

## Epicurean Symbolism in Herculaneum Art - Something To Track Down

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published under the title *La bibliothèque de Philodème et l'épicurisme romain* (1987), with an introduction by Pierre Grimal. The French edition was revised and published in Italy under the title *Filodemo in Italia* (1990). The book presents an overview of the philosopher and writer Philodemus of Gadara (circa 110–40 B.C.E.), a follower of Epicurus and proponent of Epicureanism in Italy in the first century B.C.E. The work is an outgrowth of the intense study which has been devoted in recent decades to the philosophical and philological significance of Philodemus and his work, in conjunction with the archaeological discoveries and interpretations offered by art historians regarding the so-called 'Villa of the Papyri'. This is a villa discovered in Herculaneum, where it lay buried under the lava and ashes during the eruption of Vesuvius in 79 C.E.. A large number of papyri were discovered in the Villa containing works belonging to Epicurean circles (either works of Epicurus himself, or of his followers, Philodemus among them). The Villa, with its library of papyri, is considered to be the center of what was the Epicurean school in Italy, headed by Philodemus himself.

The first chapter of Gigante's book provides a comparison of the various interpretations which have been offered of the sculpted decorations which were discovered in the Villa, whose dense array of symbols seems certainly to refer to the world of Epicurean philosophy. Gigante is especially indebted to the treatment of the problem by Pandermalis (1971), who considers the sculpted decorations to be arranged in opposing pairs so as to express a symbolic contrast between the Epicurean universe and everything that differs from it, especially the contrast between the Epicurean universe and the Stoic alternative, and thus between the

Epicurean ideal of the private contemplative life on the one hand and the ideal of the active public life which was typical of the Stoics. Philodemus, according to Gigante (again following Pandermalis), played a prominent role in determining the artistic tastes of Lucius Calpurnius Piso, the aristocratic Roman owner of the Villa and a prominent representative of Philhellenism in Italy.

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The source is : [https://www.academia.edu/4198417/Philod...semiotic\\_debate](https://www.academia.edu/4198417/Philod...semiotic_debate)

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### **Post by “Joshua” of September 4, 2021 at 7:20 PM**

I haven't read the article, but I'd be leery of reading too much into it. If Cicero's Tusculum Villa had survived in place of his writings, we might think him an Epicurean indeed!

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### **Post by “Cassius” of September 4, 2021 at 7:57 PM**

Yes I'd like to see what Gigante said too before reading too much into it.

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### **Post by “Godfrey” of May 14, 2023 at 9:39 PM**

Today I was in an out-of-town bookstore with my family and ran across this book, which is the catalog from the exhibit at the Getty in Malibu a few years ago:

[Buried by Vesuvius: The Villa dei Papiri at Herculaneum - Google Books](#)

It may be of interest in itself, but what I noticed while quickly browsing through it was a few images in particular. Pardon my poor photo quality; the store was one of those great rabbit-warrens of books and lighting wasn't a prime concern in the design....

8 9 10 11

## Four Portrait Busts of Greek Intellectuals

### 8 Epicurus

Roman, first century BC/AD  
Bronze, H: 28.5 cm  
Found in the tablinum, December 11, 1752  
MANN 11017

### 9 Epicurus

Roman, first century BC/AD  
Bronze, H: 20 cm (with ancient base)  
Inscribed: ΕΠΙΚΟΥΡΟΣ  
Found in room 8 on Weber's plan,  
November 3, 1753  
MANN 5465

### 10 Hermarchus

Roman, first century BC/AD  
Bronze, H: 13.2 cm  
Found south of the tablinum, in room XVI  
on Weber's plan, June 15, 1753  
MANN 5471

### 11 Demosthenes

Roman, first century BC/AD  
Bronze, H: 28.5 cm  
Found in the tablinum, September 18, 1752  
MANN 5469

These four bronze busts, each depicting a famous Greek intellectual, were found along with four others in or near the so-called tablinum of the Villa dei Papiri. Given their small size, it is likely that they were displayed as table ornaments, perhaps intended to conjure an atmosphere of sophisticated erudition: the chamber in which they were discovered may have functioned as a reading room.

The first-century AD encyclopedist Pliny

the Elder wrote that Rome's elites decorated their libraries with exactly these



11.16)—were produced in the same, plausibly local, workshop. Each head was cast in a single piece with its bust, each has cast eyes, and each was fitted into its base with a similar tang. Two share the same metal alloy (cat. 8 and fig. 11.5c), and three were seemingly inscribed by the same hand (cat. 9, figs. 11.5a and 11.5d). We cannot know if they were bought as a set, or even if they were all bought by the owner of the Villa. Given that some are duplicates, it has been suggested that they instead represent gifts from guests, intended to flatter the owner's interests and taste.

Of those included here, two (cat. 8, 9) depict the Greek philosopher Epicurus (341–270 BC), both replicate the same portrait type, with wavy comma-shaped locks brushed across the forehead, thick, curly beard, stern brow, and long, aquiline nose. Each wears a himation (cloak) draped over the left shoulder. The second (cat. 9), which has a leaner face and less luxuriant hair, also retains its original base inscribed in Greek with the name of the philosopher. A third bust of a different but clearly related type (MANN 5470) was found nearby in the Villa's "library," making Epicurus the most popular subject of the whole group. This is not surprising. Epicurean philosophy and its emphasis on the pursuit of ataraxia (freedom from care) through the enjoyment of simple, physical pleasures was of

(L-R, top to bottom: Epicurus, Epicurus, Hermarchus and Demosthenes)

around with them (*Natural History* 35.5), presumably referencing the popularity of Epicurus's image on engraved gemstones (see Cicero, *On the Ends of Good and Evil* 5.1.3). At the Villa dei Papiri, the three busts clearly speak to the Epicurean texts contained within the library and complement the underlying Epicurean tone of the sculpture collection as a whole.

Another of the four busts shown here (cat. 10) represents Hermarchus (ca. 325–250 bc), a disciple of Epicurus and his successor as head of the Epicurean school. Now mounted on a modern base, this is one of two busts depicting the philosopher that have been recovered from the Villa (see fig. 11.5c, which also preserves its ancient inscribed base), in this example, he is shown with a himation, neat hair and beard, and a contemplative, perhaps concerned, expression. The fourth (cat. 11) depicts the Athenian statesman Demosthenes (ca. 384–322 bc), who wears a himation across his left shoulder, and turns his head slightly to the right, with pensive gaze, haggard face, and furrowed brow. Also on a post-antique base, this is one of two busts from the Villa depicting the creator (the bust in fig. 11.5a is inscribed across the chest with Demosthenes's name). Both replicate the head of an

body moulds in the period of the late Republic, attributed to the sculptor Polykleitos, that was dedicated in 280 bc in the



#### Selected Bibliography

cat. 8. Winkelman 1782/1784 (2011), 63; *Antichità di Ercolano*, vol. 5 (1787), pls. 22, 22; Wjścik 1986, 143–44, no. E.10, pl. 75; Neudecker 1988, 150, no. 14.25; Scatizza-Hiricht 1989, 134–35, no. 196; fig. a; Hoff 1994, 69, n. 72; Moreno 1994, 1782, n. 359; Adamo Muscatella 2000, 23; Matthusch 2002; Salheimer 2003, 77–78, no. 2, figs. 67–69; Lo Sardo 2005, 110 (A. Luppini); Matthusch 2005, 289–96, fig. 5.21a; Giacobaldi 2006, 129; Matthusch 2009; Miesch 2009, 122, no. 58.

cat. 9. Winkelman 1782/1784 (2011), 63, fig. 59; *Antichità di Ercolano*, vol. 5 (1787), pls. 18, 20; Wjścik 1986, 163–64, no. F.4, pl. 96; Fitzchen 1988, 15, 150, 204, 211, 235, pl. 124.2–2; Neudecker 1988, 149, no. 14.20; Weber 1991, 225, no. 1.1; Johansen 1992, 99; Hoff 1994, 69, n. 71, 70–71, n. 95, 98, n. 3, 93 and 104, figs. 39–42; Moreno 1994, 1583; Scheidel 1997, 230–31, figs. 221, 222; Salheimer 2003, 77–73, no. 1, figs. 64–66; Matthusch 2005, 289–96, fig. 5.20a; Matthusch 2005; Miesch 2009, 118, no. 62; Lang 2002.

cat. 10. Winkelman 1782/1784 (2011), 63; *Antichità di Ercolano*, vol. 5 (1787), pls. 25, 26; Wjścik 1986, 157–59, no. F.1, pl. 83; Neudecker 1988, 155, no. 14.74; Weber 1991, 225–27, no. 1.6; Johansen 1992, 106; Hoff 1994, 76–79; Moreno 1994, fig. 252; Salheimer 2003, 96–97, no. 2, figs. 95, 96; Matthusch 2005, 289–96, fig. 5.21b; Mühlentrock and Richter 2005, 278, cat. 4.4 (7); Giovi; Matthusch 2009; Miesch 2009, 112, no. 59.

cat. 11. Winkelman 1782/1784 (2011), 63–64, fig. 62; *Antichità di Ercolano*, vol. 5 (1787), pl. 13; Wjścik 1986, 151–52, no. E.2, pl. 6; Fitzchen 1988, 83; Neudecker 1988, 151, no. 14.306; Scatizza-Hiricht 1989, 134–35, no. 197; fig. a; Moreno 1994, 1782, n. 338a; Zanker 1995, 331, n. 63; Adamo Muscatella 2000, 23; Matthusch 2002; Salheimer 2002, 49–49, no. 2; Miesch 2009, 124, no. 51; Matthusch 2009; Miesch 2009, 124, no. 51.

For depictions of philosophers on engraved gems,

Here's an image of the pig. In case it's not legible, the dimension given is the height, which is 40cm (15.75") including the base.

## Piglet

Roman, first century BC/AD  
 Bronze, H (including base), 40 cm  
 Found near the northeastern corner of the  
 rectangular peristyle, May 17, 1756  
 MANN 4883

Sometimes described erroneously by modern scholars as a boar (cinghiale) or a pig running at full speed (porc en grande course), this statue depicts a life-size female piglet, about one month old. She is leaping forward, with both front hooves raised, only the tips of her rear hooves touching the ground. Her short tail is coiled, while her mouth is closed and her large ears flattened back. Carol Mattusch notes that she "is at the midpoint of her early carefree days, not yet reined in by domestication," and cites Varro (*On Farming* 11.4.13): "As to the rearing of piglings, which is called *porculatio*, they are allowed to stay with their mother for two months." Although found at the east end of the Villa's large rectangular peristyle near the famous figures of deer (see fig. 11.13), this piglet must have evoked more than the pleasures of the countryside. For Epicureans, this dynamic figure of a leaping young pig might have summed up much of the philosophy of the founder of their school. The Roman poet Horace, who dedicated his *Ars Poetica* to the sons of Lucius Calpurnius Piso Caesoninus Pontifex, referred to himself in a letter to his friend and fellow poet Albius Tibullus as sleek, fat, and well cared for, "a pig from the sty of Epicurus" (*Epicuri de grege porcum*, 1.4.16). The Latin *grex* (herd or sty) was often used to denote philosophical schools. In Cicero's *On the Ends of Good* (1.120), moreover, Porcius

explains Epicurus's doctrine of pleasure.

"Every animal, as soon as it is born, seeks pleasure and delights in it as the highest good, while it avoids pain as the highest evil and so far as possible avoids it. This it does as long as it remains unperverted, its nature itself judging honestly and uncorrupted."

The piglet from Herculaneum is both an infant and an animal and thus, in Epicurean terms, doubly in a natural state, incapable of holding mistaken opinions about what to aim for in life. For Epicureans, David

Konstan argues, "the highest form and final end of human happiness arises when the body is free from pain and the soul is free from distress; these, moreover, are what Epicurus denotes as the static pleasures.

The static pleasures may be accompanied by pleasant thoughts and sensations: these are what are called the kinetic pleasures.

More particularly, the kinetic pleasures of the body are not those of replenishment (as is commonly supposed), but consist rather in unalloyed, but also unnecessary, pleasures such as sweet smells and delicious tastes; correspondingly, the kinetic pleasures of the mind are joy (*khara*) and good cheer (*euprosunē*), which also are in the class of non-necessary pleasures." Such kinetic pleasures are immediately visible in this dynamic sculpture of a leaping piglet. In antiquity, moreover—as often since—comparing people to pigs was insulting, but Epicureans apparently reappropriated the animal wholeheartedly as a positive symbol. In fact, on a silver

the inscribed figure of Epicurus himself. It is unlikely coincidental that at the Villa dei Papiri, in addition to this happy little piglet, a portable bronze sundial fashioned in the shape of a prosciutto was found (cat. 13). It, too, is likely to have a deeper, yet playful meaning as it clocked the passage of time: piglet today, pork tomorrow. *Carpe diem*, xi.

## Selected Bibliography

- Antichità di Ercolano*, vol. 5 (1767), 77  
 CDP 184, 185, 272, no. 65  
 Pandermalis 1971, 180, 202, no. 27  
 Wójcik 1966, 119, no. D10  
 Neudecker 1988, 153, no. 14.56  
 Gigante 1995  
 Warren 2002, esp. 131–34  
 Mattusch 2006, 327–31  
 Moesch 2009, 84, no. 37  
 Konstan 2012  
 For the breaker from Boscoreale, see Dunbabin 1986.



And the prosciutto. The height is 11.3cm to which the ring adds 2.5cm; the width is 7.8cm.

## Orologio di Prosciutto (Portable Sundial in the Shape of a Ham)

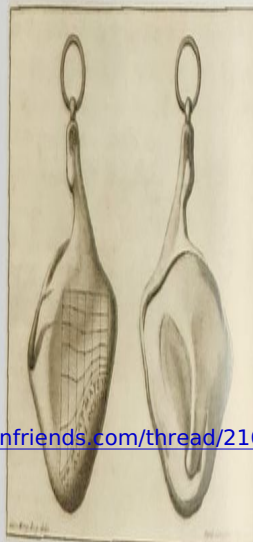
Roman, first century AD  
Bronze and silver, H. 11.3 cm, W. 7.8 cm,  
Th. 2.9 cm (high ribs 2.5 cm to height);  
ca. 285 grams  
Found in the atrium area (site #7)  
June 11, 1755  
MUSA 25494

This silver-plated bronze sundial in the shape of a ham was discovered on June 11, 1755, in one of the rooms to the east of the atrium of the Villa dei Papiri. It is the earliest known portable sundial in the Roman world. That the calendrical notation identifies the eighth month as Augustus rather than Sextilis requires dating its creation between 8 BC, when the month was renamed in honor of that Roman emperor, and AD 79 when the Villa was buried by the eruption of Vesuvius. An eyelet and ring attached to the hook show that it was intended to hang inverted, like a curing ham, with only its now-broken tail defying gravity by extending up and away from the surface to serve as the gnomon. Whether the tail had the familiar curvilinear shape is unknown since it was already broken off at the time of its discovery, but to function properly its tip would have needed to align with the upper left-hand corner of the dial. The choice of this unique shape has been ascribed to some association between pigs and the Villa owner's name or occupation, but a more likely link may be that of the owner's evident Epicurean inclinations and pigs as symbols of both gluttony and the desired state of tranquility promoted by Epicurus (see cat. 12).

The design is similar to later "altitude" or

dial is the grid of seven horizontal and vertical lines inscribed in the ham's surface. The vertical line on the left marks the summer solstice, when the sun is at its highest point in the sky and casts the sharpest shadow during the longest days of the year. The central vertical line represents the vernal and autumnal equinoxes, when the days and nights are of equal length, while the vertical line on the right is the winter solstice, when the sun would cast a long shadow across the full dial during days of shorter length. The upper horizontal line represents the horizon—the sun at its rising and setting—and the lowest undulating line constitutes high noon. The other horizontal lines mark the hours of the Roman day: six before midday

and six after, with the larger squares on the left representing the longer hours of the summer months, and the smaller squares on the right capturing the shorter hours of winter. The names of the twelve months are abbreviated across the bottom in boustrophedon (i.e., moving first from right to left, then left to right) beginning with IA (Iuanus) at the right, moving to IUN(us) and IUV(ius) on the left, and back to DEI(ember) on the right. To take a reading, the prosciutto must be suspended from a cord and rotated so the left side faces the sun. The shadow's tip is then aligned along the vertical line corresponding with the current month. The shadow descends or rises across the dial over the course of the day, marking the hours.



As an archaeological object, this humble ham clock has been overshadowed by the Villa's spectacular statuary and papyri, but it has long been featured in histories of astronomical science and sundials. Its curious confluence of science, art, and daily life already had induced the Accademia Ercolanese to conduct empirical studies on it in 1762 and feature it in the preface to the third volume of *Le Antichità di Ercolano* (see below left). They concluded it was remarkably accurate, but more recently it has been proposed that the dial was imperfectly transferred onto the surface, preventing it from providing correct readings over the full course of the year. This would have rendered it more a sunny conversation piece than an accurate timepiece. CP

### Selected Bibliography

- Antichità di Ercolano*, vol. 3 (1762), v–xvii  
Wijk 1986, 256–57  
Ferrer 2008  
Meesch 2009, 160, no. 84  
Jones 2016, 83, 186, fig. III.16  
Pagliaro 2019, 264–68



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**Post by “Cassius” of May 14, 2023 at 10:06 PM**

This is Hermarchus?



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**Post by “Godfrey” of May 15, 2023 at 12:28 AM**

Yes. Sorry for the poor image quality!

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**Post by “Godfrey” of May 15, 2023 at 12:31 AM**

If you zoom in on the images in my original post, you can see tiny numbers beneath the sculptures. Descriptions of these are in the text to the left of the two Epicurus images.

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**Post by “Don” of May 15, 2023 at 4:47 AM**

Thanks for these, [Godfrey](#) !!

I'll have to see if we have the book in the library and scan them there.

That Hermarchus seems to coincide with this one with its base:

Post

**[RE: The Early Epicureans v1.0 \[video\]](#)**

[epicureanfriends.com/wcf/attachment/3702/](https://epicureanfriends.com/wcf/attachment/3702/)

The base of this statue reads Ἑρμάρχος Hermarchos and is the image on the book cover to the left.



Don

May 3, 2023 at 9:36 PM

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**Post by “Cassius” of May 15, 2023 at 6:42 AM**

Yes the image Don is pointing to in post 8 just doesn't seem to me to look like the image in post 5. The image in post 5 at first glance looks to me more like a variation of Epicurus himself.

I don't doubt that you guys are right but that image in post 5 (which I do think I have seen before) confuses me.

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**Post by “Don” of May 15, 2023 at 8:10 AM**

And the prosciutto is great!!

I had never seen that before, but I could easily accept the Epicurean & epicurean implications of that, both pigs and food.

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**Post by “Cassius” of May 15, 2023 at 8:39 AM**

[pasted-from-clipboard.png](#)

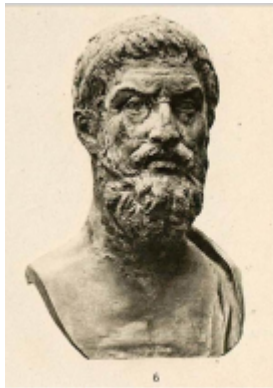
They can never resist accentuating the negative. I would say more like pigs as symbols of the uninhibited pursuit of pleasure and the unwillingness to bow to authority.

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## Post by “Cassius” of May 15, 2023 at 5:29 PM

Referring back again to the clip in post 5 above --

I found another reference I came across long ago. Not sure I can find the URL for this, but take a look. This looks to me to be the one we are discussing, and it's identified here as a Epicurus (which seems to me what I would think too). I will see if I can find a URL or another reference.



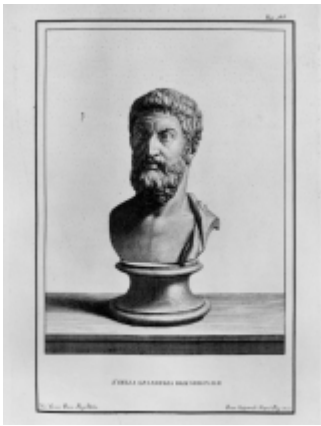
Statue del Magni Herculanensis. Possibility found in area V of Weber's plan. Small bust of Epicurus 0.34201 high.  
According to Comperelli and de Paolis, a bust which bears a striking resemblance to the one previous ones but to a less successful execution.  
Found in 1753, possibly in area V of Weber's plan.  
See Comperelli G. and De Paolis G., 1983, La Villa Epistolare di Pausan. Torino: Einaudi Lattes, p. 238 n. 6, p. 242 n. 23, the 33 n. 6.

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## Post by “Cassius” of May 15, 2023 at 5:34 PM

This one doesn't add anything except the page number from that old sketchbook --if I had to speculate I would say that this is a poor representation of the bust I just posted in post 12 above. Doesn't the posture seem more erect than in the ones we typically see, but still the face of Epicurus? And look at the furrows in the forehead which the sketcher tried to capture.

I am thinking that there exist several distinctively different busts of Epicurus that we have to be aware of to take into account, with this one being the least well used (but not at all the worst in the picture that is posted above in 12).



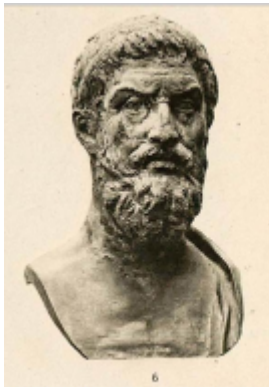
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## Post by “Don” of May 15, 2023 at 5:55 PM

### [Quote from Cassius](#)

Referring back again to the clip in post 5 above --

I found another reference I came across long ago. Not sure I can find the URL for this, but take a look. This looks to me to be the one we are discussing, and it's identified here as a Epicurus (which seems to me what I would think too). I will see if I can find a URL or another reference.



6  
Villa del Pignatelli, Herculaneum. Possibly found in area V on Weber's plan. Small bust of Epicurus (0.342m high). According to Compagnoni and de Palis, it does not have a striking resemblance to the two previous ones but is a less beautiful specimen. Found in 1753, possibly in area V on Weber's plan.  
See Compagnoni & de Palis G., 1981. La Villa Ercolanese di Pignatelli. *Notulae Archaeologicae*, p. 238-8, p. 242 n.23. The 32 x 6.

That one has the characteristic forked beard that Epicurus has.

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## Post by “Godfrey” of May 16, 2023 at 1:00 AM

To me, Epicurus has a slightly thinner face with slightly more pronounced cheekbones than the figure in #5 and #12; I would not say that that is Epicurus. Looks much more stern than Epicurus as well. But if the image is labeled "Epicurus," that could explain how it ended up on the Guyau book cover.

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### **Post by "Cassius" of May 16, 2023 at 5:55 AM**

Ha! My confusion increases 😊

Is \*that\* the one on the book cover?

I would have said the book cover is clearly the one we all agree to be Hermarchus, which is not shown currently in this thread.

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### **Post by "Godfrey" of May 16, 2023 at 9:42 AM**

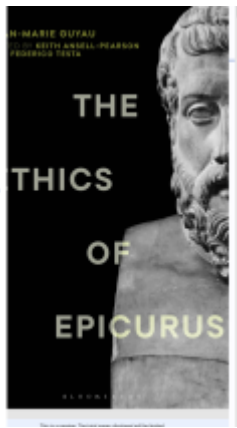
On the book cover his right shoulder is much higher so they would appear to be different sculptures. However after examining #12 above and then looking at the book cover, the book cover looks more like Epicurus 😊

But it's early here, and I'm looking on my phone, so there's much squinting involved.

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### **Post by "Cassius" of May 16, 2023 at 10:42 AM**

Here is the book cover we are talking about (which appears to me to be Hermarchus based largely on the eyes)

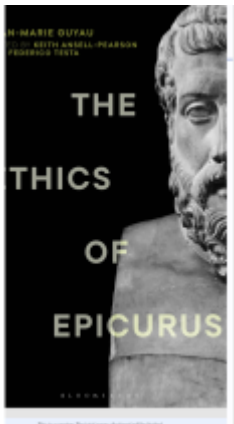


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**Post by “Don” of May 16, 2023 at 12:20 PM**

[Quote from Cassius](#)

Here is the book cover we are talking about (which appears to me to be Hermarchus based largely on the eyes)



Agreed. Definitely doesn't remind me of Epicurus.

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**Post by “Godfrey” of May 16, 2023 at 12:28 PM**

Now that it's not so early, the book cover doesn't look like Epicurus. As for #12, the shape of the head seems wrong and he's way too stern to accord with the images of Epicurus that I'm used to seeing.

A large part of the problem could be that different artists had different interpretations. Or different levels of skill. How many statues of contemporary athletes have you seen that look nothing like the athlete? 😊

BTW there's a YouTube video of James Corden showing David Beckham a goofy version of his statue before the unveiling, which is a great send up of the modern athlete statue.

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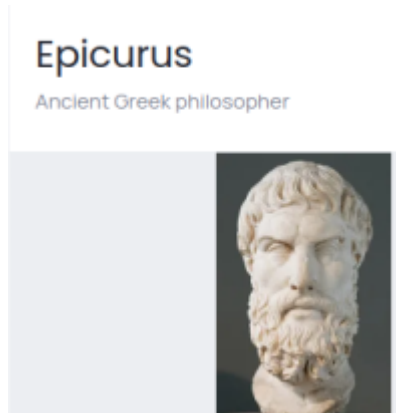
## Post by “Cassius” of May 16, 2023 at 12:58 PM

### [Quote from Godfrey](#)

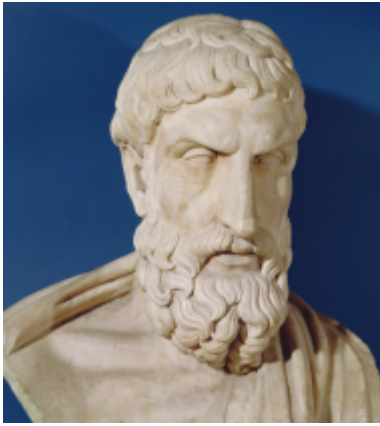
As for #12, the shape of the head seems wrong and he's way too stern to accord with the images of Epicurus that I'm used to seeing.

I agree that this is more stern than most, but I see this as consistent with his dominant presentation in the remaining busts. I would probably call it more "piercing" or "serious" than stern, but I think that's likely the way he was perceived -- as very SERIOUSLY pursuing his philosophy.

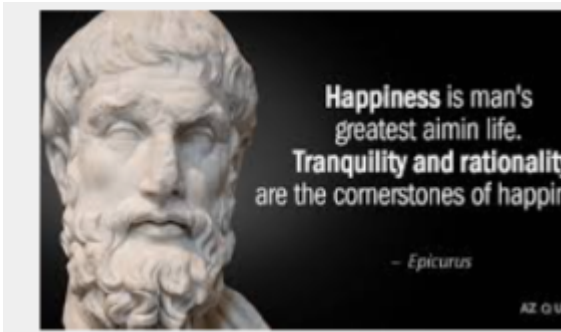
For example this one, which is not one of the small ones from herculaneum but which makes him also look serious:



And look at the focused / concerned eyebrows here:



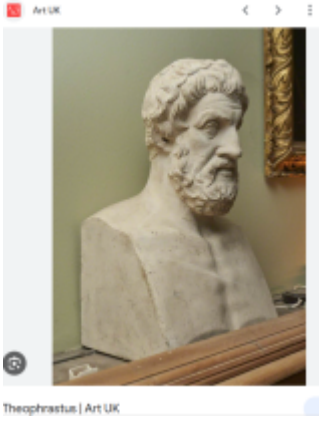
As for the deviant version - let me get this out of the way - I see the deviant version as THIS one which many commentators today like to use because the damage to the eyes and angle of head can be lighted in a way that makes him look like a stupified pot-head 😊 This is the one I see as - in its present form - out of character. If it were an attempt to make him smiling, I would say it's acceptable, but even before the eyebrow was damaged it appears to me to be more of a "blank" expression, which again would not be a good look for someone as acute as Epicurus.



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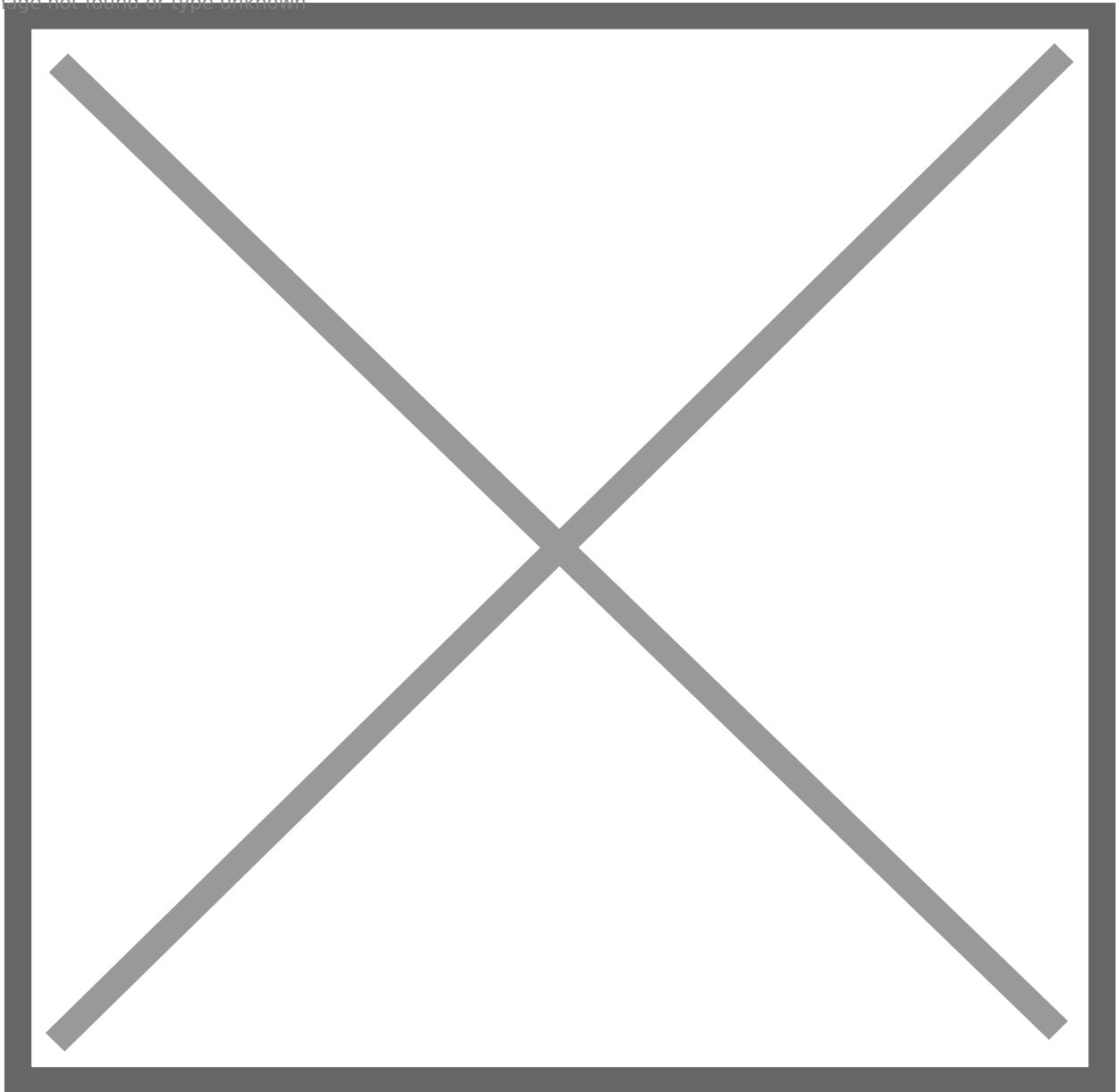
### Post by "Cassius" of May 16, 2023 at 1:13 PM

Those wide eyes on the one we are discussing reminds of me this one, which the clip says is Theophrastus --



However when you click over to the page that apparently comes from, the head/hair shape is very different:

Image not found or type unknown



[Theophrastus | Art UK](#)

artuk.org

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**Post by “Godfrey” of May 16, 2023 at 2:35 PM**

Comparing #12 to #21, I would describe (poorly, I admit) #12 as having almost "pugilistic" features compared to Epicurus' typical portrayal. That's a bad word choice, but the one that

comes immediately to mind. Look at #12's broad, short nose, compared with Epicurus' relatively long, thin nose. #12's head shape seems thicker, Epicurus' longer.

Put another way, I picture (rightly or wrongly) Epicurus as an ectomorph body type based on his typical portrayal, whereas I picture #12 as more of an endomorph type.

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### **Post by “Cassius” of May 16, 2023 at 5:11 PM**

Yes I see the pugilist demeanor as well. I don't see it matching the other Hermarchus busts, but I could see the possibility that it is neither one of them.

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### **Post by “Don” of May 16, 2023 at 5:48 PM**

My go to characteristics for Epicurus are the forked beard with the definite furrow in the middle and the vertical furrow between his eyebrows. Lots of vertical furrows come to think about it

