

## P L A T E XXXIV.[1]

OF the three boys who are represented in the first picture [2] of this plate, one holds in his hands a mask [3]; at sight of which (though it is not one of the most ugly and horrid of those which the ancients made use of [4]) ano-

[1] Catalogue, n. 470. 3. and 468. 1.

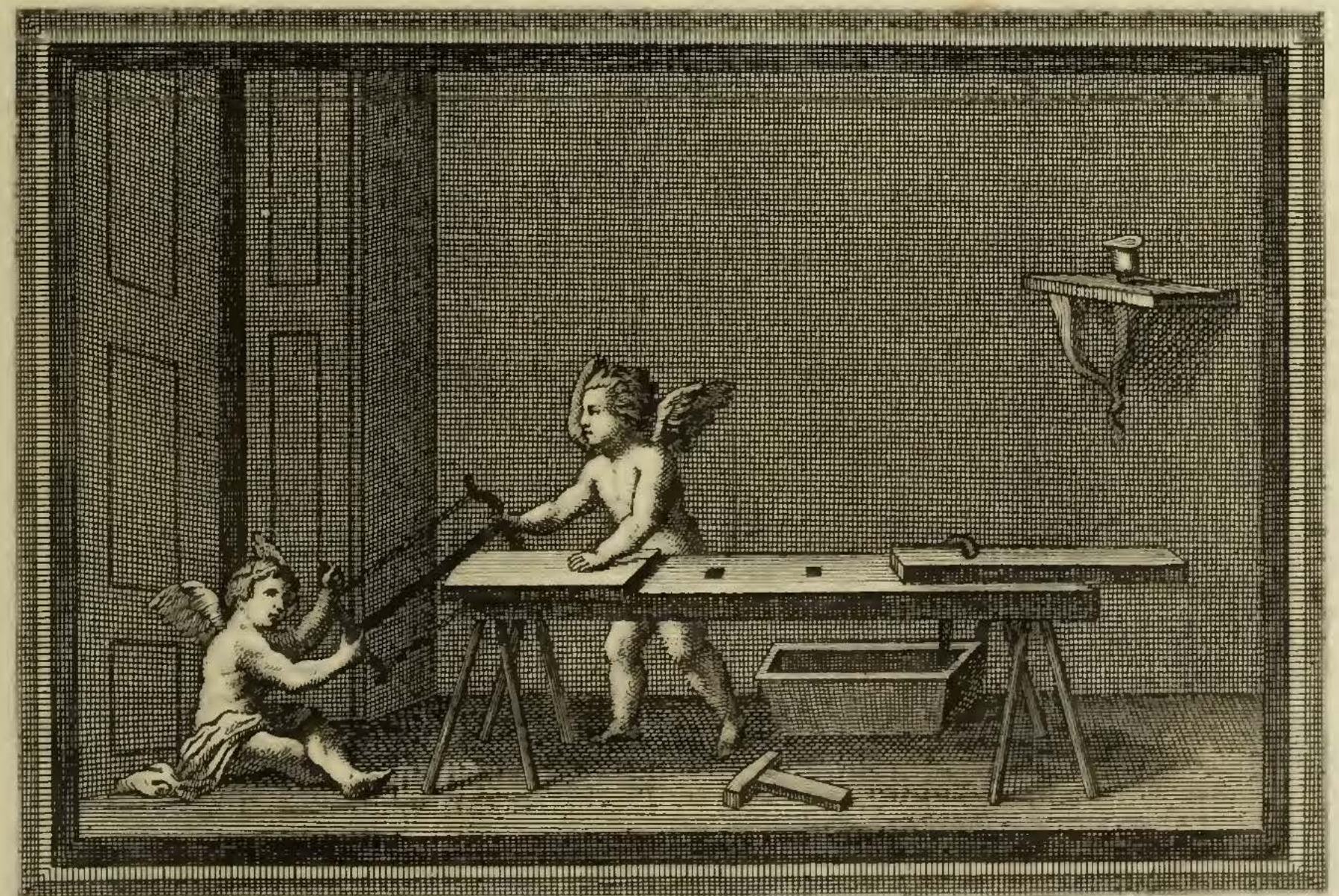
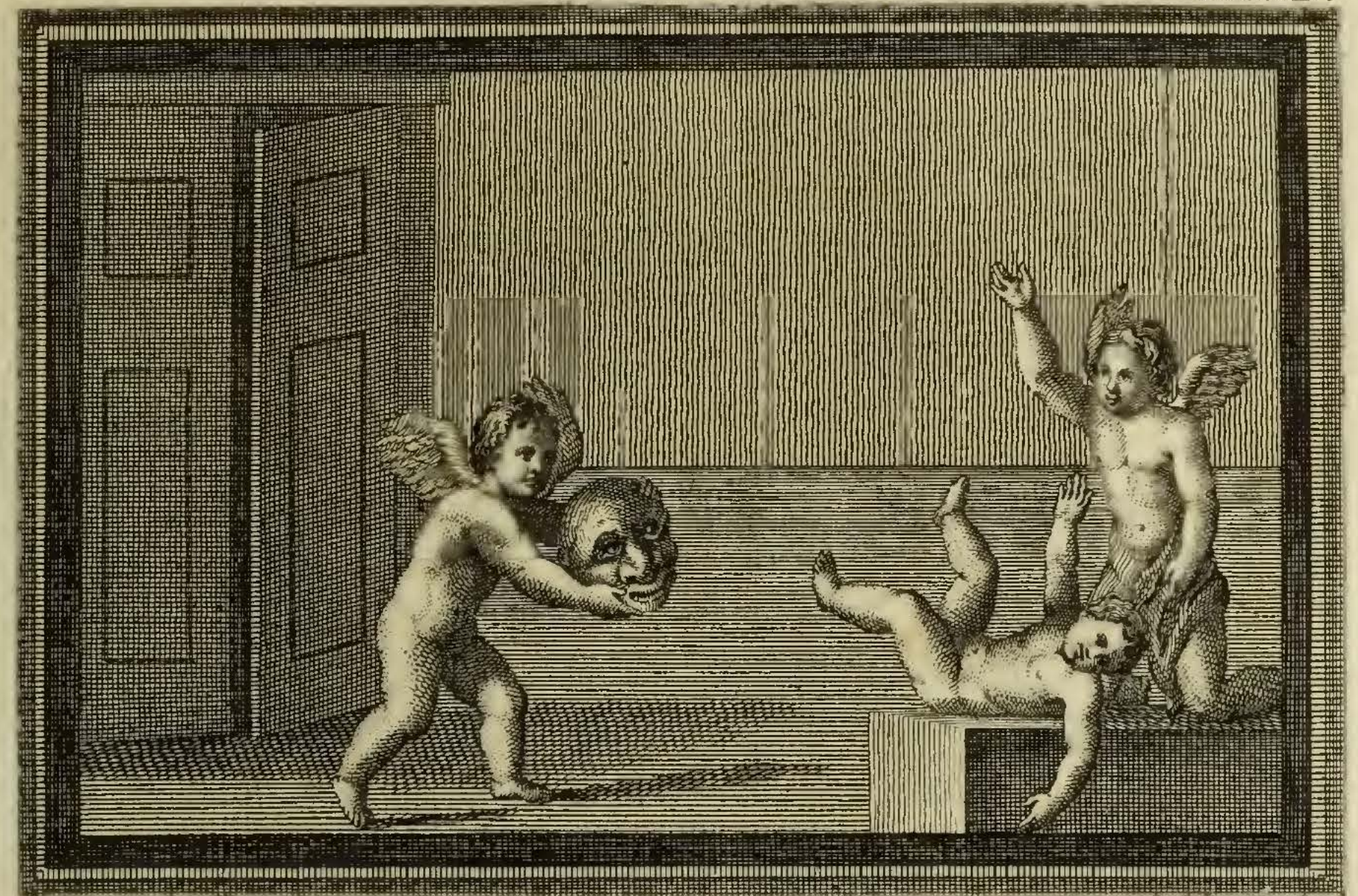
[2] This was found the 24th, and the next the 13th of August, 1748, in digging at Resina.

[3] It is said, that the countrymen gave the first idea of masks, by besmearing their faces with the husks of grapes at the vintage, *peruncti facibus ora*, *Hor. de arte Poet.* or by covering them with the bark of trees:

“Oraque corticibus sumunt horrenda cavatis. *Virg. Georg. ii.* 387.

Others make *Thespis*, *Chaerilus*, *Aeschylus*, or *Meson* to be the inventor of the mask. See *Scaliger, poet. i.* 13, *Bulenger de Theat. i.* 2. and *Mareschottus de Person. & Larv. cap. ii.* We shall have occasion to speak of this invention when we come to exhibit those pictures in which different sorts of masks both tragic and comic are represented.

[4] The most horrid masks that were in use among the ancients were those which they called *γορφαίαι*, or *γορφοειαι*. They are mentioned by *Pollux*, *Hesychius*, the author of the *Etymologicon*, by *Suidas* in *Γορφαίαι*, and are put among the tragic masks. They were so called from the *Gorgons*, who had a countenance so horrid that it was immediate death to every one who looked upon it. See the *Scholiast* upon *Aristophanes* in *Ranis*, and *Suidas* in *Γορφοειαι*. It is related, that when *Aeschylus* first introduced them upon the stage, the women with child miscarried at the sight. See *Mareschottus*, in the treatise above quoted, *cap. i.* The masks called *μορμολυκείαι*, or *μορμολυκία*, were also terrible. *Hesychius* calls tragic masks in general by this name: and various derivations of the word are given. *Bulenger*, in the place before cited, derives it from *μορμολύειν*, which he explains with *Pollux*, to be *the carrying of the play upon a mormo*; or *inclosure of nets set upon a carriage*. In this carriage, as we learn from *Lucian*, and the *Scholiast* upon *Aristophanes*, the masqueraders went about, jesting upon others, and remarking their defects. *Pinelli*, in the appendix to *Argoli* upon *Panvinus*, *de Lud. Circens. ii.* 2. *v. μορμολυκείων*. *Graev. thes. ix. p.* 544, thinks that this word is derived from *Mormo*, a woman who was so very ugly and deformed that every body was frightened at the sight of her. A Commentator ther



P.S. Lamborn sculp.



ther of them being affrighted, is in an attitude no less beautiful and elegant than natural and expressive [5]: in the meantime a third is reprimanding the first, and assisting the second.

The other picture represents two Genii [6] working as *car-*

upon *Pollux*, x. 167. conjectures, that those masks which represented the figure of a wolf were properly called by this name. This partly agrees with the conjecture of *Eustathius*, *Iliad* xviii. p. 1150, who derives the word from *frighting one as a mormo and wolf doth*. However this may be, it is sufficient to our purpose that the words *Μορμω* and *Μορμολυκεια* were made use of by nurses to frighten children. See *Tzetzes*, *hist.* v. 22. Thus in *Theocritus*, *Idyll.* xv. 40. a mother, as a bug-bear to her son, says, “*μορμω δακνει ιππῶν*.” *Clemens Alexandrinus*, *Strom.* l. vi. also says: “Many are terrified at the philosophy of the heathens, just as children are at “*μορμολυκεια*, or bug-bears. “Hence the *μορμολυκειον* is taken in general for any “thing which terrifies children, and particularly for those ugly masks, either tragie “or comic, at the sight of which they are affrighted,” according to the *Scholiast* upon *Aristophanes in Pace*. See the same asserted in the *Etymologicon*, in *Acharn.* & *Equit.* and by *Suidas* in *Μορμολυκεια*. Of the same sort with these were the masks called by the Romans *lamiae*, *maniae*, *manduci*, and the like. Thus the *Scholiast* upon *Persius*, *sat.* vi. v. 56. “*Maniae dicuntur indecori vultus personae quibus “pueri terrentur*.” And in general *Juvenal*, *sat.* iii. 175.

——“*personae pallentis hiatum*

“*In gremio matris fastidit rusticus infans*.”

Because they had usually wide mouths and horrid teeth; they are called by *Lucilius*, *oxyodontes*, and by *Accius*, *distortae oribus*. Figures of them may be seen in *Ficoroni* upon masks. There were also masks made to resemble nature, only with a little of the caricature: such was that of which *Martial*, *lib.* xiv. *epig.* 176. speaks:

“*Sum figuli lusus rufi persona Batavi*:

“*Quae tu derides haec timet ora puer*.”

See *Mareschottus*, in the treatise quoted above, *cap.* i. and *Argoli* upon *Panvinus*, *lib.* ii. *cap.* ii. v. *Manduci*, *Graev.* *thes.* ix. p. 348. That which is here represented, and at sight of which the boy is frightened, may very well be looked upon as of this kind.

[5] Every thing in this boy is deserving of our attention, there being no part of him which is not expressed with grace and propriety.

[6] What was the theology of the heathen concerning the nature of the *genii*, will be seen in a note upon the next plate: we need only observe here, that they imagined all the actions of every person to be regulated by a *genius*, who from the instant of his birth to his death directed him entirely: and agreeable to the quality of the ruling genius (for they supposed their dispositions, powers, and understandings to differ) were the actions, inclinations, and *genius* (as we now commonly express it) of every one. See the excellent treatises of *Plutarch* upon the *Genius* of *Socrates*, of the *Oracles*, and of *Isis* and *Osiris*. These lines of *Menander* are well known:

“*Απαῖτι δαιμων αἰδρεῖ τῷ γενόμενῳ*

“*Απαῖτι ἐστὶ μυστικὸς τὸ βίαιον*.”



penters [7]; we may observe in the shop their tools [8], a

"Each at his birth his proper daemon hath,

"Who is his constant guard and guide till death."

*Censorinus de die natali*, cap. iii. says: "Genius est deus, cujus in tutela, ut quisque natus est, vivit; five quod ut generemur, curat; five quod una genitur nobiscum; five etiam quod nos genitos suscipit, ac tuetur; certe a *Genendo* Genius appellatur." He then goes on to say, that it was the opinion of *Euclides* that every one was accompanied by two *genii*; a good one which induced the human mind to act well, and an evil one which induced it to ill; as *Servius* also remarks upon these words of *Virgil*, "*quisque suos patimur manes*:" others however will admit of two *genii*, only where the master of a family had a wife. But to come more home to the subject of this picture: *Philostratus*, I. *Imag.* 6. writes thus: "Μηλα Ερωτες ιδιαι τευλωσιν, ει δε πληθος αυτων μηδανμασης. Νυμφων γαρ δε παιδες εσσι γινονται το θνητον απαν κυβερνητες πολλοι, δια πολλων ων ερωσιν ανθρωποι." "See the loves are gathering apples; marvel not if they be many, for they are the sons of the nymphs, and govern all human affairs. They are many, because the pursuits of mankind are various." With regard to these *Genii* we may observe also, that the societies of arts (of which we shall speak in the following note) had each of them their tutelary deities; who were the protectors of their trades, and are called in inscriptions *Genii*. Thus in *Reinesius*, cl. i. n. 167, we meet with this inscription: "GENIO. COLLEGI. TIBICINVM. ROMANORVM. Q. S. P. P." In *Gruter*, p. 175, we read, "TIBICINES. ROMANI. QVI. SACRIS. PVBLICIS. PRAEST. SVNT. — COLLEGIO. TIBICINVM. ET. FIDICINVM. ROMANORVM. QVI. S. P. P. S. TI. IVLIVS TYRANNVS, &c." In *Reinesius* again, cl. i. n. 302. "GENIO. COLLEG. CENT." (the *centonarii* belonged to the company of carpenters) and n. 160. "GENIO. COLLEGI. PEREGR." The learned *Heineccius* is of opinion, *de Coll. Opif.* § vi. tom. ii. ex. ix. that the carpenters worshipped particularly the deity *Sylvanus*; because there is an inscription *Silvano dendrophoro*.

[7] The manual arts were called *εργασιαι*, as *Dr. Hammond* observes upon *Tit.* iii. 8. where *St. Paul* gives them the name of *καλα εργα*, *honourable employments*: he says also, *Thessal.* iii. 12. "that the busy-bodies should work with quietness, and so earn their living." *Schefferus*, in *Ind. Gr. ad Ael. v. Βαναυσος τεχνη*, distinguishes between the mechanic and the more mean or sedentary arts (*Βαναυσος επιδερμιοι*). See also *Kubnius in add.* Among the Lacedaemonians there was a law of *Lycurgus*, prohibiting them from applying to servile arts, even to agriculture itself, for which they had slaves, called *belotes*. *Plutarch*, *Inst. Lacon.* Among the other nations of Greece however, their youth were differently educated; for they most commonly learned some manual art, if they were poor; or if they were rich, applied themselves either to agriculture, merchandize, or some other like employment. In Athens very wise laws were instituted upon this head: first, every one was forbidden to be idle, and was obliged to give an account to the *magistrate* of his applying to something. *Laertius in Solon.* But then no one was permitted to exercise two arts at one time; because he who undertakes a great deal, generally executes every thing badly. See *Petit, ad Leg. Attic.* v. 6. Lastly, artists of reputation were maintained at the public charge, and had the principal places assigned them both in the theatres and assemblies of the people. See *Petit*, in the place quoted above. The Egyptians seem to have applied with the greatest assiduity to the mechanic arts; it was an established law among them, that the son should follow the employment of his father, or some of his relations: they spent little time in learning, and at-

saw

saw [9], and a work-bench, with a crooked iron [10], or

tended only to those things which might be of use to them in the mechanic arts. See *Diodorus*, i. 80 to 82. *Herodotus* indeed, ii. 42. writes, that next to the priests, the soldiery were in greatest esteem among the Egyptians; and these were forbid to apply themselves to manual arts, which in general were little prized among barbarous nations. Among the Romans, at the commencement of their state, *Romulus* forbid the citizens to exercise mechanic or manual arts, because they depressed the spirit, and opposed the end which he had purposed, to form a warlike people: he would have none therefore but slaves and foreigners employed in them. *Dionysius Halicarnassensis*, *Ant. Rom. lib.* ii. *Numa* on the other hand, designing to extinguish the military ardour, and to introduce civil discipline among that rude and fierce people, established the arts in Rome, and founded several companies of the most useful and necessary trades, among which that of the *carpenters* was one. *Plutarch in Numa.* These societies underwent a variety of fortune, as well during the reigns of the kings, as under the commonwealth, and the emperours; being sometimes abolished, and afterwards re-established. The history and political reasons for these changes may be seen in *Heineccius*, *Exercit. de Coll. & Corp. Opif.* The first idea however of contempt for the mechanic arts, which *Romulus* had impressed upon the minds of the Romans, was never entirely erased: they ever retained the name of *servile*; were looked upon as not becoming a gentleman, and were usually exercised by slaves and foreigners, or by the lowest and meanest of the people. *Livy*, viii. 20. "Opificum vulgus, et sellularios, minime idoneum militiae genus." *Cicero, de Offic.* i. 42. "Opifices omnes in sordida arte versantur; nec enim quidquam ingenuum potest habere officina." *Seneca, epist.* lxxxviii. distinguishes from *Posidonius* four kinds of arts, such as are mean, dedicated to pleasure, puerile, and liberal; and says: "Vulgares et sordidae opificum, quae manu constant, et ad instruendam vitam occupatae sunt, in quibus nulla decoris, nulla honesti simulatio est." There is however no reason why the necessity which there was for these arts should not have gained for the companies of artists many exemptions and privileges, even at Rome. See *Pancirollus de jur. immun.* l. vi. Also *Gothofredus, Cod. Justin.* l. xi. tit. xiv. and *Cod. Theodos.* l. xiv. tit. ii. Out of Rome indeed, in Italy and elsewhere, especially in the Greek cities, many of these companies flourished, and the arts were in the highest esteem. See *Cicero pro Archia.* As to the company of carpenters, it was one of the most considerable both at Rome and elsewhere: it comprehended the *fabri tignarii*, *centonarii*, *dendrophori*, *dolobrarum*, *scalarum*, who are all mentioned in the marbles preserved in *Gruter*, *Reinesius*, and other collectors. They also record the set times of holding their assemblies, for making bye laws concerning their trades and the affairs of their company. *Pancirollus in Append. ad Not. Imp. Occid.*

[8] *Pollux*, x. 146. reckons up many of the tools which were used by the carpenters: in several marbles of *Gruter*, and in two of *Montfaucon*, tom. iii. p. ii. pl. 179. almost all of them may be seen engraved.

[9] *Pliny*, vii. 56. attributes to *Daedalus* not only the invention of this instrument, but of the whole art of the carpenter. *Hyginus*, however, *fab.* xxxix. affirms, that *Perdix*, the nephew of *Daedalus*, was the inventor of the saw, and took the hint from a fish's back-bone.

[10] Besides the work-bench, the carpenters among the ancients had their *canterii*, horses, or restles, upon which they placed the boards which they wanted to hold-



hold-fast to keep the boards steady in working them. Under the work-bench is a hammer [11], and a box, perhaps to put their tools in, as is the custom still with our carpenters. A bracket is fixed against the wall, with a vessel upon it, perhaps containing oil for the tools [12].

saw. In the *Glossaries* we read, *cantherus*, καβαλλης μηχανικος. See *Vossius*, *Etym. in Cantherius*. On a marble in *Gruter* there is an instrument like the iron which is painted in this piece.

[11] The hammer belonged to the smiths, and all the workers in metals, as well as to the carpenters: we often see Vulcan with this instrument in his hand. In an inscription we read *Malleatores monetae*. See *Vossius in Malleus*.

[12] See *Pliny* xvi. 40 and 43.