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The locations of sculptures in Pompeii (map by Maija Holappa). The Villa delle Colonne a Mosca is located further west outside the Herculaneum gate.

FROM AFFECTION TO VIOLENCE: THE TREATMENT OF ANIMALS IN POMPEIAN SCULPTURE

ILKKA KUIVALAINEN*

The relationship between beast and human can be multifaceted. From the point of view of the humans, it can be about emotional benefits, protection, or even education. Animals can help humans, and they can be respected, even admired, for their superhuman senses or faculties. There are both legendary stories and historically attested accounts of animals rescuing humans.¹ In contrast with this affection, there can also be violence, from both the animals and humans. This duality of interaction is visible in both ancient literature and art, and statues of animals have been a part of mankind's aesthetic life since its earliest times. Pompeian buildings and gardens are no exception to this propensity. Through extant statues and excavation reports recording otherwise missing items we know of a great variety of free-standing animal sculptures, whether alone, in groups, or as parts of fountain decorations. To date some 150 Pompeian animal sculptures are known,² one third of them depicting animals in the company of human figures.³ In Pompeii, these latter types mainly depict children with animals, a topic that was copied in various ways throughout classical antiquity and used widely for fountain decorations. These include children seated by

* The photographs of the statues are published as a separate digital appendix on the *Arctos* website at journal.fi/arctos under the issue 56 (2022).

¹ Korhonen – Ruonakoski 2017, 51, 69, 89, 91.

² There are frogs and toads, reptiles, hares and rabbits, birds, felines, canines, equines, sheep and goats, cattle, boars and pigs, deer and antelopes, dolphins, fish and other sea animals, and hybrids.

³ Several Pompeian houses with animal statuettes do not present any interaction with humans, e.g. Casa del Citarista (I 4, 5) or Casa degli Amorini Dorati (VI 16, 7).

an animal, riding on an animal, or carrying an animal, and even apparently strangling an animal.⁴

Animals have been treated in Pompeian research since the 1970s. The pioneering work *Animals in Roman Life and Art* by Jocelyn Toynbee was published in 1973, and most of the associated sculptures were briefly listed in Hartmut Döhl's *Plastik aus Pompeji* in 1976. The best source on Pompeian animal sculptures is Graham Appleton's *Animal Sculpture from Roman Gardens buried by Vesuvius*, published in 1987. Notwithstanding its title, it also covers sculpture from inside the houses and parallels from elsewhere in the Roman world. Pompeian animals in all their forms were analysed in *The Natural History of Pompeii*, a collection of articles edited by Wilhelmina F. Jashemski and Frederick G. Meyer in 2002. The marble animal statues that were removed to the Museo Archeologico Nazionale di Napoli (MANN) are for the most part described in *Marmora Pompeiana nel Museo Archeologico Nazionale di Napoli: Gli arredi scultorei delle case pompeiane* (2008).⁵ The animals and their human companions did not always form integral statuary groups, but were sometimes presented together without any interaction or even in matching styles. Such artificial sets consequently revealed the owner's eclectic tastes through the choice of marble, workmanship, and size. A purchaser might well have ordered members of his sculpted group from a variety of models, or collected them from different workshops.⁶

The small size of garden statues in Pompeii seems to be a common feature. The animal statues are stylistically of varying quality, and the finishing touch is sometimes clearly missing. In some cases it is even difficult to identify the animal, e.g. differentiating a dog from a hare, or a monkey from a hare, especially when the ears are broken off. It seems that the examples displayed with human figures were mostly well made, but the quality also differs between bronze and marble sculptures.

⁴ Rühfel 1984, 254–262; These humans can also carry several other things than animals, e.g., Wohlmayr 1989, 68, 70, 119–120. Now these statues may be seen as symbols of the intimacy between child and animal, but though in the Roman world people enjoyed their pets for their own sake these were not always protected from harm and abuse. Bradley 1998, 556–557.

⁵ Studies of a more general nature on the interaction between men and animals include Perfahl 1982, Campbell 2014, Fögen – Thomas 2017, and Korhonen – Ruonakoski 2017. On pets e.g., Bradley, 1998, 523–557 and Bodson 2000, 27, 30–32.

⁶ Dwyer 1982, 126–127.

The physical contact between humans - whether divine or mortal - and beasts in Pompeian or Campanian sculpture has not, however, been a direct subject of iconographic study. In this article I will explore this topic through a selection of the three most popular animal types – dolphins, hares/rabbits, and ducks/geese – with special attention to their dimensions and identification, the repetition of the subject, their topographical distribution in Pompeii, the types of activity represented and their respective roles, and finally the quality of workmanship. I shall concentrate on marble and bronze statues and exclude reliefs. Depictions of Roman gods with animals as their typical attributes are also excluded. However, non-mortal cupids and satyrs are included because in their cases the associated animals were not identifying attributes. Each statue is depicted either with a drawing or a photograph in cases where such exists. Each chapter also starts with a short note on the appearance of the respective beasts in classical literature.

Table 1. Pompeian statues/statuettes depicting dolphins or hares/rabbits or ducks/geese accompanied by human figures. (Inventory numbers: P = preserved in Pompeian storerooms, MANN = preserved in the Museo Nazionale Archeologico di Napoli).

Animal(s)	Figure number	Material	Location in Pompeii	Location in the house	Inventory number
Dolphin	Fig. 1	marble	VII 12, 3	peristyle	MANN 6112
Dolphin	Fig. 2	marble	IX, 12, 9	peristyle, northern side	P 41462
Dolphin	Fig. 3	marble	VII 12, 3		MANN s.n.
Dolphin	Fig. 4	bronze	IX 7,20	peristyle garden	MANN 111701
Dolphin (arm)		bronze	VI 15, 1	just north of the peristyle garden, above room q	
Dolphin	Fig. 6	marble	I 9, 13-14	garden	P 8127
Dolphin	Fig. 7	marble	I 9, 13-14	garden	P 8129
Dolphin	Fig. 8	marble	I 9, 13-14	garden	P 8128
Dolphin(s) (and a fish?)	Fig. 9	marble	I 9, 13-14	garden	P 8126
Dolphin	Fig. 10	marble	IX 3. 5, 24	garden	P 20373
Dolphin	Fig. 11	marble	IX 3. 5, 24	garden	P 20374
Dolphin	Fig. 12	bronze	VI 14, 43	tablinum	MANN 72291

Dolphin	Fig. 13	bronze	VII 16,22	apsidal room 62	P 13371
Rabbit	Fig. 14	marble	VII 12, 22.23	garden, northern side	MANN 6533
Hare	Fig. 15	marble	Villa delle Colonne a Mosaico	garden g	MANN 6501
Rabbit	Fig. 16	marble	VI 15,1	garden, southwest corner	P 20531
Rabbit	Fig. 17	marble	IX 2, 10	garden	MANN 120527
Rabbit	Fig. 18	marble	VIII 7, 10	garden	
Hare?	Fig. 19	marble	II 4, 2–12	garden	MANN 6108
Duck	Fig. 20	bronze	VI 8, 23	garden, fountain niche	MANN 5000
Duck	Fig. 21	bronze	VI 15, 1	garden, northern side	P 1157
Duck	Fig. 22	bronze	VI 15, 1	garden, northern side	P 1158
Goose or Duck	Fig. 24	bronze	Insula Occidentalis, exact place not known		P 13100
Duck	Fig. 25	marble			P20491
Duck	Fig. 26	marble	I 9, 3	peristyle garden	P 8737
Goose	Fig. 27	marble	II 4, 2–12	garden	MANN 6342
Goose	Fig. 28		Insula Occidentalis, VI.17, 25	second peristyle c (lowest level)	MANN 6111
Goose	Fig. 29		VIII 2, 21	lower level	MANN 120581
Total number 28			Locations known 27		

Dolphins

In Homeric hymns dolphins were associated with Apollo and Dionysus, the latter of whom, in a well-known black-figure vase painting by Eksekias, now in Munich, turned some pirates who had offended into dolphins.⁷ According to Pliny the dolphins were the fastest of all animals. Considered wise and music loving, they were friendly towards men, helping them in need. There are stories

⁷ *h. Ap.* 3,402–04 and *h. Bacch.* 7, 50–54. Black-figured cup by Eksekias, Munich, Staatliche Antikensammlung, inv. 8279 ca. 540–530 BC.

of children and adults alike being carried by dolphins, including a boy who went to school by riding a dolphin from Baiae to Puteoli in the times of Augustus. Much earlier, the poet Arion was said to have been saved from some threatening sailors by dolphins, and a bronze depicting him riding a dolphin was seen by Pausanias in Tainaron in the southernmost cape of Laconia. Dolphins even helped men to fish, at least in southern Gaul on Lake Latera near Nemausus.⁸ Later, Oppian claimed that “dolphins were aforesaid men...but by the devising of Dionysus they exchanged the land for the sea and put on the form of fishes; but even now the righteous spirit of men in them preserves human thought and human deeds.”⁹ These stories were widely depicted in Greek and Roman art, both in sculpture and mosaics.¹⁰ The dolphin was also used as a symbol of victory in naval warfare. On Roman sarcophagi for children, depictions of youths riding on dolphins may have represented the soul’s journey in Dionysiac religion.¹¹

There are thirteen statues or statuettes depicting dolphins with human figures in Pompeii.¹² They portray three types of activities: tranquil co-existence, dramatic interaction, or a victorious scene. Considering this first type, dolphins sometimes appear with small children, who hold them affectionately or ride them for fun. There are two almost identical seated examples of this type of tranquil co-existence, made of marble with grey veins. The first comes from the garden of the Casa di Lucius Caecilius Capella (VII 12, 3),¹³ where it was used

⁸ Hdt. 1,23,1, Plin, *nat.* 9,20–32, Plin. *epist.* 9,33, Paus. 3,25,7. Stevens 2009, 161, considers Pliny the Younger’s letter to be prose “poetry”. In the letter to the poet Caninius Rufus he does not mention that Pliny the Elder had already recorded the story.

⁹ Opp. *H.* 1,646–653. English translation by A. W. Mair, (Loeb Classical Library 219), Cambridge MA, 1928.

¹⁰ E.g. Ridgway 1970, 88, 90–95. It seems that in Hellenistic art the subject of dolphins and cupids was especially favoured in minor arts and mosaics, Hermary, Cassimatis & Vollkommer 1986 s.v. Eros, *LIMC* 3, 867–870; Blanc – Gury 1986 s.v. Eros/Amor, Cupido, *LIMC* 3, 1002–1006.

¹¹ Huskinson 1996, 36, 96–97, 116–117; Zanker 1987, 79, 131–132. Agrippa used dolphin as a decorative motif in his building projects after the battle of Naulochoi in 36 BC, Dio Cassius, *Hist. rom.* 49,43 and 53,27. Dolphins were even mentioned in funerary epitaphs. Bodson 2000, 30.

¹² Only one statue (MANN inv. 111701) from Pompeii is given as an example by Ridgway 1970, 94. One of these, a dolphin with a hand, is only a fragment.

¹³ The statuette was discovered in 1863, most probably in June. Fiorelli 1873, 17 (*vasca marmorea di una fontana*), 165 (no. 159), but the information on its original location varies: according to Ward-Perkins – Claridge 1976, no. 85, Appleton 1987, 46, no. 51, and Varone 1991, 104, it comes from the

to decorate a fountain of the peristyle garden (Fig. 1, MANN 6112, H 0.40 m). It is a statuette of a naked, plump boy seated by a dolphin with his left leg flat on the ground and the right leg folded under him. He is grasping the head of the dolphin with his right hand and its tail with his left. His head is turned to the right, towards the animal's head, and his curly hair and eyebrows were painted red, with traces of black in the pupils.¹⁴ The other example of this type is a boy sitting in front of a prone dolphin and embracing its head. It was discovered in the garden of the Casa dei Pittori al lavoro (IX, 12, 9), and was used to decorate a fountain on the northern side of the peristyle (Fig. 2, P 41462, H 0.405 m). In this example, the curly hair is painted yellow and the remains of black colour is visible around the eyes.¹⁵

There are also depictions of children riding a dolphin in a benevolent atmosphere. A very small marble statuette, probably also discovered in the Casa di Lucius Caecilius Capella (VII 12, 3) depicts a naked boy, now headless, riding astride the beast, holding fast with his hands. According to Colomba Serpe, there are remains of a wing on his back, so the rider must have been a Cupid (Fig. 3, MANN s.n., H with a modern base is 0.12 m). The statuette is not very detailed, however.¹⁶ In this case the dolphin is much larger than its rider.

In the three marbles above, the human figure, even if a small seated one, is the slightly more active partner, and the overall situation is very peaceful. The third example could refer to one of those stories where a boy and a dolphin swim and play together,¹⁷ although the mythological aspect is also clear if the rider was intended to be a Cupid. The location of the two statuettes from the Casa di Lucius

Casa del Granduca di Toscana/Casa delle Nozze di Nettuno e Anfitrite (IX 2, 27), while Döhl 1976, 40, 74, and Jashemski 1993, 193, and Serpe 2008, 133 in *Marmora Pompeiana* (C 22) gives the more traditional finding place in the House VII 12, 3 and the date of discovery as the first of April; Kapossy 1969, 43 only refers to the “*Vicolo di Augusto, prima casa a destra. Peristilio*”; Wohlmayr 1989, 120 gives either IX 2, 1 or VII 12, 3.

¹⁴ Appleton 1987, 46, no. 51; Serpe 2008, 133 in *Marmora Pompeiana* (C 22).

¹⁵ The statuette was discovered in February 1990, by the low wall of the northern porticus of the peristyle garden, perhaps removed there due to construction work in the garden. Varone 1991, 102–104, pl. 3; Varone 2007, 140–141; Varone 2011, 194.

¹⁶ Its exact location in the house is not known. Appleton 1987, 38–39, no. 42, describes the rider as a boy and does not give any location at all; Serpe 2008, 132–133 in *Marmora Pompeiana* (C 21) gives the date of discovery as June 12th in this house.

¹⁷ E.g. Kapossy 1969, 38–39 gives a list of various sculptures depicting dolphin-riders.

Caecilius Capella is unclear, as the information identifying the riding figure as a Cupid is also vague in the registries of the Archaeological Museum of Naples.

The activity shared between humans and dolphins can also be more active. Their respective roles are somewhat muddled in a bronze statue that is part of a superbly decorative fountain from the Casa della Fortuna (IX 7,20), showing a standing, winged boy who balances a baby dolphin on his right shoulder (Fig. 4, MANN 111701, H 0.56 m, H with base 0.657 m). It differs from the sitting marble boys above in being thinner, and thus probably older, than the former three. All of his features are carefully rendered; the hair above the forehead is traditionally plaited in a “psyche-knot”, and the feathers are detailed on both sides of the wings.¹⁸ Bronzes of this type, with boys carrying dolphins, were not unknown beyond Pompeii, and two more examples come from Herculaneum. Among the famous bronze statues of the Villa dei Papiri there were altogether four such boys of lesser fame, who were intended to enliven a fountain but were stored in a room southwest of the large garden (Fig. 5); one pair was carrying amphoras on their shoulders, while the other pair held dolphins under their arms, with their beaks functioning as waterspouts. The pairs of boys are presented as mirror images and the objects carried by the boys alternate from shoulders to hips. Their respective free hands are raised, perhaps for balance, or in astonishment at seeing their images reflected in the water.¹⁹ The quality of the workmanship is not as high as in the Pompeian bronze statuette,²⁰ but the intended composition is impressive (MANN 5021 and 5032, H 0.45–0.47 m).²¹ Back in Pompeii, a dolphin balanced on a right arm was also found in the Casa dei Vettii (VI 15, 1), in an upper layer

¹⁸ This statuette was discovered in November 1880. NSA 1880, 452, 488; Niccolini 3 (1890), “Casa nell’Isola VII della Regione I”, 1; Döhl 1976, 57; Dwyer 1982, 76, no. 21; Appleton 1987, 35–37, no. 39; Wohlmayr 1989, 68, 115, no. 43; Jashemski 1993, 240–241. The copy of the statue is on display in the Casa della Fontana Grande (VI 8, 22) and some sources (e.g. Kapossy 1969, 39) place it originally there.

¹⁹ The statuettes were discovered in January 1751 in a storeroom northwest of the grand rectangular peristyle with a long pool, and near a fountain with pyramidal marble steps. K. Weber’s map, made between 1754 and 1758, identified them as representing Cupids with dolphins and amphorae. Finati 1824, in *MB* 1, pl. 45 tries to link them to springs, and even Neptune; Comparetti – De Petra 1883, 252, 271–272; Mau 1908, 552–553; Kapossy 1969, 43; Dwyer 1982, 76; Appleton 1987, 37–38, nos. 40–41.

²⁰ Appleton 1987, 38.

²¹ *Le Collezioni del Museo Nazionale di Napoli* 1.2, 138–139.

of earth near the Room of the Cupids (q) north of the peristyle garden. It was made of bronze, but information is otherwise quite limited (H 0.094 m).²²

In our second category of dramatic scenes, examples with playful interaction are represented by four Pompeian marble statuettes from the Casa di Cerere (I 9, 13–14). The dolphins again have a practical role, with their beaks functioning as waterspouts of a fountain, although here there was no fountain in the garden. These statues depict either a single winged boy or a pair of little boys enjoying themselves sliding down the backs of the dolphins, who are lowering themselves into the water.²³ In each of the four statues the dolphin is clearly the larger. The first boy is sitting on the head of a dolphin with both legs on the left side, holding a basket in his left arm (Fig. 6, P 8127, H with base 0.32 m). He enjoys a playful moment between more serious activity, perhaps transporting food.²⁴ The second boy lies over the back of his dolphin and tries to hold fast to the dorsal fin and the tail with his hands (Fig. 7, P 8129, H 0.345 m). In the third piece there are two boys; the upper one sits on the back of the dolphin and the lower one hangs by the beast's right side (Fig. 8, P 8128, H 0.33 m). The boys hold each other by the hands in the manner of trapeze artists. There is no doubt as to the joy that these apparently hazardous activities bring to both the beasts and the boys, whether alone or in pairs. In the last statuette, a boy is sitting side-saddle and touches a tentacle of an octopus with his right hand, perhaps for extra balance if the octopus is seen as not having any malicious intentions; it may also be trying to catch the boy before the large dolphin rescues him (Fig. 9, P 8126, H 0.415m). Among the waves there is a baby dolphin and possibly a small fish on the left side of the large dolphin, as a sketched eye and a mouth might indicate.

Even more dramatic scenes of interaction are shown in the representations of dolphins and their small riders being attacked by octopuses, which were

²² NSA 1895, 233; Döhl 1976, 25. It seems it may originally have been in an upper floor.

²³ The statuettes were discovered in the early 1950's but the exact location in the house was not documented. Kapossy 1969, 39; De Vos 1976, 38, (66 note 14), 210, pl. 36:3; Dwyer 1982, 43; Appleton 1987, 40–43, nos. 43–46; Wohlmayr 1989, 70, 115; Mastroberto 1992, 266, 267, 269. Jashemski 1993, 45–46, writes that according to the workmen they were found in the garden. De Vos 1990, 173, 188–189, considers the statuettes were found in the atrium based on the drawing published in De Vos 1976; King 2002, 419.

²⁴ In Roman mosaics, young dolphin-riders can be portrayed carrying various objects. In a well-known painting in the Casa della Venere in Conchiglia (II 3,3) there is also cupid riding a dolphin, but he is carrying a pennon.

considered fearsome, voracious, and arrogant animals ready to attack men in the water.²⁵ A fine pair of small marble boys, nowadays in a very fragmentary state, come from the Casa di Marcus Lucretius (IX 3, 5.24), from opposite sides of the front of the garden. They show them and their respective dolphins in desperate straits. The first (Fig. 10, P 20373, H 0.259 m) boy is hanging onto the dolphin's fin and being rescued by from an octopus. The dolphin's head is turned downwards, and the now missing tail points upwards towards a rugged high stone. One of the octopus' tentacles has grabbed the dolphin's snout and another its forehead. In the struggle, one of the octopus's tentacles has also wrapped around the cupid's left calf. The other boy (Fig. 11, P 20374, H 0.295 m) is better preserved, and its face has a horrified look. Each boy is supporting his dolphin with one hand, while desperately trying to untangle a leg from a tentacle.²⁶

The same subject was also known in minor arts. The dramatic outcome of a fight, with a dolphin pressing down on the remains of a slain octopus, decorates the foot of a hanging bronze candelabrum from the Casa degli Scienziati (VI 14, 43; Fig. 12, MANN 72291, H 0.225 m.). A boy riding this dolphin lifts his right hand in astonishment or horror, if not to keep himself balanced, while looking down at the slain opponent being bitten by the dolphin. The tentacles seem to imperceptibly merge into the chains of the candelabrum.²⁷

The versatile use of this subject of a beaten opponent also appears as the decoration of a bronze single-footed table from the apsidal room 62 of the Casa di Fabius Rufus of the Insula Occidentalis (VII 16, 22).²⁸ Here the dolphin presses his beak into a small shell while a riding child lifts his victorious hand, holding a trident, perhaps delivering a coupe de grâce (Fig. 13, P 13371, H table-support 1.04 m, H dolphin 0.635 m). The winged boy is a little older than the previous examples, now perhaps seven years old, and consequently better capable of handling the weapon. Unlike the candelabrum above, no defeated octopus is

²⁵ Plin. *nat.* 9,91; Asplund Ingemark – Ingemark 2020, 220–226, 232–234.

²⁶ These statuettes were discovered in April–May 1847. *PAH* II, 463, 465; Dwyer 1982, 42; Appleton 1987, 43–44, nos. 47 and 48; Kuivalainen 2019, 92–94.

²⁷ This candelabrum was discovered in July 1841 in a corner of the tablinum. Finati 1857, in *MB* 16, pl. 6; Ruesch 1908, 369, no. 1628; *LIMC* 3, s.v. Eros/Amor, Cupido, 1003, below no. 407; Appleton 1987, 45–46.

²⁸ This table-support was discovered in October 1961, van Buren 1963, 402, pl. 95:6, “a marble tabletop supported by a bronze *trapezophoros* of a Cupid astride a dolphin”; *LIMC* 3, s.v. Eros/Amor, Cupido, 1003, no. 407; Appleton 1987, 44–45, no. 50; De Carolis 2011, 146.

visible. Perhaps it has already been eaten by the hungry dolphin, which were known to eat small octopuses.

In general, the dolphins seem to be interacting with small children in these works. The variation comes mainly from how the children are presented, either with wings or without. When considering the boys that are meant to be cupids, the setting is that of mythological scenes from the circle of Aphrodite, and the plump boys do not often seem to surpass the age of five, with mostly shortish legs and arms. These young companions of Aphrodite lived by the sea in Cyprus, where the goddess was born,²⁹ and the dolphins are understood here as an allusion to the sea. Most of our examples with known places of discovery do indeed have connections with water, as fountain decorations. In Pompeian art the repertoire of dolphins and cupids is much narrower than that recorded in ancient literature: three main subjects were favoured, from a quiet or amicable co-existence, to fighting an octopus, to portraying victory over the slain opponent.³⁰ Their relative scale and dimensions can vary with respect to the accompanying youngster. Biologists have not been able to identify their exact species – there were many – which is no wonder, as ancient artists could seldom observe them in detail with their own eyes, and dolphins were typically unavailable as models.³¹

The enclosed map (p. 32) shows the locations of thirteen dolphins with their human companions. There is no pattern to their distribution, as we can see that they were irregularly dispersed all over Pompeii, in regions I, VI, VII, and IX. Many of them were in pairs or groups, and were adopted as a popular decorative element in a relatively restricted and wealthy neighbourhood. In fact, eight out of thirteen were concentrated in only three houses: four in the Casa

²⁹ Eros started to be portrayed as a putto already in early Hellenistic art, A. Hermay – H. Cassimatis – R. Vollkommer, s.v. Eros, especially IV.A. ‘Eros et dauphin(s), and ‘Eros hellénistique: la naissance de type du putto’, *LIMC* 3, 867–870, 937–938. The cupids of the Roman age, N. Blanc – F. Gury, s.v. Eros/Amor/Cupido, *LIMC* 3, 952–1049, especially ‘Amor monté ou navigant sur animaux marins’, XIV.C.1. Dauphin, 1002–1004. Sculptured Cupids could also be depicted riding a dolphin in the company of Aphrodite; one statue of this type comes from Mérida (inv. 88), *LIMC* 2, s.v. Aphrodite, 84 nos. 749 and 757.

³⁰ Lone marble dolphins do appear in Pompeii e.g. in the Casa del Camillo (MANN 69785), Casa del Granduca (lost), Casa VIII 6,6 (MANN 120051) and possibly Casa IX 7, 12 (MANN 114596). Appleton 1987, 33–35, nos. 35–38. A riding cupid is presented also in an oscillum, MANN 6668, Dwyer 1981, 277, no. 76, pl. 114.; *LIMC* 3, 1003, s.v. Eros/Amor, Cupido, no. 401.

³¹ King 2002, 420.

di Cerere, two in the Casa di Marcus Lucretius, and possibly two more in the Casa di Lucius Caecilius Capella. There are clear indications that the marble statues were originally painted, and the protagonists were smaller than life-size, but proportionally different from each other. All of the human figures can be considered to represent mythological figures, but in the eyes of the Pompeian viewer it hardly mattered in the end, as the statues and other elements contributed to the positive atmosphere of a specifically planned garden. Of the sculptures considered in this study, eight out of the thirteen statuettes depicting humans and dolphins were in the company of other animal sculptures also depicting interactions with nearby humans.

Rabbits or Hares

Rabbits and hares are good examples of animals that are difficult to tell apart in Pompeian sculpture. A hare, in Latin *lepus*, is larger and has longer ears than a rabbit, *cuniculus*, but sadly many Pompeian statues of hares have lost their ears and can sometimes even be confused with dogs, monkeys, and panthers.³² To my mind, most of such lagomorph animal sculptures probably depicted hares, as they were both hunted and domesticated, and thus appeared more frequently in domestic life. Both animals were kept in *leporaria*, not only for food and hunting purposes but also as pets.³³ They were well-known for their fecundity, and the hare was one of Aphrodite's sacred animals, as mentioned already by Herodotus.³⁴ Philostratus talked about hares as erotic symbols when discussing cupids, their customary playmates, and calls them "a pleasing offering to Aphrodite".³⁵ Pliny, for his part, compared rabbits' relationship with men to dolphins, being neither completely wild nor completely tame.³⁶ It seems

³² Toynbee 1973, 202–203; King 2002, 431–432, 436–437. Another well-known example from the Casa di Marcus Lucretius has been called a hare, a rabbit, a dog, or even a panther. As it was stolen in the 1860s, the final verdict will likely remain unspoken, Breton 1870, 396 note 1. However, I consider it to be a hare.

³³ Toynbee 1973, 201–202.

³⁴ Hdt. 3,108,3.

³⁵ Philostr. *Im.* 1,6. Translation by Arthur Fairbanks.

³⁶ Plin. *nat.* 8,220.

likely that all types of lagomorphic animals were offered to Aphrodite without distinguishing between the exact species.³⁷

Whatever their true identification, in art these hares and rabbits were most often depicted alone, and it has been claimed that in sculpture they were only rarely accompanied by human figures.³⁸ That is quite true when compared to dolphins, but we do have several examples of lagomorphs from Pompeii that were depicted together with human figures, i.e. small boys in various situations, being affectionate or violent. Here, five certain and one probable examples of this type of sculpture will be analysed.

The first is a fountain statue of marble from the garden of the Casa del Camillo (VII 12, 22.23; Fig. 14, MANN 6533, H 0.40 m with base). It shows a kneeling naked child holding fast an animal's hind legs with his raised left hand, while striking the poor animal with a plectrum in his right. The rabbit – definitely with short ears – looks horrified, his head down and mouth wide open from pain, but still usefully serving as a waterspout. Eugene Dwyer considered the scene realistic: “As in real life, the infant's playful tenderness sometimes transgresses into the realm of cruelty.”³⁹

If Dwyer considered the subject of the previous statuette to be cruel, the animal in the next example does not fare any better. It is a marble statue from the garden of the Villa delle Colonne a Mosaico, outside the Herculaneum Gate (Fig. 15, MANN 6501, H with base 0.26 m). A naked and plump boy sits embracing a hare and pulling its right ear, which is not very long, with his right hand, while clutching the animal's throat with his left.⁴⁰ A somewhat more relaxed scene comes from the southwest corner of the garden of the Casa dei Vettii (VI 15,1; Fig. 16, P 20531, H 0.23 m with base, and L 0.28 m). It depicts a seated, naked child touching a rabbit's short ears with his right hand, seemingly quite benignly.

³⁷ Toynbee 1973, 201–202.

³⁸ Carrella 2008, 103 in *Marmora Pompeiana* (B 38) gives, for her part, only three examples.

³⁹ The statuette was discovered in April 1863. Brunn 1863, 93; Kapossy 1969, 44; Dwyer 1982, 62–63, no. 2; Appleton 1987, 88–89, no. 114; Wohlmayr 1989, 120; Serpe 2008, 135 in *Marmora Pompeiana* (C 24). In the same house there was also a statuette of a seated satyr-child frightened by a large frog at his feet, perhaps in the process of crushing it (MANN 6537), H 0.29 m. From Pompeii, albeit without provenance, comes a marble statuette where the animal is missing (MANN 6503), H 0.21 m, Serpe 2008, 215 in *Marmora Pompeiana* (E 08).

⁴⁰ Curtius 1879, 19, pl. 1, 2; Reinach 1897:2, 462 no. 5; Kapossy 1969, 44; Dwyer 1982, 63, pl. 48, no. 187; Appleton 1987, 89–90, no. 115; Carrella 2008, 102–103 in *Marmora Pompeiana* (B 38).

The peaceful atmosphere is perhaps due to the rabbit already lying on the ground and the boy having the upper hand. The boy wears a wreath of ivy, and his left arm rests on a box or a basket,⁴¹ indicating the boy's participation in a cultic activity. Is the beast's destiny perhaps to be sacrificed? Be that as it may, these three statuettes are of simple workmanship; the general appearance and facial features of the boys are quite similar, a sign that they may come from the same workshop.

A more ambitious composition comes from the atrium of the Casa di Chlorus e Caprasia (IX 2, 10), where a decorative column or table support was shaped as a naked boy with his pets (Fig. 17, MANN 120527, H 0.595 m column with base, and boy with his personal base 0.467 m). The boy stands holding a lying rabbit with short ears laid back in both hands, pressing it to his chest. By his left foot a muddled head of a dog is visible as *pars pro toto*. The scene is completed behind the boy with a short tree stump covered by his cloak, and a trunk of palm tree with its fronds shaped into a support, most likely of a tabletop.⁴² Both of the animals seem to be his pets, with a pastoral scene being depicted.

A very small marble statuette (Fig. 18, H 0.38 m, present location unknown) was discovered in a garden behind a shopkeeper's home in VIII 7, 10. The standing boy holds a rabbit with his right hand and in his left a bunch of grapes, which the rabbit is trying to seize.⁴³ A rabbit eating grapes was a popular motif both in sculpture and wall paintings.⁴⁴

An animal of ambivalent identification was found in the garden of the Praedia di Iulia Felix (II 4, 2–12; Fig. 19, MANN 6108, H 0.45 m).⁴⁵ It is a marble statuette of average height depicting a standing semi-nude child, perhaps somewhat older than the previous examples, and easy to identify as a satyr because of the nebris and his facial features. The animal lying in the sleeve of the nebris

⁴¹ Sogliano 1898, 287; Dwyer 1982, 63, pl. 48 fig. 188; Kapossy 1969, 36; Appleton 1987, 87–88; Jashemski 1993, 153; Paolucci 2007, 295.

⁴² It was discovered in December 1869, *GdS* n.s. 1, 309, no. 14; Reinach 1897:1, 467 no. 1; Döhl 1976, 51; Appleton 1987, 90–91, no. 116; Moss 1988, 421–422, no. A38 suggests for its location VII 3 and the date March 1843 (?).

⁴³ G. Spano in *NSA* 1910, 265–266: *un coniglio* (?); Döhl 1976, 48; Jashemski 1979, 187; Appleton 1987, 91, no. 117.

⁴⁴ Kapossy 1969, 49; Toynbee 1973, 202–203; Jashemski 1979, 103.

⁴⁵ The statuette was discovered in 1755. Speculating on the animal's identification, it could also be a monkey. *PAH* 1,34; Reinach 1897:1, 534, pl. 874C; Dwyer 1982, 67, pl. 49, no. 197; Jashemski 1993, 87; Inserra 2008, 57–58 in *Marmora Pompeiana* (A 32).

and supported by the boy's hands regrettably has few identifying characteristics, if any. The ears are completely lost, but the animal has long prominent forelegs, a muscular chest, and a triangle-shaped face, which taken together certainly might indicate a lagomorph. On a general level, carrying an animal could signify an erotic gift, not an alien custom for older satyrs, and consequently a live hare would be a perfect choice.⁴⁶

These six examples of lagomorphic animals portrayed with boys seem to belong to the genre of depictions of everyday life. Are the children ordinary mortals, or should they also be seen as belonging to the realm of myth? Eros (Cupids) were already depicted in both ways in Hellenist art. Eros was a son of Aphrodite and either Ares or Hermes, and it is easy to link these wingless plump children from Pompeii with him.⁴⁷ If the animals were to be seen as erotic gifts, the link to Venus could be noteworthy in a provincial town dedicated to her worship. Three at least of the animals are identified here as rabbits, and I believe that both types could be a pleasing offerings to the goddess. These statues were most often found in gardens, and the table (Fig. 17) must have been quite noticeable in an atrium. The map on p. 32 shows the distribution of these rabbits/hares. The overall impression is that statues of hares were more widely distributed than those of dolphins, in regions II, VI, VII, VIII, IX, and one just outside the walls. They appeared together with various other statuettes, but there was only one hare in each example.

Ducks and Geese

The depictions of interactions between humans and beasts also included birds, mostly edible birds such as geese, ducks, pigeons, and doves. Ducks (*anas*) and geese (*anser*) are certainly two different birds, but telling them apart in statues is very difficult, as in their current state we have lost the useful criterion of colours. According to ancient authors, e.g. white geese (and doves) were sacred

⁴⁶ Plin. *nat.* 8,217 notes that the large amount of prolific hares or rabbits caused problems; Toynbee 1973, 200.

⁴⁷ "Childish mischief is a characteristic feature of the Hellenistic Eroses, who appear sometimes with wings and sometimes without them" (Rühfel 1984, 256, translated by the author). Eros was most often depicted as a winged child during the Hellenistic period, but wingless portrayals were also common.

to Aphrodite, although the connection is not very strong, and they were in fact associated with several deities, not only goddesses but even Priapus, son of Aphrodite and either Dionysus or Adonis.⁴⁸ The connection between Aphrodite and geese is perhaps strongest in art, as she is copiously portrayed with a goose in both Classical and Hellenistic sculpture, sometimes with the bird by her side but mostly riding it. Boethos of Calchedon was a famous sculptor of this type. Pausanias described “a nude gilded child seated before Aphrodite”, fashioned by Boethos, in the temple of Hera in Olympia,⁴⁹ while Pliny further described the sculptor’s other famous statue of a child strangling a goose.⁵⁰ This violent scene was copied in various ways throughout the Roman world, and it has been considered as a starting point of the Hellenistic rococo style; the earliest version may have been a votive statue in the temple of Asclepius at Cos from the third century BC.⁵¹ The two main types are the seated and the standing boy, with the latter prevailing in Pompeii.⁵² The repertoire with ducks/geese includes both bronze and marble sculptures, altogether eight nearly extant cases.⁵³

From the peristyle garden of the Casa della Fontana Piccola (VI 8, 23) comes a bronze statuette depicting a naked boy with short curly hair bound with a fillet and a knot on top of the head (Fig. 20, MANN 5000, H 0.56 m). He holds in his left arm a duck with outstretched wings, trying to liberate itself and flee. The child seems rather astonished by this sudden movement, and an instantaneous moment is depicted. The statue was a central piece of a group of three statues in

⁴⁸ Toynbee 1973, 259, 261–264; A. Delivorrias, s.v. Aphrodite, *LIMC* 2, 2–151, especially 96–98. The goddesses with geese can be quite hard to identify, e.g. “A wild goose chase? Geese and goddesses in classical Greece” by A. Villing, who views the armed goddess as Athena instead of Aphrodite. In a temple near Lebadeia in Boeotia, a statue with a maiden carrying a goose is known to have depicted the nymph Hercyna (Paus. 9,39,3). In the city of Rome, there were the famous geese sacred to Juno on the Capitoline Hill (Liv. 5,47,3–4). About the portrayal of three sacred geese and Priapus, see Petr. 136.

⁴⁹ Paus. 5,17,4. Translation by W. H. S. Jones and H. A. Ormerod, Cambridge MA, 1918.

⁵⁰ Plin. *nat.* 34,84.

⁵¹ Pollitt 1986, 128–130; Smith 1991, 136; Bradley 2000, 536, pl 18, fig. 12. There are many well-known copies, two in Rome (the Capitoline Museum, the Vatican), one is in Munich (Glyptotek), and one in Paris (Louvre), Reinach 1897:1, 148, pl. 293, 534, pl. 874C, 535, pl. 875.

⁵² The other type is also known from an example from Oplontis (P 70056, 74987), with a height of 0.46 m, Fergola 2007, 262.

⁵³ I shall refer to two fragmentary ones as well, which makes ten altogether.

the fountain niche;⁵⁴ the other two were a bronze adult fisherman (MANN 4994) and a sleeping child of marble (MANN 6509)⁵⁵ – a pastoral scene at its best. This is also a good example of the proprietor's eclectic taste as to the material, styles, and different scales of his statues, as the seated fisherman is slightly smaller than the two children.

From the garden of the Casa dei Vettii (VI 15, 1) comes a pair of bronze statuettes of little boys, each with grapes and a duck (Figs. 21 and 22, P 1157 and 1158, H 0.59 m and 0.585 m with bases). The two statuettes, intact when discovered, were stolen in 1978 and later recovered but, alas, in several pieces.⁵⁶ They hold the birds alternatively in their left or right arm, while holding a bunch of grapes in the other hand, seemingly to interest their respective ducks. This is all in vain, as in this case the ducks are also struggling to escape, while being looked at rather severely by the boys. The boys stand opposite each other, for the sake of the symmetry of the decoration on the north side of the peristyle, as almost complete mirror images⁵⁷ (Fig. 23 garden photo). The original models for these standing boys were Greek votive statues, but here in Pompeii the birds were more likely children's pets. In the same house a fragmentary left hand holding a duck was also discovered, possibly in a room nearby, and reported controversially as being made of either marble or bronze.⁵⁸ Together, these three statuettes have been considered to be decorative elements of the fountain, thus offering another example of a patron's eclectic taste as to material, style, and sizes.

The next two cases are both headless statues of boys of ca. five years old. From the *Insula Occidentalis* comes a naked standing boy made of bronze. He leans slightly forward and holds a bird under his left arm (Fig. 24, P 13100,

⁵⁴ This statuette was discovered in May 1827. *PAH* 2, 191; Avellino 1827 in *MB* 4, pl. 55; Overbeck – Mau 1884, 549; Reinach 1897:1, 535, pl. 875; Dwyer 1982, 66–67 calls this type “a shocked putto”; Appleton 1987, 51–52, no. 59; Wohlmayr 1989, 119; Jashemski 1993, 136.

⁵⁵ The sleeping child is also thought to be a fisherman, H 0.14 m, L 0.28 m.

⁵⁶ These statuettes were discovered in January 1895. *NSA* 1895, 47: “*Un putto, ... il quale sorregge, con la dritta, un' oca e colla si-nistra im grappolo di uva... un altro putto, simile a quello ora descritto... Differisce dal primo per- chè regge loca colla sinistra ed il grappolo con la destra.*”; Sogliano 1898, 281–284; Kapossy 1969, 43; Döhl 1976, Döhl – Zanker 1979, 203–204; Appleton 1987, 52–54, nos. 60–61; Jashemski 1993, 153–154; Watson 2002, 364–365; Paolucci 2007, 291.

⁵⁷ Each is standing with their weight on their right foot; otherwise the symmetry is complete.

⁵⁸ L 0.163 m, of bronze, in *NSA* 1895, 251. A little later A. Mau wrote that it could have been made of marble, *MDAI(R)* 1896, 39.

H 0.655 m with base). The large bird is either a goose or a duck.⁵⁹ The other headless statuette is made of marble (Fig. 25, P20491, H 0.57 m). The standing boy is depicted naked, leaning towards a tree trunk, and with a calm duck under his left arm, covered with a cloak. The weight of the boy is on his right leg, and his body forms a slight S-curve. The sculpture may have originally been attached to a fountain, as is suggested by a hole in his back and the lack of a base, as well as a hole near the beak under the boy's arm.⁶⁰ Whether he was otherwise active – e.g. holding a bunch of grapes – remains unclear, as he has lost his right arm.

Another marble, a pillar-support, was discovered in the peristyle of the garden of the Casa di Successus (I 9, 3; Fig. 26, P 8737, H 1.00 m). A plump boy, perhaps ca. eight years old, stands in front of a pillar wearing a cloak around his neck and back. At his left side he holds a bird that appears to be a duck, with his hand under its wing. With his right hand he offers the bird a treat,⁶¹ probably a grape (although it is not visible), with the affectionate atmosphere likely depicting this bird as a cherished pet. In the same house there was also a painting of a boy with two pets, a pigeon and a domestic duck, along with a pomegranate, suggested as symbolising the death of the boy.⁶²

A marble sculpture of a taller boy comes from the garden of the Praedia di Iulia Felix (II 4, 2–12; Fig. 27, MANN 6342, H 0.82 m). This naked figure is in his early teens, and he stands by a tree trunk, holding a goose under his left arm and a bunch of grapes in his right hand. He may have been a participant in a *thiasus* of Dionysus, as there were statues of satyrs in the same house.⁶³ His hair is plaited in front, and he wears a wreath/corona on his head, another sign of his participating in a festive occasion. The atmosphere of this little group is calm; the bird sees no need to flee, and is instead touching his young owner's chest, who has no eye contact with the bird, and instead looks away into the distance (or towards another sculpture), not offering grapes to the bird. There were originally

⁵⁹ It was discovered in November 1960. Appleton 1987, 54–55, no. 63. The exact original location is not known.

⁶⁰ Appleton 1987, 55–56, no. 64.

⁶¹ It was discovered in April 1952. Appleton 1987, 56–57, no. 65; Jashemski 1993, 44.

⁶² Jashemski 1979, 102.

⁶³ This statue was discovered in September 1755. PAH 1, 30–31, addendum 2, 98: *Marmo, un giovine nudo con papera e frutto, pal.3.*; Reinach 1897:1, 537, pl. 877B; Döhl 1976, Appleton 1987, 54, no. 62; Jashemski 1993, 87; Inserra 2008, 58 in *Marmorae Pompeiana* (A 33).

more sculptures along the garden's water channel, but many of those found in the 18th century are now lost. The remaining examples are from the south side; the young satyr boy carrying a hare(?) (Fig. 19, MANN 6108), and the youth and the goose from the middle of the western side, opposite a youthful satyr playing a flute to the east (MANN 6343). Another marble statuette of a satyr was later discovered at the north end of the channel, as well as a terracotta statue of Pittacus of Mytilene (P 20595) and a small crab of marble. There was a sacrarium dedicated to Egyptian deities in the south wall of the garden.⁶⁴ The whole garden formed a scene of bucolic leisure.

The tallest of all these Pompeian sculptures depicting an animal and a human figure comes from the second peristyle of the Casa del Leone/Casa di Polybius (VI 17, 25; Fig. 28, MANN 6111, H 1.05 m.). Made of marble, the boy depicted is also the oldest of all our sculptures, almost an adolescent. He balances on his left foot and bends forward with both hands around the bird's neck, while also pressing his right knee against it.⁶⁵ This indicates a scene turning violent in a moment, with the goose still unaware of its imminent demise.

Another strangling scene is fragmentary, depicted in the headless and legless marble statue of a boy discovered in the house VIII 2, 21, later part of the Sarno baths (Fig. 29, MANN 120581, H 0.19 m.). He holds a large bird under his left arm and presses his right arm on the bird's neck.⁶⁶

These statues of ducks and geese come from several regions in Pompeii, with a small concentration in Regio VI. In most cases the sculptures stand alone (not in pairs), the exception being the Casa dei Vettii with its overall elaborate garden decoration. As with the dolphins and rabbits/hares, the human companions of the birds seem to be male. As is natural to right-handed persons, the birds are held mostly in left arms and the actual actions are performed by the right hand. In this group the interaction changes along with the human figures' ages, from tranquil scenes with youths to the practical household activity of slaughtering the bird performed by teenaged boys.

⁶⁴ PAH 1, 21.

⁶⁵ PAH 1, 301–302: *Il giovinetto sta in atto di premere col ginocchio destro il collo di...* refers to a partially fragmented statue discovered in November 1778; Reinach 1897:1, 536, pl. 876; Döhl 1976, 31; Jashemski 1993, 165; Carrella 2008, 102 in *Marmora Pompeiana* (B 37).

⁶⁶ The statuette was discovered in April 1889. There is no agreement on the bird's species, whether a swan or a goose. NSA 1889, 279; Döhl 1976, 42; Serpe 2008, 145–146 in *Marmora Pompeiana* (C 38).

As a result, all of the groups are most often associated with gardens. The grapes, in four or even five cases, could tie at least two of the animal groups to Dionysus, while the rabbits/hares and geese, for their part, could be connected to Aphrodite, in which case the children would be Cupids. A religious aspect is always difficult to verify,⁶⁷ but in the end it was likely not the only or even primary criterion when choosing decorative elements for one's garden. All of the 28 sculptures in these three groups depicting interaction between the human figure and animals are relatively small, their heights varying from 0.12 to 1.05 metres. Their locations on map on p. 32, not surprisingly, align with the excavated or unexcavated status of the respective regions, but regions III, IV, and even V do not have these kinds of sculptures.

Our selection of three interactive groups of human figures and animals, whether wild or domesticated, covers approximately one half of this type of sculptures in Pompeii. Young boys are the usual protagonists, and only a few older boys appear. The obvious lack of girls, though the Hellenistic child and animal genre also included girls, seems to refer to cupids, and consequently to the cult of Aphrodite, although sometimes also to Dionysus, even if in a more subtle way through minor details, such as a wreath or a bunch of grapes. The activities vary from positive to dramatic, from calm coexistence to play, from kindness to teasing, and finally to determined aggression. In some this seems to be playing, especially among the younger children, who characteristically underestimate their own strength. Grapes or other treats also indicate loving care, and the status of a pet for the hares/rabbits and ducks. Many show everyday activities of rural life, and some are more static, though set in a pastoral landscape. Small gestures are used to express great feelings. Unsurprisingly, these groups generally came from the more well-off houses in Pompeii, where sculptures were a typical part of household decorations. As to their contents and artistic quality, they can be considered as expressions of the child and animal genre, though not in all of its variations.

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⁶⁷ Kaposy 1969, 72; Appleton 1987, 213–216.

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Appendix

Table 2. Pompeian statues of animals accompanied by humans, according to their location. Depictions of gods and goddesses with their attributes, as well as equestrian statues, are omitted. Cattle, boars and pigs, as well as deer and antelopes, do not appear together with human figures.

Location	Animal(s)	Human(s)	Material	Inv.
I 9, 3	duck	boy	marble	P 8737
I 9, 13-14	dolphin 2 (fish?)	boy (cupid)	marble	P 8126
I 9, 13-14	dolphin	boy (cupid)	marble	P 8127
I 9, 13-14	dolphin	boy (cupid)	marble	P 8129
I 9, 13-14	dolphin	boy (cupid) 2	marble	P 8128
II 2, 2.5	serpent 2	boy (Hercules)	marble	P 2932
II 2, 4	serpent	arm	marble	
II 4, 2-12	goose	youth	marble	MANN 6342
II 4, 2-12	ps. hare?	boy (satyr)	marble	MANN 6108
II 4, 2-12	goat (kid)	bearded satyr	marble	P 8856
VI 8, 23.24	goose	boy (cupid)	bronze	MANN 5000
VI 9, 3-5	dog	Hercules	marble	
VI 14, 43	dolphin	boy	bronze	MANN 72291
VI 15,1	dolphin	arm	bronze	
VI 15,1	goose	boy	bronze	P 1157
VI 15,1	goose	boy	bronze	P 1158
VI 15,1	rabbit	boy	marble	P 20531
V15, 1	lamb/kid, pigeon	youth	marble	P 54512
VI 15, 1	duck	arm	bronze	
VI 16, 7	toad	foot	marble	
VI 17, 23-26	goose	boy	marble	MANN 6111
VI/VII Ins. Occ.	duck/goose	boy	bronze	P 13100
VII 2, 16	dog	satyr	marble	P 20383
VII 12, 3	dolphin	boy	marble	MANN 6112

VII 12, 3	dolphin	boy (cupid)	marble	MANN s.n.
VII 12, 22-23	rabbit	boy	marble	MANN 6533
VII 12,22-23	frog	boy	marble	MANN 6537
VII 16, 22	dolphin	boy (cupid)	bronze	P 13371
VIII 2, 21	goose/swan	boy	marble	MANN 120581
VIII 2,39	dog	boy (cupid)	marble	MANN 114535
VIII 4,4	dove	boy	marble	
VIII 7, 10	animal (ps. hare)	boy	marble	
VIII 7, 24 (?)	dove	boy (cupid)	marble	
IX 2, 10	dog, rabbit	boy	marble	MANN 120527
IX 3, 5	dolphin, octopus	boy (cupid)	marble	P 20373
IX 3, 5	dolphin, octopus	boy (cupid)	marble	P 20374
IX 3, 5	goat, kid	satyr	marble	P 20393
IX 7, 20	dolphin	boy (cupid)	bronze	MANN 111701
IX 12, 9	dolphin	boy	marble	P 41462
Villa d. colonne a mosaico	hare	boy	marble	MANN 6501
Via d. Fortuna	dove	boy (cupid)	marble	St. Petersburg
	duck	boy	marble	P 20491
	pantheress	boy (cupid)	marble	P 20384
	dog	boy	marble	P 20386