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THE LIFE IN ANCIENT TIMES

L. W. Yaggy, T. L. Haines

The Life in Ancient Times

**Enriched edition. Employments, Amusements,
Customs, Cities, Palaces, Monuments, Literature and
Fine Arts**

Introduction, Studies and Commentaries by Hunter Reeves

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"And thou hast walked about, (how strange a story!)
In Thebes' streets three thousand years ago,
When the Memnonium was in all its glory,
And time had not begun to overthrow
Those temples, palaces and piles stupendous,
Of which the very ruins are tremendous.

"Perhaps that very hand now pinioned flat,
Has hob-a-nobbed with Pharaoh, glass to glass;
Or dropped a half-penny in Homer's hat;
Or doffed thine own to let Queen Dido pass;
Or held, by Solomon's own invitation,
A torch at the great Temple's dedication.

"Thou couldst develop—if that withered tongue
Could tell us what those sightless orbs have seen—
How the world looked when it was fresh and young
And the great deluge still had left it green;
Or was it then so old that history's pages
Contained no record of its early ages?

"Since first thy form was in this box extended
We have, above ground, seen some strange
mutations;
The Roman Empire has begun and ended,
New worlds have risen—we have lost old nations;
And countless kings have into dust been humbled,
While not a fragment of thy flesh has crumbled.

"If the tomb's secrets may not be confessed,
The nature of thy private life unfold:
A heart has throbbled beneath that leathern breast,
And tears adown that dusty cheek have rolled;

Have children climbed those knees and kissed that
face?

What was thy name and station, age and race?"

Answer.

"Child of the later days! thy words have broken
A spell that long has bound these lungs of clay,
For since this smoke-dried tongue of mine hath
spoken,
Three thousand tedious years have rolled away.
Unswathed at length, I 'stand at ease' before ye.
List, then. O list, while I unfold my story."

* * * * *

POMPEII.

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DESTRUCTION OF POMPEII.

Pompeii was in its full glory at the commencement of the Christian era. It was a city of wealth and refinement, with about 35,000 inhabitants, and beautifully located at the foot of Mount Vesuvius; it possessed all local advantages that the most refined taste could desire. Upon the verge of the sea, at the entrance of a fertile plain, on the bank of a navigable river, it united the conveniences of a commercial town with the security of a military station, and the romantic beauty of a spot celebrated in all ages for its pre-eminent loveliness. Its environs, even to the heights of Vesuvius, were covered with villas, and the coast, all the way to Naples, was so ornamented with gardens and villages, that the shores of the whole gulf appeared as one city.

What an enchanting picture must have presented itself to one approaching Pompeii by sea! He beheld the bright, cheerful Grecian temples spreading out on the slopes before

him; the pillared Forum; the rounded marble Theatres. He saw the grand Palaces descending to the very edge of the blue waves by noble flights of steps, surrounded with green pines, laurels and cypresses, from amidst whose dark foliage marble statues of gods gleamed whitely.

The skillful architect, the sculptors, the painters, and the casters of bronze were all employed to make Pompeii an asylum of arts; all trades and callings endeavored to grace and beautify the city. The prodigious concourse of strangers who came here in search of health and recreation added new charms and life to the scene.

But behind all this, and encased as it were in a frame, the landscape rose in a gentle slope to the summit of the thundering mountain. But indications were not wanting of the peril with which the city was threatened. The whole district is volcanic; and a few years before the final catastrophe, an earthquake had shaken Pompeii to its foundations; some of the buildings were much injured. On August 24, A.D. 79^[1], the inhabitants were busily engaged in repairing the damage thus wrought, when suddenly and without any previous warning a vast column of black smoke burst from the overhanging mountain. Rising to a prodigious height in the cloudless summer sky, it then gradually spread out like the head of some mighty Italian pine, hiding the sun, and overshadowing the earth for miles in distance.

The darkness grew into profound night, only broken by the blue and sulphurous flashes which darted from the pitchy cloud. Soon the thick rain of thin, light ashes, almost imperceptible to the touch, fell upon the land. Then quickly succeeded shower of small pumice stones and heavier ashes, and emitting stifling eruptive fumes. After a time the sounds of approaching torrent were heard, and soon streaming rivers of dense black mud poured slowly but irresistibly down the mountain sides, and circled through the streets, insidiously creeping into such recesses as even the subtle ashes had failed to penetrate. There was now no

place of shelter left. No man could defend himself against this double enemy. It was too late for flight for such as had remained behind. Those who had taken refuge in the innermost parts of the houses, or in the subterranean passages, were closed up forever. Those who sought to flee through the streets were clogged by the small, loose pumice stones, which lay many feet deep, or were entangled and overwhelmed in the mud-streams, or were struck down by the rocks which fell from the heavens. If they escaped these dangers, blinded by the drifting ashes and groping in the dark, not knowing which way to go, they were overcome by the sulphurous vapors, and sinking on the highway were soon buried beneath the volcanic matter. Even many who had gained the open country, at the beginning of the eruption, were overtaken by the darkness and falling cinders, and perished miserably in the field or on the sea-shore, where they had vainly sought the means of flight.

In three days the doomed city had disappeared. It lay buried beneath a vast mass of ashes, pumice stone and hardened mud, from twenty to seventy feet deep. Those of its terror-stricken inhabitants who escaped destruction, abandoned forever its desolate site. Years, generations, centuries went by, and the existence of Pompeii—yea, even its very name—had ceased to be remembered. The rich volcanic soil became covered with a profusion of vegetation. Vineyards flourished and houses were built on the site of the buried city.

Nearly eighteen hundred years had elapsed since the thunderer Vesuvius had thrown the black mantle of ashes over the fair city before the resuscitation arrived. Some antique bronzes and utensils, discovered by a peasant, excited universal attention. Excavations were begun, and Pompeii, shaking off as it were her musty grave clothes, stared from the classic and poetical age of the first into the prosaic modern world of the nineteenth century. The world was startled, and looked with wondering interest to see this

ancient stranger arising from her tomb—to behold the awakening of the remote past from the womb of the earth which had so long hoarded it.

The excavation has been assiduously prosecuted, until to-day three hundred and sixty houses, temples, theatres, schools, stores, factories, etc., have been thrown open before us with their treasured contents. It is often, but erroneously, supposed that Pompeii, like Herculaneum, was overwhelmed by a flood of lava. Had this been the case, the work of excavation would have been immensely more difficult, and the result would have been far less important. The marbles must have been calcined, the bronzes melted, the frescoes effaced, and smaller articles destroyed by the fiery flood. The ruin was effected by showers of dust and scorïæ, and by torrents of liquid mud, which formed a mould, encasing the objects, thus preserving them from injury or decay. We thus gain a perfect picture of what a Roman city was eighteen hundred years ago, as everything is laid bare to us in almost a perfect state.

What wealth of splendid vessels and utensils was contained in the chests and closets! Gold and gilded ivory, pearls and precious stones were used to decorate tables, chairs and vessels for eating and drinking. Elegant lamps hung from the ceiling, and candelabra and little lamps of most exquisite shapes illuminated the apartments at night. To-day, looking at the walls, the eyes may feast on beautiful fresco paintings, with colors so vivid and fresh as if painted but yesterday; while gleaming everywhere on ceiling, wall and floor, are marbles of rarest hue, sculptured into every conceivable form of grace and beauty, and inlaid in most artistic designs.

Entering Pompeii.

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We will now proceed to describe the general aspect of the city, and for this purpose it will be convenient to suppose that we have entered it by the gate of Herculaneum, though in other respects the Porta della Marina is the more usual and, perhaps, the best entrance.

On entering, the visitor finds himself in a street, running a little east of south, which leads to the Forum. To the right, stands a house formerly owned by a musician; to the left, a thermopolium[2] or shop for hot drinks; beyond is the house of the Vestals; beyond this the custom-house; and a little further on, where another street runs into this one from the north at a very acute angle, stands a public fountain. In the last-named street is a surgeon's house; at least one so named from the quantity of surgical instruments found in it, all made of bronze. On the right or western side of the street, by which we entered, the houses, as we have said, are built on the declivity of a rock, and are several stories high.

The fountain is about one hundred and fifty yards from the city gate. About the same distance, further on, the street divides into two; the right-hand turning seems a by-street, the left-hand turning conducts you to the Forum. The most important feature in this space is a house called the house of Sallust or of Actæon, from a painting in it representing that hunter's death. It stands on an area about forty yards square, and is encompassed on three sides by streets; by that namely which we have been describing, by another nearly parallel to it, and by a third, perpendicular to these two. The whole quarter at present excavated, as far as the Street of the Baths, continued by the Street of Fortune, is divided, by six longitudinal and one transverse

street, into what the Romans called islands, or insulated masses of houses. Two of these are entirely occupied by the houses of Pansa and of the Faun, which, with their courts and gardens, are about one hundred yards long by forty wide.

From the Street of the Baths and that of Fortune, which bound these islands on the south, two streets lead to the two corners of the Forum; between them are baths, occupying nearly the whole island. Among other buildings are a milk-shop and gladiatorial school. At the northeast corner of the Forum was a triumphal arch. At the end of the Street of the Baths and beginning of that of Fortune, another triumphal arch is still to be made out, spanning the street of Mercury, so that this was plainly the way of state into the city. The Forum is distant from the gate of Herculaneum about four hundred yards. Of it we shall give a full description in its place. Near the south-eastern corner two streets enter it, one running to the south, the other to the east. We will follow the former for about eighty yards, when it turns eastward for two hundred yards, and conducts us to the quarter of the theatres. The other street, which runs eastward from the Forum, is of more importance, and is called the Street of the Silversmiths;¹ at the end of which a short street turns southwards, and meets the other route to the theatres. On both these routes the houses immediately bordering on the streets are cleared; but between them is a large rectangular plot of unexplored ground. Two very elegant houses at the southwest corner of the Forum were uncovered by the French general Championnet, while in command at Naples, and are known by his name. On the western side of the Forum two streets led down towards the sea; the excavations here consist almost entirely of public buildings, which will be described hereafter.



VIEW OF POMPEII. (*From a photograph.*)

The quarter of the theatres comprises a large temple, called the Temple of Neptune or Hercules, a temple of Isis, a temple of Æsculapius, two theatres, the Triangular Forum, and the quarters of the soldiers or gladiators. On the north and east it is bounded by streets; to the south and west it seems to have been enclosed partly by the town walls, partly by its own. Here the continuous excavation ends, and we must cross vineyards to the amphitheatre, about five hundred and fifty yards distant from the theatre, in the southeast corner of the city, close to the walls, and in an angle formed by them. Close to the amphitheatre are traces of walls supposed to have belonged to a Forum Boarium, or cattle market. Near at hand, a considerable building, called the villa of Julia Felix, has been excavated and filled up again. On the walls of it was discovered the following inscription, which may serve to convey an idea of the wealth of some of the Pompeian proprietors:

In Praedis Julle Sp F. Felicis
Locantur
Balneum Venerium Et Nongentum Tabernæ Pergulæ
Cœnacula Ex Idibus Aug Primis
In Idus Aug. Sextas Annos Continuos Quinque
S. Q. D. L. E. N. C.

That is: "On the estate of Julia Felix, daughter of Spurius, are to be let a bath, a venereum, nine hundred shops, with booths and garrets, for a term of five continuous years, from the first to the sixth of the Ides of August." The formula, S. Q. D. L. E. N. C., with which the advertisement concludes, is thought to stand for—*si quis domi lenocinium exerceat ne conducito*: "let no one apply who keeps a brothel."

A little to the south of the smaller theatre was discovered, in 1851, the Gate of Stabiæ. Hence a long straight street, which has been called the Street of Stabiæ, traversed the whole breadth of the city, till it issued out on the northern side at the gate of Vesuvius. It has been cleared to the point where it intersects the Streets of Fortune and of Nola, which, with the Street of the Baths, traverse the city in its length. The Street of Stabiæ forms the boundary of the excavations; all that part of Pompeii which lies to the east of it, with the exception of the amphitheatre, and the line forming the Street of Nola, being still occupied by vineyards and cultivated fields. On the other hand, that part of the city lying to the west of it has been for the most part disinterred; though there are still some portions lying to the south and west of the Street of Abundance and the Forum, and to the east of the Vico Storto, which remain to be excavated.

The streets of Pompeii are paved with large irregular pieces of lava joined neatly together, in which the chariot wheels have worn ruts, still discernible; in some places they are an inch and a half deep, and in the narrow streets follow one track; where the streets are wider, the ruts are more

numerous and irregular. The width of the streets varies from eight or nine feet to about twenty-two, including the footpaths or trottoirs. In many places they are so narrow that they may be crossed at one stride; where they are wider, a raised stepping-stone, and sometimes two or three, have been placed in the centre of the crossing. These stones, though in the middle of the carriage way, did not much inconvenience those who drove about in the biga, or two-horsed chariot, as the wheels passed freely in the spaces left, while the horses, being loosely harnessed, might either have stepped over the stones or passed by the sides. The curb-stones are elevated from one foot to eighteen inches, and separate the foot-pavement from the road. Throughout the city there is hardly a street unfurnished with this convenience. Where there is width to admit of a broad foot-path, the interval between the curb and the line of building is filled up with earth, which has then been covered over with stucco, and sometimes with a coarse mosaic of brickwork. Here and there traces of this sort of pavement still remain, especially in those streets which were protected by porticoes.

Arrangement of Private Houses.

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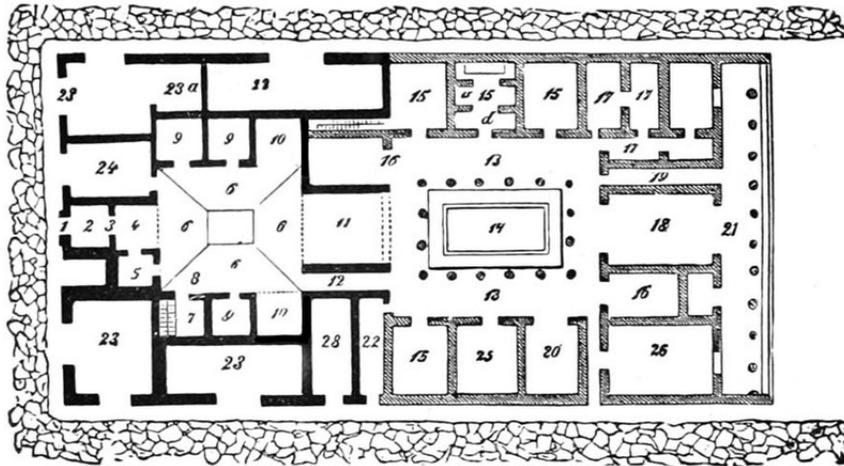
We will now give an account of some of the most remarkable private houses which have been disinterred; of the paintings, domestic utensils, and other articles found in them; and such information upon the domestic manners of the ancient Italians as may seem requisite to the illustration of these remains. This branch of our subject is not less interesting, nor less extensive than the other. Temples and theatres, in equal preservation, and of greater splendor than those at Pompeii, may be seen in many places; but towards acquainting us with the habitations, the private luxuries and elegancies of ancient life, not all the scattered fragments of domestic architecture which exist elsewhere have done so much as this city, with its fellow-sufferer, Herculaneum.

Towards the last years of the republic, the Romans naturalized the arts of Greece among themselves; and Grecian architecture came into fashion at Rome, as we may learn, among other sources, from the letters of Cicero[3] to Atticus, which bear constant testimony to the strong interest which he took in ornamenting his several houses, and mention Cyrus, his Greek architect. At this time immense fortunes were easily made from the spoils of new conquests, or by peculation and maladministration of subject provinces, and the money thus ill and easily acquired was squandered in the most lavish luxury. One favorite mode of indulgence was in splendor of building[1q]. Lucius Cassius was the first who ornamented his house with columns of foreign marble; they were only six in number, and twelve feet high. He was soon surpassed by Scaurus, who placed in his house columns of the black marble called Lucullian[4], thirty-eight feet high, and of such vast and unusual weight that the superintendent of sewers, as we are told by Pliny,² took

security for any injury which might happen to the works under his charge, before they were suffered to be conveyed along the streets. Another prodigal, by name Mamurra, set the example of lining his rooms with slabs of marble. The best estimate, however, of the growth of architectural luxury about this time may be found in what we are told by Pliny, that, in the year of Rome 676, the house of Lepidus was the finest in the city, and thirty-five years later it was not the hundredth.³ We may mention, as an example of the lavish expenditure of the Romans, that Domitius Ahenobarbus offered for the house of Crassus a sum amounting to near \$242,500, which was refused by the owner.⁴ Nor were they less extravagant in their country houses. We may again quote Cicero, whose attachment to his Tusculan and Formian villas, and interest in ornamenting them, even in the most perilous times, is well known. Still more celebrated are the villas of Lucullus and Pollio; of the latter some remains are still to be seen near Pausilipo.

Augustus endeavored by his example to check this extravagant passion, but he produced little effect. And in the palaces of the emperors, and especially the Aurea Domus^[5], the Golden House of Nero, the domestic architecture of Rome, or, we might probably say, of the world, reached its extreme.

The arrangement of the houses, though varied, of course, by local circumstances, and according to the rank and circumstances of the master, was pretty generally the same in all. The principal rooms, differing only in size and ornament, recur everywhere; those supplemental ones, which were invented only for convenience or luxury, vary according to the tastes and circumstances of the master.



GROUND PLAN OF A ROMAN HOUSE.

The private part comprised the peristyle, bed-chambers, triclinium [6], œci, picture-gallery, library, baths, exedra, xystus, etc. We proceed to explain the meaning of these terms.

Before great mansions there was generally a court or area, upon which the portico opened, either surrounding three sides of the area, or merely running along the front of the house. In smaller houses the portico ranged even with the street. Within the portico, or if there was no portico, opening directly to the street, was the vestibule, consisting of one or more spacious apartments. It was considered to be without the house, and was always open for the reception of those who came to wait there until the doors should be opened. The prothyrum, in Greek architecture, was the same as the vestibule. In Roman architecture, it was a passage-room, between the outer or house-door which opened to the vestibule, and an inner door which closed the entrance of the atrium. In the vestibule, or in an apartment opening upon it, the porter, *ostiarius*, usually had his seat.

The atrium, or cavædium, for they appear to have signified the same thing, was the most important, and usually the most splendid apartment of the house. Here the owner received his crowd of morning visitors, who were not admitted to the inner apartments. The term is thus

explained by Varro: "The hollow of the house (cavum ædium) is a covered place within the walls, left open to the common use of all. It is called Tuscan, from the Tuscans, after the Romans began to imitate their cavædium. The word atrium is derived from the Atriates, a people of Tuscany, from whom the pattern of it was taken." Originally, then, the atrium was the common room of resort for the whole family, the place of their domestic occupations; and such it probably continued in the humbler ranks of life. A general description of it may easily be given. It was a large apartment, roofed over, but with an opening in the centre, called *compluvium*, towards which the roof sloped, so as to throw the rain-water into a cistern in the floor called *impluvium*^[7].

The roof around the compluvium was edged with a row of highly ornamented tiles, called antefixes, on which a mask or some other figure was moulded. At the corners there were usually spouts, in the form of lions' or dogs' heads, or any fantastical device which the architect might fancy, which carried the rain-water clear out into the impluvium, whence it passed into cisterns; from which again it was drawn for household purposes. For drinking, river-water, and still more, well-water, was preferred. Often the atrium was adorned with fountains, supplied through leaden or earthenware pipes, from aqueducts or other raised heads of water; for the Romans knew the property of fluids, which causes them to stand at the same height in communicating vessels. This is distinctly recognized by Pliny,⁵ though their common use of aqueducts, in preference to pipes, has led to a supposition that this great hydrostatical principle was unknown to them. The breadth of the impluvium, according to Vitruvius, was not less than a quarter, nor greater than a third, of the whole breadth of the atrium; its length was regulated by the same standard. The opening above it was often shaded by a colored veil, which diffused a softened

light, and moderated the intense heat of an Italian sun.⁶ The splendid columns of the house of Scaurus, at Rome, were placed, as we learn from Pliny,⁷ in the atrium of his house. The walls were painted with landscapes or arabesques—a practice introduced about the time of Augustus—or lined with slabs of foreign and costly marbles, of which the Romans were passionately fond. The pavement was composed of the same precious material, or of still more valuable mosaics.



VESTIBULE OF A POMPEIAN HOUSE.

The tablinum was an appendage of the atrium, and usually entirely open to it. It contained, as its name imports,⁸ the family archives, the statues, pictures, genealogical tables, and other relics of a long line of ancestors.

Alæ, wings, were similar but smaller apartments, or rather recesses, on each side of the further part of the atrium. Fauces, jaws, were passages, more especially those which passed to the interior of the house from the atrium.

In houses of small extent, strangers were lodged in chambers which surrounded and opened into the atrium. The great, whose connections spread into the provinces, and who were visited by numbers who, on coming to Rome, expected to profit by their hospitality, had usually a *hospitium*, or place of reception for strangers, either separate, or among the dependencies of their palaces.

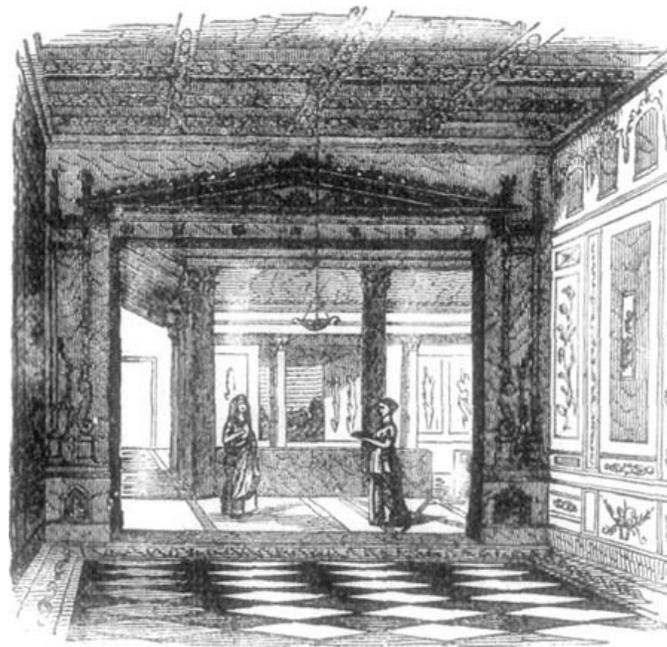
Of the private apartments the first to be mentioned is the peristyle, which usually lay behind the atrium, and communicated with it both through the tablinum and by fauces. In its general plan it resembled the atrium, being in fact a court, open to the sky in the middle, and surrounded by a colonnade, but it was larger in its dimensions, and the centre court was often decorated with shrubs and flowers and fountains, and was then called *xystus*. It should be greater in extent when measured transversely than in length,⁹ and the intercolumniations should not exceed four, nor fall short of three diameters of the columns.

Of the arrangement of the bed-chambers we know little. They seem to have been small and inconvenient. When there was room they had usually a procœton, or ante-chamber. Vitruvius recommends that they should face the east, for the benefit of the early sun. One of the most important apartments in the whole house was the triclinium, or dining-room, so named from the three beds, which encompassed the table on three sides, leaving the fourth open to the attendants. The prodigality of the Romans in matters of eating is well known, and it extended to all matters connected with the pleasures of the table. In their rooms, their couches, and all the furniture of their entertainments, magnificence and extravagance were

carried to their highest point. The rich had several of these apartments, to be used at different seasons, or on various occasions. Lucullus, celebrated for his wealth and profuse expenditure, had a certain standard of expenditure for each triclinium, so that when his servants were told which hall he was to sup in, they knew exactly the style of entertainment to be prepared; and there is a well-known story of the way in which he deceived Pompey and Cicero, when they insisted on going home with him to see his family supper, by merely sending word home that he would sup in the Apollo, one of the most splendid of his halls, in which he never gave an entertainment for less than 50,000 denarii, about \$8,000. Sometimes the ceiling was contrived to open and let down a second course of meats, with showers of flowers and perfumed waters, while rope-dancers performed their evolutions over the heads of the company. The performances of these *funambuli* are frequently represented in paintings at Pompeii. Mazois, in his work entitled "Le Palais de Scaurus," has given a fancy picture of the habitation of a Roman noble of the highest class, in which he has embodied all the scattered notices of domestic life, which a diligent perusal of the Latin writers has enabled him to collect. His description of the triclinium of Scaurus will give the reader the best notion of the style in which such an apartment was furnished and ornamented. For each particular in the description he quotes some authority. We shall not, however, encumber our pages with references to a long list of books not likely to be in the possession of most readers.

"Bronze lamps,¹⁰ dependent from chains of the same metal, or raised on richly-wrought candelabra, threw around the room a brilliant light. Slaves set apart for this service watched them, trimmed the wicks, and from time to time supplied them with oil.

"The triclinium is twice as long as it is broad, and divided, as it were, into two parts—the upper occupied by the table and the couches, the lower left empty for the convenience of the attendants and spectators. Around the former the walls, up to a certain height, are ornamented with valuable hangings. The decorations of the rest of the room are noble, and yet appropriate to its destination; garlands, entwined with ivy and vine-branches, divide the walls into compartments bordered with fanciful ornaments; in the centre of each of which are painted with admirable elegance young Fauns, or half-naked Bacchantes, carrying thyrsi, vases and all the furniture of festive meetings. Above the columns is a large frieze, divided into twelve compartments; each of these is surmounted by one of the signs of the Zodiac, and contains paintings of the meats which are in highest season in each month; so that under Sagittary (December), we see shrimps, shell-fish, and birds of passage; under Capricorn (January), lobsters, sea-fish, wild-boar and game; under Aquarius (February), ducks, plovers, pigeons, water-rails, etc.



TRICLINIUM.

133 Histiaëus was a late 6th–early 5th century BCE ruler (tyrant) of Miletus in Ionia who appears in Herodotus’ narrative and was involved in Persian–Ionian politics; exact dates and details are known mainly from classical sources and traditions.

134 Hemlock here denotes the poisonous plant (*Conium maculatum*) whose extract was used in classical Athens for judicial execution; ingestion causes progressive paralysis and was the method recorded for Socrates’ death.

135 Æsculapius (Asclepius) is the ancient Greek god of medicine and healing; references to offering a cock to Æsculapius reflect a common votive or thank-offering practice at healing sanctuaries in antiquity.

136 Here Philip refers to Philip II of Macedon (c. 382–336 BCE), the king who united and expanded Macedonian power in Greece during the 4th century BCE and whose rise prompted Athenian politicians like Demosthenes to warn of a Macedonian threat.

137 Themistocles was an Athenian statesman and general who commanded the Greek fleet at the naval Battle of Salamis in 480 BCE and was a leading figure in Athens in the early 5th century BCE.

138 Menon the Pharsalian denotes a Thessalian leader from Pharsalus who, according to classical sources, furnished money and cavalry to Athens in campaigns around Amphipolis; he was active in the late 5th to early 4th century BCE (dates are approximate).

139 Palatium is the Latin term for the Palatine (hill) or the ruler’s residence; in Roman rhetoric of Cicero’s time it denotes the seat or palace on the Palatine Hill that city guards would protect.

140 Gaius Maecenas was a close friend and political advisor to Octavian (the future Augustus) who became a wealthy patron of poets in the late 1st century B.C.; his support helped establish the careers of Virgil and Horace.

141 Phlegethon is a river of fire in Greek and Roman mythology, described as one of the rivers of the underworld (Hades) whose waters punish the damned in classical epic tradition.

142 Tisiphone is one of the Furies (Erinyes) in Greek myth, a chthonic goddess of vengeance traditionally depicted as punishing murderers and those guilty of grievous crimes.

143 A term used here for raised burial mounds or tumuli — above-ground earthworks commonly adopted as primitive tombs across many ancient cultures.

144 A naturally occurring mixture of sodium carbonates and salts used by ancient Egyptians as a drying and preservative agent in the mummification process.

145 A scarab (dung beetle) amulet shaped and often worn or placed on mummies in ancient Egypt as a protective emblem associated with rebirth and the sun god.

146 Small funerary figurines placed in Egyptian tombs intended to act as substitutes for the deceased by performing agricultural or other work in the afterlife.

147 A monument or empty tomb erected in honor of a person whose body is missing or interred elsewhere; in antiquity such monuments could have religious as well as commemorative purposes.

148 An epic Latin poem by the Roman poet Virgil (Publius Vergilius Maro) composed in the late 1st century BCE; its

sixth book famously describes Aeneas's journey to the underworld.

149 A black basalt stele inscribed in hieroglyphic, demotic and Greek (dated about 196 BCE) whose parallel texts provided the key used by scholars (notably Champollion) to decipher Egyptian hieroglyphs.

150 Pozzolana (or pozzolana) is a volcanic ash found around Rome whose hydraulic properties were used by the Romans to make durable mortar and concrete for buildings, roads, and aqueducts.

151 Tufa granulare refers to a softer, granular variety of tufa (a porous volcanic stone) that was relatively easy to excavate and therefore commonly used for Roman catacombs and underground tombs.

152 Acta Sanctorum is a large, critical collection of the lives and acts of Christian saints compiled by Jesuit scholars (the Bollandists) beginning in the 17th century and published in many volumes over subsequent centuries.

153 Prædium is a Latin term for an estate or piece of landed property; in funerary contexts it denotes the land or holding associated with a tomb or family burial ground.

154 Columbaria (singular: columbarium) are structures with many small niches or recesses originally used in Roman cemeteries to hold cinerary urns or small burial deposits, resembling a wall of pigeonholes.

155 The Aqua Virgo is an ancient Roman aqueduct, completed in 19 BCE (attributed to Marcus Vipsanius Agrippa), that supplied water to Rome and whose course and branches fed parts of the city for centuries.

156 Catacombs are underground burial galleries especially associated with ancient Rome that preserve many early Christian epitaphs and images; the cited figure of '1,100 Christian inscriptions' reflects counts reported by nineteenth-century antiquarians and may vary with later archaeological work.

157 The Milvina Bridge (more commonly spelled Milvian or Milvian Bridge) is the Tiber crossing where Constantine defeated Maxentius in AD 312, an event that aided Constantine's rise to power and subsequent support for Christianity; claims that Temple objects were thrown from it into the Tiber are traditional and debated by historians.

158 The 'tables of shew-bread' (also called showbread or 'bread of the presence') were the stands in the Jerusalem Temple on which twelve loaves were placed as a ritual offering, described in the Hebrew Bible and later Jewish tradition.

159 The Pentateuch refers to the first five books of the Hebrew Bible (Genesis, Exodus, Leviticus, Numbers, Deuteronomy), traditionally ascribed to Moses; modern scholarship generally treats these books as compiled and edited over several centuries.

160 The Septuagint is the ancient Greek translation of the Hebrew Scriptures produced beginning in the Greco-Egyptian period (roughly 3rd-2nd centuries BCE) and widely used in the Hellenistic world and by early Christians; its name refers to a tradition that about seventy translators produced it.

161 'Chrestus' is a spelling found in Roman authors such as Suetonius and in the passage cited refers to disturbances in Rome during Claudius' reign; historians understand this as a