made prisoner. King Antiochus received him with high respect, loaded him with presents, and sent him to Rome.—B.

8 He was legatus under the consul L. Calpurnius Piso, in the Third Punic War, and commanded the Roman fleet. He was elected Coasul B.C. 145.

9 The younger Scipio Africanus.

10 We learn from Valerius Maximus, that C. Puleher was the first to vary the scenes of the stage with a number of colours.—B.

Chapter 11

1 In B. xxxiii. c. 39. He alludes to cinnabaris, minium, rubrica, and sinopis.

2 Meaning "new painting," probably. The reading, however, is doubtful.

3 "Splendor." Supposed by Wornum to be equivalent to our word "tone," applied to a coloured picture, which comprehends both the "tonos" and the "harmoge" of the Greeks. Smith's Diet. Antiq. Art. *Painting*.

4 "Tone," says Fuseli, (in the English acceptation of the word) "is the element of the ancient 'harmoge,' that imperceptible transition, which, without opacity, confusion, or hardness, united local colour, demitint, shade, and reflexes."—Lect. I.

Chapter 32

1 Pliny here commits a mistake, which may have arisen from an imperfect recollection, as Sir. H. Davy has supposed, of a passage in Cicero (Brutus, c. 18), which, however, quite contradicts the statement of Pliny. "In painting, we admire in the works of Zeuxis, Polygnotus, Timanthes, and those who used *four* colours only, the figure and the lineaments; but in the works of Echion, Nicomachus, Protogenes, and Apelles, *everything* is perfect." Indeed Pliny contradicts himself, for he speaks of *two* others colours used by the earliest painters, the *testa trita*, or ground earthenware, in Chapter 5 of this Book; and "cinnabaris," or vermilion, in B. xxxiii. c. 36. Also, in Chapter 21 of this Book he speaks of Eretrian earth as having been used by Nicomachus, and in Chapter 25 of ivory black as having been invented by Apelles.

2 These painters will all be noticed in Chapter 36.

3 See Chapter 19 of this Book.

4 See B. xxxiii. c. 56.

5 Blue is here excluded altogether, unless under the term "atramentum" we would include black and blue indicum, or in other words, Indian ink and indigo.

6 See Chapter 27 of this Book.

7 In allusion to "Dragon's blood." See B. xxxiii. c. 38.

8 In Chapter 2 of this Book.

Chapter 34

1 "Toreutæ." For the explanation of this term, see end of B. xxxiii.

2 In reality he was cousin or nephew of Phidias, by the father's side, though Pausanias, B. v. c. 11, falls into the same error as that committed by Pliny. He is mentioned likewise by Strabo and Æschines.

3 See B. xxxvi. c. 55.

4 See B. xxxiv. c. 19.

5 See B. xxxiv. c. 19.

6 See B. vii. c. 39.

7 Paintings with but one colour. "Monochromata," as we shall see in Chapter 36, were painted at all times, and by the greatest masters. Those of Zeuxis corresponded with the *Chiariscuri* of the Italians, light and shade being introduced with the highest degree of artistic skill.

8 These several artists are quite unknown, being mentioned by no other author.

9 It is pretty clear, from vases of a very ancient date, that it is not the sexual distinction that is here alluded to. Eumarus, perhaps, may have been the first to give to each sex its characteristic style of design, in the compositions, draperies, attitudes, and complexions of the respective sexes. Wornum thinks that, probably, Eumarus, and certainly, Cimon, belonged to the class of ancient tetrachromists, or polychromists, painting in a variety of colours, without a due, or at least a partial, observance of the laws of light and shade. Smith's Dict. Antiq. Art. *Painting*.

10 He is mentioned also by Ælian. Böttiger is of opinion that he flourished about the 80th Olympiad. It is probable, however, that he lived long before the age of Polygnotus; but some time after that of Eumarus. Wornum thinks that he was probably a contemporary of Solon, a century before Polygnotus.

11 "Catagrapha."

12 This picture was placed in the Pœcile at Athens, and is mentioned also by Pausanias, B. i. c. 15, and by Æschines, Ctesiph. s. 186.

Chapter 45

1 In the Eleventh Region of the City. This Temple of Ceres, Bacchus, and Proserpine, in the Circus Maximus, was vowed by A. Posthumius, the Dictator, A.U.C. 258, and dedicated by the consul Cassius, A.U.C. 261, or B.C. 493.

2 See B. xxxiv. c. 16.

3 Sillig (Dict. Anc. Art.) is of opinion that this Chalcosthenes is not identical with the artist of that name mentioned in B. xxxiv. c. 19; the name "Cericus" probably being of far earlier origin than the formation of the statues of Comedians.

4 "Et." The insertion of this word seems to militate against Sillig's position.

5 The "Pottery."

6 See also B. xxxvi. c. 4.

7 See Chapter 40 of this Book.

8 "Crater." A vase in which wine and water were mixed for drinking.

9 See B. xxxiii. c. 55, B. xxxvi. c. 4, and end of B. xxxiii.

10 See B. xxxiii. c. 36.

11 In B. viii c. 4, for instance.

[12](#) The "Hercules fictilis." It is mentioned by Martial, B. xiv. Ep. 178.

The Natural History. Pliny the Elder. John Bostock, M.D., F.R.S. H.T. Riley, Esq., B.A. London. Taylor and Francis, Red Lion Court, Fleet Street. 1855.