

## Werk

**Titel:** Gemmae Antiquae Caelatae: Or, A Collection Of Gems

**Untertitel:** Wherein are explained many Particulars relating to the Fable and History, the Customs and Habits, the Ceremonies and Exercises of the Ancients ; Taken from the classics

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To His GRACE

LIONEL CRANFIELD SACKVILLE

*Duke of DORSET, Earl of DORSET and MIDDLESEX, Baron of BUCKHURST, and Baron CRANFIELD of CRANFIELD; Constable of Dover-Castle, Warden and Admiral of the CINQUE-PORTS, CUSTOS ROTULORUM of the County of KENT, and of the City and County of CANTERBURY, Vice-Admiral of the County of KENT, One of the Lords of his Majesty's most Honourable Privy Council, Knight of the most Noble Order of the Garter, Lord Lieutenant-General, and General Governour of the Kingdom of IRELAND.*

S I R,

**I** SHALL need all your GRACE's Humanity and Good Nature, to gain Excuse for the Liberty I have taken, in pre-fixing your Name to this Performance; whose many Imperfections, I am but too sensible, will ill admit of a severe Examination.

I would plead, that it has long been the common Usage of Authors (in almost every Species of Literature) to seek Shelter under the Patronage of a SACKVILLE; could I be as certain that the Work, I have now the Honor of presenting to your GRACE, better merited your Attention.



Yet Addresses of this Kind, my LORD, are never more properly offer'd, than when directed to Persons, whose known Abilities and Virtues have plac'd Them, (and plac'd Them to shine) in high Stations; and I was unwilling to omit any Opportunity of acknowledging the grateful Sense I retain of those Favors, confer'd by your GRACE, on Relations so near to me as Brothers; nor can I be totally silent on the Manner in which those Favors were confer'd; that Manner which makes every Favor a double Obligation!

I shall not trouble your GRACE, in the Way of Authors, with a long Detail of the Pains I have taken to improve this \* Collection. I shall only say, That it fell by Accident into my Hands; That the Difficulty of Access to the Cabinets of the Curious, made me turn my Thoughts to the Explication of a Suite of Gems already publish'd; whose Subjects of Composition brought back to my Memory many parallel Descriptions in the ancient Classics. As the *French* Edition was attended with a very short Explanation, I conceiv'd it might be of Service to make some † Additions; and, for the sake of All who are Admirers of the *Greek* and *Roman* Poets, to insert such Passages as appear'd similar to the Gems produc'd. To every Quotation it was thought proper to subjoin an *English* Version, for the Benefit of those who are not Masters of the learned Languages. Wherever I could meet an elegant Translation to my Hand, I made bold to use it: I am much indebted on

\* This Collection was first publish'd at *Paris* in 1732.

† Whatever follows the Asterism in each Article, is added to this Edition.



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this Account to the Labors of many ingenious Gentlemen, whose Works have furnish'd me with the best Ornaments of my Book; and I hope the Pleasure your GRACE will receive by comparing these Translations with the Originals, will make amends for those Passages which I have been oblig'd to *English* myself; whenever I found Occasion to cite an ancient Author not yet attempted; a Case that has happen'd but too frequently in the Course of this Work! For all that regards the Collection itself, I must refer your GRACE to the Author's Preface.

There arises in most People an Aversion and Prejudice against the Study of Antiquities; and, if your GRACE will spare me a Moment on this Subject, I must confess, not altogether without Foundation. But whether this Prepossession be not more justly laid to the Charge of the Professors of this Study, than of this Study itself, I leave to your equal Candor and Judgment.

It must be granted, that the Professors of this Study, generally seem to have no other Point in View, than merely to gratify a Particular Taste, or to exercise a Kind of out-of-the-way Curiosity. Whatever the Learned World may owe to this Turn of Humor, (and certainly to this it owes the Preservation of so many valuable Remains) a Reasonable Man will yet find just Cause to condemn the Conduct of those Passionate Admirers, who, to acquire the Character of Profest Antiquarians, lay out all their Time in the Search, and all their Substance in the Purchase of Curiosities: Without knowing, or even desiring to know, what Good  
They



They may produce. It is sufficient that They have Them in their Possession; They take no Pleasure in the Use; whereas in the Use only consists their true Value. Is it possible for your GRACE not to laugh at a Collector of Manuscripts, who proves the Value of his venerable Parchments by secreting Them; who gives you Permission, perhaps, to look on them; but would sooner bury than suffer Them to be collated? Would not our Fathers have chronicled it, as a most singular Instance of Whimsical Avarice, had STEPHENS or ELZIVER, after completing their neat and beautiful Types, conceiv'd, that a private Possession of Them was the best Use; instead of imploying Them to the Public Service of the Learned World, and bringing to Light so many splendid and correct Editions of *Greek* and *Roman* Authors? There is a Class of Antiquarians liable to this or any other Ridicule; who collect out of Vanity, and hoard out of Avarice. But your GRACE will easily allow, that the Abuse of any Art or Profession, is an Argument, relative indeed to Those who abuse it, but that carries no further Weight, if the Art or Profession be in itself of Use.

That a Knowledge of Antiquities is of eminent Service, towards clearing up the Dates and Facts of History in particular, is a Point universally admitted; but the visible Use that has been made of them, by the two *Learned Fathers* who have lately published the *Roman* History, is an uncontestable Proof.

The great Advantages that may be drawn from this Study, in order to explain and illustrate the whole Body of *Classic* Authors in general, is equally evident.



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For wherever mention is made of any ancient Fable, Habit, Utenfil, Custom, or Ceremony, (whether Domestic, Civil, or Religious) no Comment of Words can give that Satisfaction to the Inquisitive Modern Reader, as when He sees the very Picture of that Antient Habit, &c. laid before Him. I apprehend it is much easier to convince the Eyes, than the Ears; and should the warmest and the best Judge of Painting in *England* entertain your GRACE with all the Beauties and Elegancies of *Paul preaching at Athens*, he could not, I believe, leave so strong and lasting an Impression on your Mind, as you receive from the View of the Picture itself, whenever you pass the Gallery of *Hampton Court*. I instance that Piece of *Rubens*, not only by Way of Argument but with Design, because the whole Ordonance of that Composition, was taken from an Antique.

For I will venture to advance, in further Commendation of this Study, that the slow Progress of Painting in these Kingdoms is chiefly owing to the Neglect in some, or to the Want of Opportunity in others, of Consulting the beautiful Remains of Antiquity. Your GRACE will readily recollect, that the best Masters of the *Flemish*, *Lombard*, and *Italian* Schools, were equally famous for their Knowledge of the Antique. If we have arriv'd at no greater Perfection in Coining, Ingraving, Founding, or Sculpture, I am apt to imagine the Defect arises from the same Cause; but I shall not intrude so far upon your Patience, as to enter into a Discussion of all these Points; meaning singly to confine myself at present, to the Article of Painting.

There



There are, my LORD, many Qualities requisite to constitute the perfect Painter. Qualities, as well natural as acquir'd! And to many of These, the learned Antiquarian can lend no Improvement nor Assistance. A happy and copious Invention, a rich and agreeable Fancy, a bold and sublime Genius, are Talents, the Gifts of Nature. By Observation and Experience, the Artist may acquire the necessary Skill, in the Mixture and Union of his Colors, and in the Cast and Distribution of his Lights and Shadows: Hence he may give the proper Strength, Heightning, Sweetness, Roundness, Life, and Spirit to his Figures. But in Matter of *Design*, your GRACE will grant me, He must perfect Himself in the School of Antiquity. Where can He learn a juster or finer Air for his Heads, a more suitable Adornment, or a more beautiful Disposal of the Hair? And as the Ancients were inimitable in their Manner of Designing their Heads, so were they equally successful in their Arms, Hands, Legs, Feet, and other Parts of the Body. Their Attitudes are always well observ'd; Their Positions well maintain'd; The Aspects of their Figures pleasing; and their Actions graceful. Here He will find the true Decorum of Composition; where every single Part, from the admirable Disposition of the Whole, preserves a distinct and proper Character. What Choice of beautiful Faces, what Variety of perfect Forms offer themselves to his Imitation; whether He consults for single Figures, or Groups of Figures? The same Store-house furnishes him with Plenty of all that is requir'd, for the Ornaments of Habits, or the Folds of Draperies, whether he seeks the easy and the



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the natural, or the graceful and noble. He will never meet, but in the Remains of Antiquity, or in the Works of his Predecessors, who made Antiquity their Study, Dresses so becoming, so artfully dispos'd, or so richly ornamented. The same Argument descends even to Landskip; where can he better apply for the Decoration of Temples, Monuments, Porticos, Theatres, Columns, Trophies, &c. proper to fill and adorn his Pieces?

YOUR GRACE will naturally object, that some excellent Masters have fail'd arriving at the utmost Perfection, from a too passionate Admiration, and too close Imitation of Antiquities. It is a Truth not to be contested. To this excessive Fondness may be attributed the *Dryness* and *Stiffness*, observable in some Performances of MANTEGNA. COSIMO is equally blameable, for the fantastical Humor he shows in most of his Pieces; tho' it must be allow'd he drew the Idea of his SATYRS, FAUNS, SPHINXES, HYDRA, and the whole Rout of Bacchanalian Figures, with which He crouds Them, from the Ancients. TESTA's servile Application to this Study, and to the wildest Parts of it, was undoubtedly the Cause of all those Extravagances, which good Judges disrelish in his Compositions. And had not the celebrated POUSSINE, been fonder of imitating the Color of Antique Marble than of Living Nature, he had merited the Title of *a Second Raphael*.

But then, my LORD, you know, on the other Hand, that nothing was wanting in TITIAN, that excellent *Colorist*, requisite to produce the First of Painters, but the single Knowledge of Antiquities. May not his *In-*



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*correctness* of *Design* be attributed to this single Neglect? And has not CORREGGIO the same Fault? And is not that Fault owing to the same Cause? Is it possible to suppose, that CORREGGIO would have left his admirable Works so unvaried and unpeopled, (if I may use the Expression) had he consulted the Antiques? He had not been then at a Loss to fill his Paintings, with a greater *Variety* of *Attitudes*, and a better *Choice* of *Figures*.

I hope I have your *Grace's* Approbation or Indulgence to this Assertion, and that you will admit the Argument to be fairly stated on both Sides. My only Intention was to show, that as Some have miscarried from too close an Application to the Antique, so Others have fail'd from a Contempt of that Study. I would not recommend the Extreme either of the One or the Other; but propose, as Examples only fit for Imitation, such Masters as have been judicious enough to follow the middle Way.

Among Those who form'd their Taste and Design after the Antique, yet with a proper Seasoning of Life and Nature, Your GRACE will readily acknowledge SIGNORELLI, CARAVAGGIO, VAGA, LIGORIO, VICO, SACCHI, and SALVATOR ROSA. MICHAEL ANGELO transfer'd from Antiquity many of the best Figures in his *Last Judgment*. It is another Question, whether *Heathen* Figures were properly introduc'd on a *Christian* System. From Antiquity RAPHAEL borrow'd the wonderful Choice of Attitudes so admirable in his Performances. The most happy Compositions of PAUL VERONESE were not executed till after he had studied *Rome*. Every one knows what Original produc'd the celebrated *Europa* of GUIDO.



## D E D I C A T I O N. xi

The Works of JULIO ROMANO are so full of Learning, that they may be call'd the Treasuries of Antiquity. LUCA GIORDANO, almost the last of Painters, fell, tho' late, into the same Tract; and the Knowing can easily distinguish the Pieces he attempted before he quitted *Naples*, from Those he finish'd after he had seen *Rome*. Nor ought I to omit, in this Illustrious List of Antiquarian Painters, CARLO MARATTI, from whose hourly Examination of the finest Statues, Posterity will be ever delighted with those perfect Forms, and graceful Airs, so remarkable in his Compositions. I had almost forgot that the celebrated RUBENS, was so curious and industrious a Collector that his Cabinet is said to have been sold for no less a Sum than ten Thousand Pounds.

A Study productive of so many, and such pleasing Advantages, I say, my LORD, the Study of Antiquities, will never pass for Ridiculous or Unprofitable in your Opinion, when apply'd to a Reasonable and proper Use. It is evident from the Practice of the most accomplish'd Masters, that to this They ow'd great Part of their Success. And it is expecting too much of Nature and Genius, to suppose we shall ever arrive at their Perfection, without Calling in the same Assistance. It might as reasonably be expected, that we shall live to see an excellent Epic Poem, the pure Production of some Author of this Age, who shall never consult *Milton*, *Tasso*, *Virgil* and *Homer*; further I cannot go, tho' I am apt to believe, with *Horace*, that there were Poets before *Homer*, and that He was too wise, not to imitate Them. This we certainly know, that *Virgil* judiciously introduced in his Poem the most striking



Beauties of his Predecessor; that *Tasso* was no way sparing in Copying Both; and that all Three lay open to the Search of *Milton*; for tho' his great Genius furnish'd Him with the sublimest Ideas, He thought it no Derogation to imbelish his Divine Poem with whatever he saw Beautiful in other Productions; that is, whatever he knew was Beautiful in Nature. The Manner in which He introduces, the Position in which He places, the Light in which He shows, whatever he copies, gives it as Original an Air, as if He had been the sole and first *Designer*.

There is but one Objection left to combat, and that purely National. Our Taste of Painting is generally confin'd (or has been so of late Years) to Portraits, or single Figures. This changes nothing of the Argument: For let Us but consider, the single Manner and Stile of Sir PETER LELY, we may easily discern, that he form'd and fashion'd Himself in the same School; and caught from Antiquity, that Ease and Variety of Posture, that Freedom and Looseness of Drapery, so superior to Most who have follow'd Him in the same Tract of Painting.

I thought to have ended here, my Recommendation of the ANTIQUE, and my Intrusion upon your GRACE. But my Fellow-Laborer in this Work, is more solicitous, my LORD, to vindicate his Art from Contempt, than I am to defend the Study of Antiquities. He begs me to add, that some of the most accomplish'd Masters of the Pencil, were not unambitious of Exercising the Ingraving Tool; That, among the Collections of the Curious, there are still extant,  
several



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several well esteemed Prints of MANTEGNA, RAIBOLINI, DURER, BATTISTA FRANCO, and LUCAS VAN LEYDEN; That, there are others of considerable Value, by the Hands of PARMEGIANO, CASTIGLIONE, CHERUBINO ALBERTI, ANTONIO TEMPESTA, VAN-DYCK, PIETRO TASTA, and CLAUDE LORRAIN. It is less to be wonder'd, if Those of SALVATOR ROSA and CARLO MARRATTI are thought inestimable, who were known to be profess Admirers and Imitators of the ancient Manner. And for a Proof, how well these Sister-Arts accord together, We need go no further, (in the Grotesque Way) than to instance the double Performances, in Painting and Ingravure, of the Ingenious HOGART.

But he is not more solicitous for the Honor of his Profession than for the Defence of the Manner, he has follow'd in the Execution of these Plates presented to your GRACE. He presumes that this Kind of Ingravure with Aqua-fortis, and which is commonly call'd Etching, has always obtain'd and preserv'd, from its first Introduction to this Time, the particular Esteem and Regard of all true Lovers of *Design*. For in this Manner is to be found a Delicacy of Stroke, and a Liberty of Hand, not to be attain'd by the other Kind of Ingravure. It is this free and easy Manner which makes Us admire and value the Prints of those famous Painters GUIDO and CARRACCI, which they etch'd with their own Hands. And he foretels, that the same simple and natural Stile will equally recommend to Posterity, the Compositions of REMONS LA FAGUE, which are executed with such Facility and Judgment,



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Judgment, that they seem design'd and finish'd almost at a Stroke.

And yet He presumes to insist, that this light and easy Manner of Ingravure, is much more difficult and hazardous, than the round and finish'd. In the First, whose Figures are described by single Lines, the Artist gives us a fairer Opportunity of Examining and Judging the Truth and Proportion of Parts; whereas in the Latter, which is artificially heightned and imboss'd, our Attention is drawn aside, by the Flattery and Deceit of Lights and Shadows; and the false Agreeable, which strikes us at first Sight, prevents us from entring into a more minute Examination, and from Passing a more rigid Censure.

He has but one Indulgence more to ask; He apprehends that some of the Figures here produced are not every where free from Defects and Disproportions; but He hopes some Allowance will be made for such Faults, as upon a nice Examination, may be found owing to the Boldness of the original Artists, or to the Injury of succeeding Times. He thinks, he would have given a juster Cause of Complaint, had he taken the Liberty to reform and amend Them. Truth and Similitude is all his Aim. And surely, had your GRACE imploy'd a Painter to copy some excellent Piece of *Rubens* or *Raphael*, you would hardly excuse his Changing the Face, or the Attitude of any Figure, upon Pretence of making This more Correct, or That more Beautiful.

This is the Whole I have to say, to induce your GRACE to a favorable Opinion and Perusal of this Performance;



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formance; and whatever Reason I may have to fear the Success of my Design; I have no Apprehension, my LORD, that the Tenor of my Address will displease you, tho' it be rather a Preface than a Dedication. I know your Modesty would rather suffer any Subject than that of your own good Qualities; nor dare I presume, a Private Person, to take upon myself the Commendation of that Integrity and Benevolence, which is the Subject of a whole Nation. I shall only say; That to have been long intrusted with the Reins of Government, is a singular Mark of Royal Favor; but to have gain'd and kept the Hearts and Affections of those you govern, a visible Proof of Personal Merit. I am,

*My LORD,*

*Your Grace's most oblig'd,*

*And most obedient Servant,*

**GEORGE OGLE.**



XV DEDICATION

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