

## 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

**Autor:** Ogle, George

**Verlag:** Du Bosc

**Ort:** London

**Jahr:** 1741

**Kollektion:** Antiquitates\_und\_Archaeologia; Antiquitates\_und\_Archaeologia\_ARCHAEO18

**Digitalisiert:** Niedersächsische Staats- und Universitätsbibliothek Göttingen

**Werk Id:** PPN635315386

**PURL:** <http://resolver.sub.uni-goettingen.de/purl?PPN635315386>

**OPAC:** <http://opac.sub.uni-goettingen.de/DB=1/PPN?PPN=635315386>

**LOG Id:** LOG\_0006

**LOG Titel:** Explication Of The Gems

**LOG Typ:** illustration\_description

## Terms and Conditions

The Goettingen State and University Library provides access to digitized documents strictly for noncommercial educational, research and private purposes and makes no warranty with regard to their use for other purposes. Some of our collections are protected by copyright. Publication and/or broadcast in any form (including electronic) requires prior written permission from the Goettingen State- and University Library.

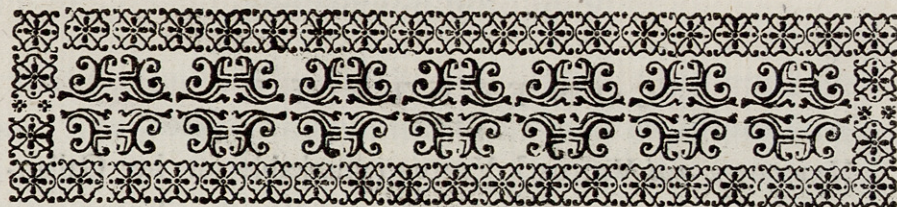
Each copy of any part of this document must contain there Terms and Conditions. With the usage of the library's online system to access or download a digitized document you accept the Terms and Conditions.

Reproductions of material on the web site may not be made for or donated to other repositories, nor may be further reproduced without written permission from the Goettingen State- and University Library.

For reproduction requests and permissions, please contact us. If citing materials, please give proper attribution of the source.

## Contact

Niedersächsische Staats- und Universitätsbibliothek Göttingen  
Georg-August-Universität Göttingen  
Platz der Göttinger Sieben 1  
37073 Göttingen  
Germany  
Email: [gdz@sub.uni-goettingen.de](mailto:gdz@sub.uni-goettingen.de)



# EXPLICATION

OF THE

## G E M S.

### CONTENTS of ARTICLE I.



**N**EPTUNE *leaning on his Trident.*] NEPTUNE often represented in this Attitude. HOMER's ILIAD mention'd. Quotation to this Purpose from the ODYSSEY. The translation by Mr. POPE. Of NEPTUNE's Trident; its Power of raising Storms: Passage from the ODYSSEY; englished by Mr. POPE. Power of the Trident in laying Storms; VIRGIL cited; the Version by Mr. DRYDEN. The Trident of NEPTUNE made of Brass; Proof taken from ORPHEUS; translated by the EXPOSITOR. The Vase or Ure, an Emblem of NEPTUNE and other watry Deities.

CON-

## CONTENTS of

## CONTENTS of II.

NEPTUNE and VENUS.] VENUS remarkable for her Gallantries ; ERYX, the Son of NEPTUNE and VENUS. ERYX overcome by HERCULES. NEPTUNE remarkable for his Amours ; Proof from OVID's Epistle of HERO to LEANDER ; translated by the EXPOSITOR.

## CONTENTS of III.

APOLLO *Victor of the Serpent* PYTHON.] Difficulty of this Enterprize ; Quotation from the METAMORPHOSES of OVID ; Translation by Mr. DRYDEN. Of the PYTHEAN Games instituted by APOLLO, according to HYGINUS ; according to OVID ; the Passage from OVID englished by Mr. DRYDEN.

## CONTENTS of IV.

DIANA *reposing after the Fatigues of the Chace.*] Beauty of this Figure ; the Representation of a Virgin Huntress. The Negligence of her Dress and Hair. Passages from the METAMORPHOSES of OVID ; translated by the EXPOSITOR : Passage from the ÆNEID of VIRGIL ; translated by Mr. DRYDEN. Of DIANA's Vestment ; her Bow and Hound, Emblems of her Divinity : Of her Stature ; VIRGIL's Comparison of DIDO to DIANA ; Version by Mr. DRYDEN. Days of Relaxation appointed by DIANA ; Scholiast of PINDAR and BRODÆUS. Allusion of STATIUS to this Custom, taken from his SYLVÆ, and englished by the EXPOSITOR,

CON-

## The EXPLANATION. xxxi

### CONTENTS of V.

MARS *giving his Hand to* CUPID.] MARS seated over a Helmet. The Subject alludes to the Destinies of the *Roman* People. Beauty of the Execution, &c. The Gem in the Possession of Monf. L. C. D. C. The Design of the Piece ; illustrated by a Quotation from one of LUCIAN's Dialogues.

### CONTENTS of VI.

MARS *caressing* VENUS.] VENUS covers herself with the Shield of MARS ; her other Hand holds his Sword. CUPID standing by VENUS ; Passage from an Ode of HORACE, translated by the EXPOSITOR ; From LEONIDAS, translated by the EXPOSITOR ; the *Latin* Imitation of NATALES COMES inserted : Epigram of LEONIDAS or ANTIPATER ; englished by the EXPOSITOR ; imitated twice in *Latin* by AUSONIUS ; Parody of Mr. PRIOR.

### CONTENTS of VII.

VENUS *leaning on the Shield of* MARS.] Emblem of the Power of Beauty ; the second Ode of ANACREON inserted ; translated by the Expofitor.

### CONTENTS of VIII.

MARS, VENUS and CUPID *standing.*] Why represented naked ? Reason given by a *Latin* Poet translated by the EXPOSITOR.

## CONTENTS of IX.

*VENUS detaining MARS from the Wars.]* The Resemblance between this Gem and a Medal exhibited by ANGELINI and TRISTAN; on which MARS is drawn to represent AURELIUS; and VENUS, FAUSTINA. Censure of those that imagine MARS was satyrically designed to represent the favourite Gladiator of FAUSTINA. The Subject of this Gem illustrated from LUCRETIUS; Part of his Invocation to VENUS inserted; the Translation by Mr. DRYDEN.

## CONTENTS of X.

*BACCHUS Reeling.]* His Thyrsis and Vestment carried in a disordered Manner; A Copy of this Gem; BACCHUS represented with a naked Breast, according to HYGINUS. Picture of BACCHUS overcharged with Wine in the THEBAID of STATIUS; The Passage inserted and translated by the EXPOSITOR.

## CONTENTS of XI.

*MERCURY standing near a Column of the High-Way.]* Whence call'd VIALIS; His Image erected in Suburbs, as the GOD OF TRAVELLERS, according to PHORNUTUS. Of the CADUCEUS and TALARIA of MERCURY; Descriptions from HOMER and VIRGIL; translated by Mr. POPE and Mr. DRYDEN; VIRGIL improves upon HOMER in the Article of the CADUCEUS.

## CONTENTS of XII.

*MERCURY and AMPHITRITE or VENUS.]* The CADUCEUS and

## The EXPLANATION. xxxiii

and Purse two Emblems of MERCURY; Fishes equally Emblems of VENUS and MERCURY; VENUS rose from the Sea; MERCURY was the Inventor of Fishing-nets &c. MERCURY invoked by OPPIAN in his *Halieutics*. The Passage inserted; translated by Mr. JONES. Derivation of the Name MERCURIUS; Of his Talaria; of his Caduceus, and Petasus, or Galerus; FULGENTIUS cited by ROSINUS. Of MERCURY's Purse; which he seems to offer to VENUS: MERCURY the God of Merchants and Mariners; Epigram of SIMONIDES on BODION and PYTHIAS, two Lucrative Courtezans; Translated by the EXPOSITOR.

### CONTENTS of XIII.

VENUS at the Forge of VULCAN, a CUPID and little SATYR.] VULCAN makes Arrows for CUPID. The Poets and Painters make VULCAN employ his Art on the most unsuitable Occasions. VENUS in the ÆNEID ingages Him to Furnish ÆNEAS with Arms, who was her particular Son by ANCHISES; The Passage inserted at Length; with the Translation of Mr. DRYDEN. A Greek Epigram, on the Lameness of VULCAN, translated by the EXPOSITOR.

### CONTENTS of XIV.

The Forge of VULCAN.] VENUS and MARS present; MERCURY at one Extremity, who seems to demand Thunderbolts for JUPITER; MERCURY no Enemy to the Amours of MARS and VENUS: Passage inserted from the Song of DEMODICUS in HOMER; translated by the EXPOSITOR. STATIUS commended for avoiding the Impropriety, of which VIRGIL is guilty, in the Passage inserted in the foregoing Article; STATIUS cited; translated

D

by

by the EXPOSITOR. Ode of ANACREON, applicable to the Subject of these Two Gems, inserted; translated by the EXPOSITOR.

## CONTENTS of XV.

VENUS and ANCHISES.] ÆNEAS, the Produce of this Amour; VENUS delivered of Him on the Banks of the River *Simois*; VIRGIL quoted; translated by Mr. DRYDEN. ANCHISES, Son of ASSARACUS; struck blind for having revealed his Intrigue with VENUS; VIRGIL quoted; translated by Mr. DRYDEN. JUPITER inspired VENUS with a Passion for ANCHISES, according to HOMER or CYNÆTHUS of CHIOS; Quotation from the *Greek Hymn*, attributed to HOMER and CYNÆTHUS, translated by Mr. CONGREVE. A Detail of the whole Amour of VENUS and ANCHISES drawn from several Passages of the same Hymn; translated by the same Hand. Critical Observations on this Hymn; 1st That it is introductory to the Subject of the ÆNEID; 2d That VIRGIL has thought some Passages of It worthy his Imitation; 3d That the Author agrees with Those who maintain that ÆNEAS resettled in ASIA, and never crossed to ITALY; 4th That from the Regard paid this Hymn by VIRGIL, and the Opinion of THUCYDIDES Who quotes it for genuine; We may more reasonably conclude that It was wrote by HOMER, than by CYNÆTHUS of CHIOS or any other Author; to say nothing of the Style which is purely *Homeric*.

## CONTENTS of XVI.

VENUS holding in her Hand the Torch of CUPID.] The Attributes of CUPID, finely mythologiz'd by PROPERTIUS; an entire *Elegy* of that Author inserted, with the elegant Translation of MAJOR PACK.

CON-

## CONTENTS of XVII.

VENUS *holding in her Hand an Arrow of CUPID.*] Similar Figures in BEGER and in the *Florentine* Collection. VENUS in the *Punica* of SILIUS ITALICUS observes that she had distributed all her Arms among her little CUPIDS. The Passage inserted; translated by Mr. STERLING.

## CONTENTS of XVIII.

• VENUS *seated; CUPID demanding his Bow which she has taken from Him.*] VENUS obliged to discipline CUPID for his Insolence. Passage, from the ARGONAUTICS of APOLLONIUS RHODIUS inserted; translated by the EXPOSITOR: Passage, from a Dialogue of LUCIAN, to the same Purpose; translated by the same Hand.

## CONTENTS of XIX.

VENUS *with the Golden Apple just given by PARIS.*] She participates with CUPID the Glory of this Conquest; Reference to the Passage from SILIUS ITALICUS inserted in the XVIIth Article. Of the Disposition of VENUS's Hair; A Citation to that Purpose from COLUTHUS's Rape of HELEN; translated by the EXPOSITOR. Another Passage from the same Poem of the same Author concerning the Nudity of VENUS, translated by the same Hand. The Detail of the Contention of VENUS, MINERVA and JUNO, extracted from OVID's Epistle of PARIS to HELEN, and translated by Mr. PATTISON.

## CONTENTS of XX.

[VENUS going to crown CUPID with a Wreath of Flowers.] VENUS frequently represented by the Ancients in this Attitude. Many Reasons given for It. BEGER's Explication of a similar Figure preferable to the Rest. Part of this Dialogue, together with an Epigram of MARIANUS, inserted; and translated by the EXPOSITOR. The Gem that occasion'd his Dialogue exhibited. The Subject of this Gem proved to be, VENUS the *Celestial*, crowning the *Celestial* CUPID with a Wreath of *Virtue*.

## CONTENTS of XXI.

[VENUS the Marine drawn on a Car by four Sea-Horses.] The Power of VENUS as extensive on the Sea as on the Land. Progress of VENUS to the Court of NEPTUNE, in the *Golden Ass* of APULEIUS; translated by the EXPOSITOR. VENUS guiding her Horses with one Hand, and bestowing a Quiver of Arrows to CUPID with the Other, seems to deliver up to Him the Government of the Seas. OPPIAN in the Fourth Book of his *Halieutics*, invokes CUPID as the President of the watry Element. Passage from OPPIAN inserted; Translated by Mr. JONES.

## CONTENTS of XXII.

[VENUS washing Herself in a Vase, CUPID attending.] Description given by PETRONIUS ARBITER of the *Lavacrum* of Trimalchio; translated by the EXPOSITOR. Epigram of LEONTIUS on a Little Bath adjacent to the Great Bath of ZEUXIPPUS; translated by the EXPOSITOR. Epigram of MARIANUS on CUPID washing or bathing his Mother; translated by the same Hand.

CON-

## The EXPLICATION. xxxvii

### CONTENTS of XXIII.

*VENUS standing and drying Herself as newly risen from the Bath.*] The Poets and Painters were fond of these Representations of VENUS. HOMER or CYNÆTHUS, makes bathing her first Care before She set out to captivate ANCHISES. The Passage inserted, and translated by Mr. CONGREVE. A Similar Passage inserted from the Song of DEMODICUS in HOMER, and translated by the EXPOSITOR.

### CONTENTS of XXIV.

*VENUS viewing her Beauty in a Looking-Glass.*] Of the Odors us'd by VENUS in her Bathings; Reference to the foregoing Article. Of the Management of her Hair; Reference to Article XIX; CLAUDIAN finds Employment for all the GRACES in the Dressing her Hair. Passage from his Nuptials of HONORIUS and MARIA; that Passage commended; and translated by Mr. EUSDEN and Mr. PATTISON. Poem upon a Modern Toilet. The Looking-Glass a proper Ornament in the Hand of VENUS. JULIANUS ÆGYPTIUS, and PLATO, make LAIS, declining in her Beauty, dedicate her Looking-Glass to VENUS; Epigrams of both Authors inserted; Translated by the EXPOSITOR; to which is added the Latin Imitation of AUSONIUS.

### CONTENTS of XXV.

*VENUS ANADYOMENE.*] She is represented as newly risen from the Sea, and pressing the Water from her Hair. Of her Picture drawn by APELLES, and placed in the Palace of AUGUSTUS, in this Attitude. Proof from an Elegy of OVID inserted; trans-

lated.

lated by the EXPOSITOR. Several Descriptions of this Picture in the *Anthologia*, Epigram of SIDONIUS ANTIPATER, with the Latin Imitation of AUSONIUS, inserted; translated into *English* by the EXPOSITOR. APOLLO drew the Model of his VENUS ANADYOMENE from the View He took of PHRYNE entering the Sea quite naked during the Feasts of VENUS ELEUSINE. Quotation from ATHENÆUS to this Purpose inserted, and translated by the EXPOSITOR.

## CONTENTS of XXVI.

VENUS mounting CUPID on the Wheel of FORTUNE; a SATYR standing behind VENUS.] Passage, from the Elegies of TIBULLUS, in which that Author makes the Chance of LOVE as instable as the Chance of FORTUNE; Another Passage, from the *Elegies* of PROPERTIUS, in which that Author directly attributes to LOVE the mutable Wheel commonly given to FORTUNE; Together with an *Epigram* of AGATHIUS, in which FORTUNE arrogates to Herself the Credit of making an unequal Match, which she will by no means attribute to VENUS: The Originals inserted and translated by the EXPOSITOR.

## CONTENTS of XXVII.

CUPID seated on the Shell of VENUS, and lifting up a Butterfly with both his Hands] The Butterfly an Emblem of the Soul or  $\psi\upsilon\chi\eta$ , whence CUPID's Mistress was call'd PSYCHE. Bas-Relief, and Sepulchral Urn, exhibited by PETER-ZANTEZ BERTOLI, where CUPID is represented embracing PSYCHE, Who is drawn with the Wings of a Butterfly. Reference, concerning the Fabulous and Mythological Sense of the Amour between CUPID and PSYCHE, to the Explication of the XCVIIIth Figure, which will be produced

## The EXPLICATION. xxxix

produced in the *Second Volume* of this COLLECTION. CUPID in his Divine Contemplation sits in Triumph on his Mother's Shell. The Shell, attributed to VENUS, by TIBULLUS, and SECUNDUS; the Passages inserted and translated by the EXPOSITOR. Whence the Ancients attributed the Concha to VENUS; Reason assigned by FULGENTIUS, as cited by BROUKIUS.

### CONTENTS of XXVIII.

VENUS giving her Breast to CUPID.] An applicable *Epigram* inserted from MELEAGER, and translated by the EXPOSITOR.

### CONTENTS of XXIX.

CUPID teaching the FAUNS to play upon the Flute.] The Subject, to shew that LOVE humanizes the most Savage. Illustrated by the Third Idyllium of BION; The Translation by the EXPOSITOR.

### CONTENTS of XXX.

VENUS, CUPID, BACCHUS and three FAUNS; two of the FAUNS playing on Musical Instruments.] The Design of this Gem taken by RAPHAEL, and preserved by Cardinal POLIGNAC. The Subject, represents the Union of LOVE and WINE and HARMONY; An Ode of ANACREON on a similar Occasion inserted and translated by the EXPOSITOR.

### CONTENTS of XXXI.

HERCULES with the Spoils of the NEMEAN Lion.] Account of the Birth of HERCULES; The Repentment of JUNO; and his Subserviency to EURISTHEUS. The twelve principal Labors impos'd upon.

upon him, compriz'd in as many *Greek* and *Latin* Verses; the *Greek* extracted from the *Chiliade* of JOANNES TZETZES; translated by the EXPOSITOR. The Detail of his first Labor, (His Killing the *Numean* Lion) drawn from that *Idyllium*, attributed by some to THEOCRITUS, and by Others to MOSCHUS or BION; The Translation by Mr. CREECH. Critic on Mr. CREECH's Verification; That his Standard of Perfection was Mr. COWLEY; That Mr. COWLEY's Measure is less harmonious than WALLER, FAIRFAX, SPENCER, DRAYTON and sometimes CHAUCER.

## CONTENTS of XXXII.

HERCULES *pressing* ANTÆUS to Death.] The *Tablature* of ANTÆUS inserted from the Elder PHILOSTRATUS; translated by the EXPOSITOR. Account of this Combat by LUCAN in his *Pharsalia*; the Passage inserted and translated by Mr. ROWE.

## CONTENTS of XXXIII.

HERCULES *chaining* CERBERUS.] MINERVA assisted HERCULES in this Expedition; Proof from the *ILIAD* of HOMER; translated by Mr. POPE. Account of this Enterprize from the *ÆNEID* of VIRGIL; the Translation by Mr. DRYDEN. Description of CERBERUS in the same Author; the Version by the same Hand.

## CONTENTS of XXXIV.

HERCULES *subduing* the STYMPHALIDÆ.] LUCRETIVS cited; translated by the EXPOSITOR. The Testimony of PAUSANIAS after PISANDER. Passage from APOLLONIUS translated by the EXPOSITOR.

## The EXPLICATION. xli

EXPOSITOR. Of the Instrument called the *Crotalum*; various Opinions; the Testimony of SUIDAS, and the Scholiast of ARISTOPHANES. Reference to Figure XLIX. The Mythological Sense of this Fable.

### CONTENTS of XXXV.

HERCULES *supporting the Globe for ATLAS.*] Account of ATLAS; an Astronomer. ATLAS turned into a Mountain; OVID, cited; translated by the EXPOSITOR. HERCULES a Disciple of ATLAS. CARRACCI took from this Gem his HERCULES FARNESE. The *Tablature* of PHILOSTRATUS introduced, and englished by the EXPOSITOR.

### CONTENTS of XXXVI.

HERCULES *subdued by CUPID.*] A parallel Gem inserted from BEGER. An *Epigram* of the Greek Poet GEMINUS cited; translated by the EXPOSITOR. Another of PHILIPPUS; translated by the same Hand. A similar Gem, from the *Florentine Collection*. The *Tablature* of PHILOSTRATUS, intitled *Hercules among the Pygmies*, introduced and englished by the EXPOSITOR.

### CONTENTS of XXXVII.

HERCULES *crowned by the Hands of IOLE or OMPHALE.*] HERCULES, Institutor of the *Olympic Games* in Honor of PELOPS; PINDAR's second *Olympic Ode* quoted, englished by the EXPOSITOR. HORACE imitated this *Ode* of PINDAR. Of the Olive Crown in the *Olympic Games*. A Temple in ROME consecrated to HERCULES OLIVARIUS. HERCULES crowns himself; A Pas-

page from STATIUS inserted, translated by Mr. HARTE. Of Wreaths used by the Ancients in their Debauches of Love and Wine. The twenty first *Ode* of ANACREON inserted; translated by the EXPOSITOR. Of IOLE; her Power over HERCULES. Passage from OVID's *Epistles* cited, englished by the EXPOSITOR.

## CONTENTS of XXXVIII.

HERCULES *rescuing* MEGARA *out of the Hands of* LYCUS.] HERCULES descends to Hell; LYCUS seizes MEGARA; HERCULES returns; recovers his Wife; and puts LYCUS to Death. A Gem of BEGER's upon the same Subject. BEGER supposes it a Satyr on the *Emperor* COMMODUS; His Explication refuted. The Satyric Species rarely used in antique Gems or Medals. Plan of the First, Second, and Third Act of EURIPIDES's *Furious Hercules*. Part of the *Chorus* of the Third Act inserted; viz. the First, Second, Third, Fourth, *Strophe*; *Antistrophica*, *Strophe* & *Antistrophe*; translated by the EXPOSITOR. Plan of some Scenes in the Second Act of SENECA's *Hercules Furens*, extracted from BRUMOY's *Theatre des Grecs*, to shew in what Point of Light this Figure is to be taken.

## CONTENTS of XXXIX.

OMPHALE *or* IOLE *dress'd in the Arms of* HERCULES.] Several Gems on this Subject; Reference to AGOSTINI, and the *Florentine Collection*; Of the Wives and Mistresses of HERCULES; MEGARA, DEIANIRA, OMPHALE, IOLE, AUGE, ASTEDAMIA, and the Fifty or Fifty-one Daughters of THESPIA; OVID cited and translated by the EXPOSITOR. Of OMPHALE, brandishing the Club of HERCULES; a Passage from the *Epistles* of OVID, englished by the same Hand.

XL. HER-

# The E X P L I C A T I O N. xliii

## CONTENTS of XL.

HERCULES *reposing after his Labors.*] Emblems of HERCULES in this Figure. The Sword; the Club; the Lion's Skin; the Bow; the *Hesperian Apples*; the Head of the *Erymanthian Boar*; and a Sphinx, with a Greek Inscription. CARRACCI's Imitation of this Piece in the *Palace Farnese*. Of HERCULES's Sword; EURIPIDES cited; A Passage, from the *Argonauticon* of VALERIUS FLACCUS, inserted and translated by the EXPOSITOR; His Club and Lion's Skin explained in the XXXI Article; Of the *Erymanthian Boar*; a Passage from the *Paralipomenon* of QUINTUS CALABER, inserted; and translated by the same Hand. Of the *Hesperian Apples*; a Passage from the same Author, translated by the same Hand; another Passage from the *Chiliad* of TZETZES, translated by the same Hand. Of the Sphinx; an Emblem of Wisdom; of the Valor and Prudence of HERCULES; His twelve principal Labors; His Conflict with ANTÆUS; His Relief of ATLAS; His Conquests over BUSIRIS, THEODORUS, LAOMEDON &c. DIODORUS SICULUS gives an historical Account of his Actions. The Sphinx attributed to him in two *Chian* Coins published by BEGER. Remark of the Commentator on the *Odyssey*. Of his Bow and Arrows and the Gravity of his Personage; A Passage inserted from the *Odyssey*; translated by Mr. BROOME. Reference to the XLIII and XLIVth Articles.

## CONTENTS of XLI.

GANYMEDE *borne away by JUPITER in the Shape of an Eagle.*] The Story as related by OVID in his *Metamorphoses*, translated by the EXPOSITOR; as related by HOMER in his *Hymn* to VENUS, translated by Mr. CONGREVE. Reference to the XLIIth Article.

## CONTENTS of XLII.

GANYMEDE, *leaning against a Column.* The Levret in his Hand, and the Hound at his Feet; Emblems of a Sportsman. Passage from the Fourth Book of VIRGIL's *Aeneid* inserted, translated by Mr. DRYDEN. Of the Birth of GANYMEDE; Passage from the Twentieth Book of HOMER's *Iliad*, inserted, translated by Mr. POPE; The Rape of GANYMEDE, supposed to be the Act of all the Gods; Reference to the XLIId. and XLIVth. Articles.

## CONTENTS of XLIII.

HEBE *caressing JUPITER in the Shape of an Eagle.*] HEBE, the Goddess of Youth; GANYMEDE preferred before her; one of the Motives of JUNO's Resentment against ÆNEAS; Passage from the First Book of VIRGIL's *Aeneid*, inserted; translated by Mr. DRYDEN. Doubts upon the Subject of this Gem; whether the ARTIST designed JUPITER under that Disguise; or whether he meant to represent the Domestic Familiarity of HEBE and the Eagle of JUPITER, the first being the Bearer of his Bowl, the last of his Thunder. Description of the PERCNO or Eagle of JUPITER inserted from the Twenty-fourth Book of the *Iliad*; translated by Mr. POPE.

## CONTENTS of XLIV.

HEBE *alone, standing and bearing the Cup of JUPITER.*] Of HEBE; Whose reputed Daughter; JUNO's, according to SERVIUS upon VIRGIL. JUPITER, for her Beauty, prefers her to be his Cup-bearer. VULCAN supplies her Place in the First Book of HOMER's

## The EXPLICATION. xlv

HOMER's *Iliad*; The Passage inserted; translated by Mr. POPE. HEBE the Daughter of JUNO singly; according to PINDAR; A Passage from his Fourth *Isthmian* inserted; translated by the EXPOSITOR. HEBE the Wife of HERCULES; the Marriage solemnized in the Apartment of JUPITER. HOMER makes HEBE the Daughter of JUPITER, as well as JUNO; Passage from the *Odyssey* inserted, translated by the EXPOSITOR. HESIOD says the same Thing in his *Theogony*. The Passage inserted; translated by Mr. COOKE. PAUSANIAS calls HEBE, the Daughter of JUPITER singly; Passage from his *Attica* inserted, translated by the EXPOSITOR. Of HEBE's Degradation, and GANYMEDE's Promotion; SERVIUS, upon VIRGIL, cited. Variation of Authors upon this Head. HOMER, in his Hymn cited in the XLII Article, gives the Administration of the Bowl, to GANYMEDE; and again in those Lines in the *Iliad* quoted in the XLIIId. Yet we find HEBE, pouring out Nectar to the Gods, in a full Assembly, in the Fourth Book of the same *Iliad*; The Passage inserted; translated by Mr. POPE. Commentators suppose, that GANYMEDE waited on JUPITER, and HEBE on the *Inferior* Gods; Passage from PAUSANIAS's *Corinthiaca*, in which HEBE and GANYMEDE are described as one and the same Person, inserted, and translated by the EXPOSITOR. HEBE, in the Fifth Book of the *Iliad*, heals the Wound MARS received from DIOMED; Passage inserted; translated by Mr. POPE. If HEBE and GANYMEDE are the same, there needs no further Explication of the XLIIId Figure. Passage from the First *Nemean* of PINDAR, representing HEBE in the same Attitude, inserted; translated by the EXPOSITOR.

### CONTENTS of XLV.

A PANTHÆAN Figure.] An Emblematical Figure, to shew  
 "that Valor joined with Prudence produces Abundance." A  
 Passage

Passage from HORACE's *Epistles*, inserted and translated by the EXPOSITOR.

## CONTENTS of XLVI.

*The Goddess of Health.*] Called SALUS by the ROMANS, and HYGIEA by the GREEKS. Her Temple at ROME mentioned by LIVY; The Paintings there, by PLINY. A *Pæan* in Honor of this Goddess inserted and translated by the EXPOSITOR; this *Pæan* wrote by ARIPHON and preserved by ATHENÆUS. The Symbols of this GODDESS explained in the LXXVth and LXXVith Articles.

## CONTENTS of XLVII.

*The three GRACES clothed.*] An ancient Piece of Painting representing the GRACES dressed; found at ROME in 1668 and engraved by BERTOLI. Passage from the *Bætica* of PAUSANIAS inserted; translated by the EXPOSITOR; Another Passage from the *Eliaca* of the same AUTHOR, translated by the same Hand; An *Epigram* of SECUNDUS introduced; englished by the same Hand; The *Ode* of HORACE, where he invokes the GRACES to descend, *Solutis Zonis*, applied to this Figure, the Version by the same Hand.

## CONTENTS of XLVIII.

*The three GRACES naked.*] Of the Origin and Number of the GRACES; different Opinions of Authors, according to PAUSANIAS; A Passage from the *Bætica* of PAUSANIAS, translated by the EXPOSITOR. The Works of HERMESIANAX, ANTIMACHUS, ONOMACRITUS and PAMPHUS, extant in the Time of PAUSANIAS, but since lost. Passage from the *Iliad* of HOMER, relating

## The E X P L I C A T I O N.      xlvii

relating to VULCAN's being married to one of the GRACES, inserted, translated by Mr. POPE. Another Passage from the same Book of HOMER, relating to the Love of SOMNUS for PASIPHAE one of the GRACES, inserted, translated by Mr. POPE. Passage from the *Theogony* of HESIOD, translated by Mr. COOKE. The *Hymn* of ORPHEUS or ONOMACRITUS, on the GRACES, inserted, translated by the EXPOSITOR. Of the Vases in this Gem; whether to contain liquid Odors or Wine. That the GRACES were not averse to Revelry; Testimony of HORACE; and ANACREON, Part of ANACREON's Eighteenth *Ode* inserted; translated by the EXPOSITOR. HORACE accuses the MUSES of the same; Passage from one of his *Epistles* inserted, translated by the same Hand. Digression on the *Maids of Honor* belonging to the Court of HENRY the Eighth. Daily Allowance of a *Maid of Honor* in that Reign. *Epigram* of LEONTIUS on the *naked GRACES* of SMYRNA introduced and translated by the EXPOSITOR.

## C O N T E N T S of XLIX.

[*An old FAWN playing on the Crotalum.*] Reference to the XXXIVth Article. BEGER gives a different Description of the *Crotalum*. As likewise MONTFAUCON. That the perfect *Crotalum* resembled the modern Bag-pipe. Proof from the *Copa*, a Poem attributed to VIRGIL, inserted; translated by the EXPOSITOR. Further Proof, from APULEIUS inserted, translated by the EXPOSITOR. An Instrument produced by MONTFAUCON nearly resembling this Description. Of the *Crotalum* made singly of Brass; Reference to the Passage from APOLLONIUS quoted in the XXXIVth Article. Of the *Crotalum* made singly of Reeds; Passage of the old Commentator, on ARISTOPHANES, translated by the EXPOSITOR. Of the FAUNS; Reference to the Lth Article. Passage of SILIUS ITALICUS, relating to the Tail of a FAWN, inserted and translated by the EXPOSITOR.      L. A

CONTENTS of L.

[A Bacchanalian.] Of the FAWNS, the SATYRS, the BACCHI, and SILENI, in general; of the FAWNS in particular. Of SILENUS; His empty Vase, described by VIRGIL, in his Sixth *Eclogue*, translated by the Lord ROSCOMMON. A Parallel Description of this Procession, taken from the Fourth Book of OVID's *Metamorphoses*, translated by Mr. EUSDEN. Of the *Thyrsis*; Reference to the Xth Article. Of the *Ferula* of the ROMANS, and the *Narthex* of the GREEKS. A Greek Proverb. Ode of ANACREON, in which he professes to imitate SILENUS, inserted and translated by the EXPOSITOR. The Difference between a FAWN and a SILENUS.

CONTENTS of XLIX.

An old Fawn piping on the Cornelian; Reference to the XXXIVth Article. Bacchus gives a different Description of the Cornelian. As likewise MONTAUCON. That the perfect Cornelian resembled the modern Bag-pipe; Proof from the Cornelian attributed to VIRGIL, inserted; translated by the EXPOSITOR. Further Proof, from APULIUS inserted, translated by the EXPOSITOR. An Instrument produced by MONTAUCON nearly resembling this Description. Of the Cornelian made singly of Bark; Reference to the Passage from APULIUS quoted in the XXXIVth Article. Of the Cornelian made singly of Reeds; Passage of the old Commentator, on ARISTOPHANES, translated by the EXPOSITOR. Of the Fawns; Reference to the 1st Article. Passage of SILENUS IACINUS, relating to the Tail of a Fawn, inserted and translated by the EXPOSITOR.

