

## 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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## XLIII.

HEBE careſſing JUPITER in the Shape of an Eagle. HEBE was the GODDESS of YOUTH; Daughter of JUNO; and Wife of HERCULES. It was She that poured out Nectar into the Cup of JUPITER; an Employment reſum'd by that GOD, and confer'd upon GANYMEDE. This Preference was one of the Subjects of JUNO'S Aversion to the TROJANS; according to VIRGIL in the Firſt Book of his ÆNEID.

*Necdum etiam cauſæ irarum, ſævique dolores*

*Exciderant animo; manet altâ mente repoſtum*

*Judicium PARIDIS; ſpretæque injuria formæ;*

*Et genus inviſum; & rapti GANYMEDIS honores.*

Befides long Cauſes working in her Mind,

And ſecret Seeds of Envy lay behind.

Deep-graven in her Heart, the Doom remain'd

Of partial PARIS, and her Form diſdain'd;

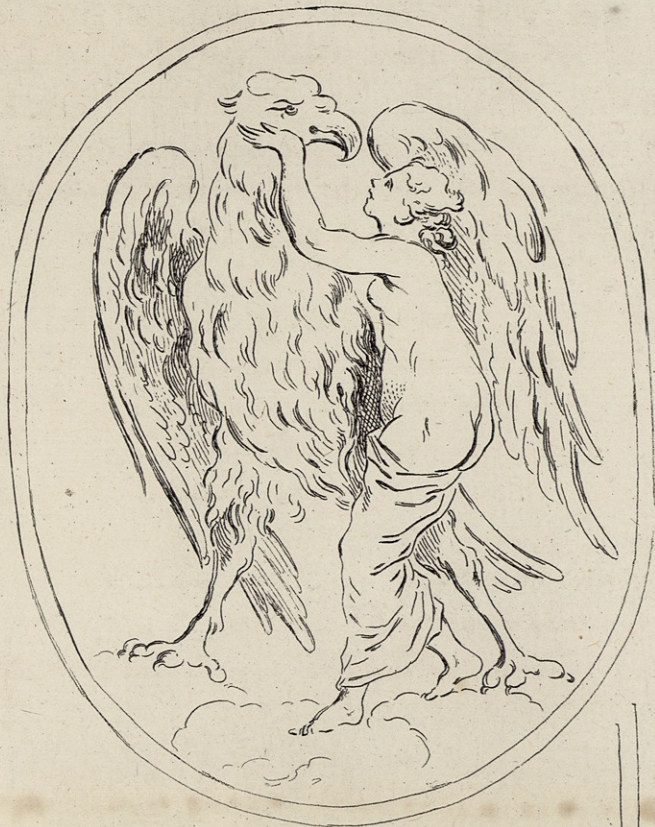
The Grace beſtow'd on raviſh'd GANYMED

ELECTRA'S Glories, and her injur'd Bed. DRYDEN.

\* I muſt confeſs, I am at a Loſs to find an Authority for HEBE'S Careſſing JUPITER in the Form of an Eagle. HEBE, as ſhall be ſhewn in the following Article, was by different Authors reputed the Daughter of JUNO without JUPITER, of JUNO and JUPITER, and of JUPITER again without JUNO. Perhaps the Artiſt meant no more than to repreſent theſe two Attendants of JUPITER, in a Sort of Domeſtic Familiarity; One of Whom was the Bearer

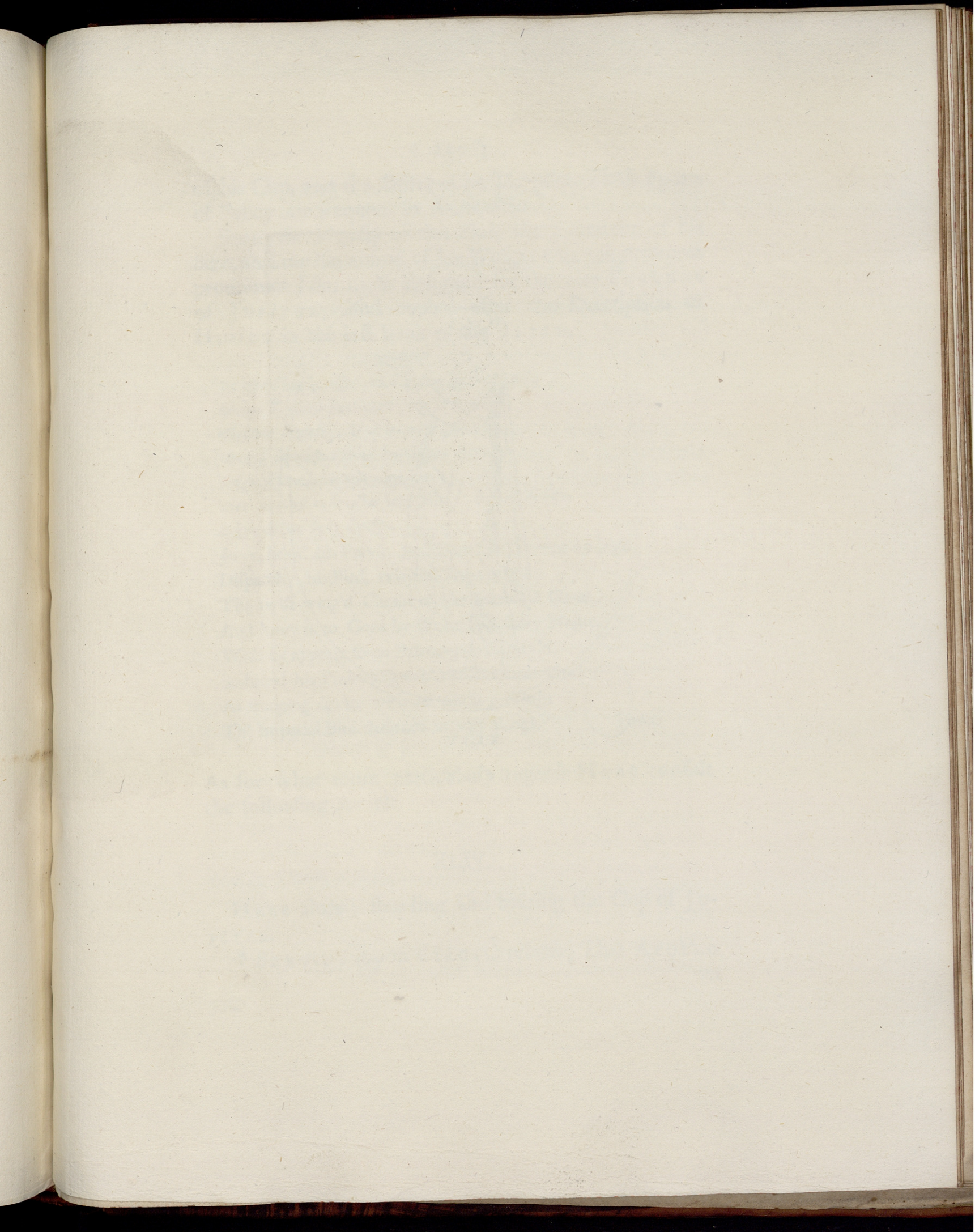
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of



XLIII







XLIV

of his Cup, and the Other of his Thunder. These Sports of Fancy are frequent in Antiquities.

From the Majesty of this Bird, the Grandeur of his Size, and the Expansion of his Wings; One might almost pronounce Him to be designed for the very PERCNOS of JUPITER; and copied after the Description of HOMER in the last Book of the I LIAD.

Ὡς ἔφατ' εὐχόμενος· τῆ δ' ἔκλυε μητιέτα Ζεὺς·

Αὐτίκα δ' αἰετὸν ἦκε τελειότατον πετεηνῶν,

Μόρφον· θηρητῆρ', ὃν κ' Περκνὸν καλέεσιν.

Ὅσση δ' ὑψιφόοιο θύρη θαλρόμοιο τέτυκται

Ἄνερος ἀφνειοῦτο εὐκλήϊς, ἀραρυῖα·

Τόσ' ἄρα τῆ ἐκάτερθεν ἔσαν περραῖ· ἔισατο δέ σφιν

Δεξιὸς αἰζῆας ὑπὲρ ἄσε·

JOVE heard his Pray'r, and from the Throne on high  
Dispatch'd his Bird, celestial Augury!

The swift-wing'd Chafer of the feather'd Game,  
And known to GODS by PERCNOS' lofty Name.

Wide as appears some Palace-gate display'd,  
So broad his Pinions stretch'd their ample Shade,

As stooping dexter with refounding Wings

Th' Imperial Bird descends in airy Rings. POPE.

As for what more particularly regards HEBE consult the following Article.

#### XLIV.

HEBE alone; standing and bearing the Cup of JUPITER.

\* SERVIUS (upon VIRGIL) relates; That APOLLO  
on

on a Season made a sumptuous Entertainment for JUNO. The Goddess, who till then had been sterile, took a more than ordinary Relish for a Dish of wild Lettices, that was accidentally served. From that Hour She conceived ; and was in Time delivered of a Daughter, called HEBE, the GODDESS of YOUTH; Whom, for her Beauty, JUPITER prefer'd to be his Cup-bearer.

By Whom this Office was filled before the Promotion of HEBE, is not so well known. VULCAN, We find, officiating in the First Book of the I LIAD; but the Poet seems to have introduced Him on no other Design than to turn to Laughter the Debate that had arose to some Height between JUNO and her HUSBAND.

Ὦς ἄρ' ἔφη· ἢ ἀναίξας δέπας ἀμφικύπελλον

Μητρί φίλη ἐν χερσὶ τίθει, καί μιν προσέειπε,

Τέτλαθι, μήτηρ ἐμή, ἢ ἀνάσχεο, κηδομένη περ...

Ὦς φάτο. μείδησεν ἢ θεὰ λυκώλεν ὦ Ἥρη.

Μειδήσασα ἢ, παιδὸς ἐδέξατο χεῖρὶ κύπελλον.

Αὐτὰρ ὁ τοῖς ἄλλοισι θεοῖς ἐνδέξια πᾶσιν

Ὦνωχόει, γλυκὴν νέκταρ ἀπὸ κρητῆρος ἀφύσων·

Ἄσβεσθ' ὁ δ' ἄρ' ἐνώρητο γέλασ μακάρεσσι θεοῖσιν,

Ὦς ἴδον Ἥφαιστον διὰ δώματα ποιπνύοντα.

Thus VULCAN spoke, and rising with a Bound,

The double Bowl with sparkling Nectar crown'd,

Which held to JUNO in a chearful Way,

Goddess, (He cry'd) be patient and obey. . . . .

He said, and to her Hands the Goblet heav'd ;

Which, with a Smile, the white-arm'd Queen receiv'd.

Then to the Rest He fill'd; And, in his Turn,

Each to his Lips apply'd the Nectar'd Urn.

VULCAN with aukward Grace his Office plies,

And unextinguish'd Laughter shakes the Skies.

POPE.

But



But to return to **HEBE**. **PINDAR** in his Fourth **ISTHMIEN**, speaking of **HERCULES**, says that his Marriage with **HEBE** made him Son-in-law to **JUNO**.

Νῦν δὲ παρ' Αἰγίοχῳ κάλλιπον ἔλθον

Ἀμφέπων ναίει, τετίμα-

-ταί τε πρὸς Ἀθανάτων φίλος Ἡ-

-βαν τ' ὀπίει, χρυσεῶν οἴ-

-κων ἀναξ, ἣ γαμβρὸς Ἥρας.

Now lifted to the Courts Above,

The Courts of Ægis-bearing **JOVE**!

Blest He enjoys those blest Abodes ;

A God rever'd by all the Gods!

Him, **HEBE** not disdains to wed ;

Lord of her Golden Dome and Bed,

Nor yet, to call Him Son, denies

Great **JUNO** : Empress of the Skies.

To call Him Son or Son-in-law ; because He had married **HEBE**, the Daughter of **JUNO**.

These Nuptials were celebrated, according to the same Author, in the House of **JUPITER**, the Father of **HERCULES**.

Ὀλβίοις ἐν δώμασι δεξάμενον

θαλερὰν Ἥβαν ἄκοιτιν,

καὶ γάμον δαΐσαντα παρ' Διὸς Κρονίδα

Σεμνὸν αἰνήσειν δόμον.

Soon shall He taste Immortal Life ;

And blooming **HEBE** take to Wife.

**JOVE**, in the Mansions of the Blest,

Prepares **ALCIDES** Nuptial Feast ;

Whose

Whose Tongue shall praise, whose Eyes admire,  
The Dome and Splendor of his Sire.

But HOMER in the Eleventh Book of the ODYSSEY,  
makes HEBE the Daughter of JUPITER as well as  
JUNO.

—Καὶ ἔχει καλλίσφυρον Ἥβην  
Παῖδα Διὸς· μεγάλοι, ἢ Ἥρης χρυσοπέδιλα.  
The Silver-footed HEBE crowns his Love;  
From Gold-shod JUNO sprung, and Thund'ring JOVE.

Likewise HESIOD in his THEOGONY using almost the  
same Words;

Ἥβην δ' Ἀλκμυλῆς καλλισφύρε' ἄλκιμος υἱός,  
Ἴ Ἡρακλῆϊ τελέσας ζωνόντας ἀέθλας,  
Παῖδα Διὸς μεγάλοι, ἢ Ἥρης χρυσοπέδιλα,  
Αἰδοίην θετ' ἀκοίῳ, ἐν Ὀλύμπῳ νιφόντι,  
Ἵ ολκι, ὅς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσας,  
Ναίει ἀπήμαντ' ἢ ἀγῆρα ἥματα πάντα.

For the Third Line of HESIOD is the same with the  
last of HOMER.

Great HERCULES, Who with Misfortunes strove  
Long, is rewarded by a virtuous Love,  
HEBE, the Daughter of the thund'ring God,  
By his Fair Comfort JUNO Golden-shod;  
Thrice happy He safe from his Toils to rise,  
And ever-young a God to grace the Skies. COOKE.

But

But PAUSANIAS in his *Attica*, describing a certain Temple, calls HEBE the Daughter of JUPITER; His Words are these. Βωμοὶ δὲ εἰσὶν Ἡρακλέους τε καὶ Ἥβης, ἣν Διὸς παῖδα οὔσαν συνοικεῖν Ἡρακλεῖ νομίζουσιν, “ And here “ also are seen the Altars of HERCULES and HEBE “ who is said to have been the Daughter of JUPITER, “ and Wife of HERCULES.”

SERVIUS (upon VIRGIL) accounts for the Degradation of HEBE in this Manner. As JUPITER was feasting once in ÆTHIOPIA, HEBE attended in her Office; The GODDESS of YOUTH unfortunately trip'd in the very Act of Administring the Bowl. She not only threw Part of the Nectar upon her Father, but in her Fall expos'd whatever is held most sacred to Modesty. The Indecorum cost her dear: For JUPITER discharged Her from his Service, and prefer'd GANYMEDE in her stead. Thus far SERVIUS. Yet Authors are not easily reconciled on this Head; neither with Others, nor with Themselves. HOMER, in that Passage of his Hymn insert'd in Article XLI, gives the Charge of JUPITER'S Bowl to GANYMEDE; or if It be doubtful whether that Piece is Genuine or Spurious; HOMER says at least the same Thing in those Lines of his ILIAD cited in the XLIIId. And yet, in the Fourth Book of the same Poem, We find HEBE officiating instead of GANYMEDE; and This in a full Assembly of the GODS.

Οἱ δὲ θεοὶ παρ' ἑλπίδων καθήμενοι ἠγοράωντο  
 χρυσεῶν ἐν δαπέδῳ, μετὰ δὲ σφισὶ πόντια Ἥβη  
 νέκταρ ἑανοχόουσι. τοὶ δὲ χρυσεῖσι δαπέδασι  
 δαίδχατ' ἀλλήλους, Τρώων πόλιν εἰσορέωντες.

Y

And

And now OLYMPUS' shining Gates unfold ;  
 The GODS, with JOVE, assume their Thrones of Gold :  
 Immortal HEBE, fresh with Bloom divine,  
 The golden Goblet crowns with purple Wine :  
 While the full Bowls flow round, the POW'RS employ  
 Their careful Eyes on long-contended TROY.

And This the Commentators endeavour to reconcile ; by supposing that GANYMEDE was a particular Attendant on JUPITER ; but HEBE, on the Inferior Order of Gods. Be That as it will ; PAUSANIAS in his *Corinthiaca*, assures Us, that HEBE and GANYMEDE were one and the same Person. " Within this Castle  
 " of the PHLIASIANS there is a Cypress-Grove (says that  
 " Author) and in that Grove a Temple held in great Vene-  
 " ration by the Ancients, Who used to call the GODDESS,  
 " to Whom It was dedicated, GANYMEDE ; later Ages  
 " called Her HEBE. HOMER mentions Her just after  
 " the Combat between PARIS and MENELAUS ; calling  
 " Her *Ἵννοχόον*, (Wine-Bearer ;) again in the Descent of  
 " ULYSSES to the Infernal Regions, where He calls  
 " Her the Wife of HERCULES. OLEN the Poet in his  
 " Hymn to JUNO, says, JUNO was nurtur'd by the  
 " HOURS ; and that her Children were MARS and HEBE."

The Passage runs thus in PAUSANIAS. " Ἐστὶ γὰρ ἐν τῇ Φλιασίων ἀκροπόλει κυπαρισσῶν ἄλσος, καὶ ἱερὸν ἀγιώτατον ἐκ παλαιῶν. Τὴν δὲ θεὸν ἧς ἐστὶ τὸ ἱερὸν, οἱ μὲν ἀρχαιότατοι Φλιασίων Γανυμήδα, οἱ δὲ ὕστερον Ἥβην ὀνομάζουσιν. Ἡς καὶ Ὀμηρὸς μνήμην ἐποίησατο ἐν τῇ Μενελάου πρὸς Ἀλέξανδρον μονομαχίᾳ φάμενος Ἵννοχόον τὴν θεὸν εἶναι. Καὶ αὖτις Ὀδυσσεύς ἐς ἄδου καθόδῳ γυναῖκα Ἡρακλέους εἶπεν εἶναι. Ὡλλήνι δὲ ἐν Ἡρας ἐστὶν ὕμνων πεποιημένα, τραφῆναι τὴν Ἡραν ὑπὸ Ὡρῶν, εἶναι δὲ οἱ παῖδας Ἄρηνα τε καὶ Ἥβην.

HOMER employs HEBE, towards the Close of the Fifth ILIAD, in Cleansing and Dressing the Wound MARS had received from DIOMED.

Τὸν δ' ἠέβη λῆσεν, χαρίεντα ἢ ἔματα ἕοσε.

Cleans'd from the Dust and Gore fair HEBE dress'd

His mighty Limbs in an immortal Vest. POPE.

If HEBE and GANYMEDE are the same; We need no further Explication for the XLIII<sup>d</sup> Figure. But whatever the most Ancient Ages might have done, it is certain that the succeeding distinguish'd between HEBE and GANYMEDE. To conclude this Subject; I shall only add the Picture drawn by PINDAR of this beautiful Wife of HERCULES in his First NEMEAN.

Ἀθανάτων βασιλεὺς, αὐτὰν ἐσῆλθεν.

Σπερμ' ἀδείμαντον φέρων

Ἡρακλέος, οὐ κατ' Ὀλύμπου

Ἀλοχος ἠέβη, τελέεια

παρὰ ματέρει βάλουσι

σέσι, καλλίστα θεῶν.

ALCIDES crowns the fond Embrace;

Well-worthy his Celestial Race :

Whose Wife partakes th' OLYMPIC Bow'r,

Sprung from the chaste CONNUBIAL-POW'R,

How fresh her Bloom ! How sweet her Air !

To JUNO when with Filial Care

Young HEBE treads; Her Charms Divine

The brightest Goddeses out-shine.

This speaks her very Attitude in the Figure before Us.

## XLV.

Figure of a naked Woman; She stands erect; Holding in one Hand a *Cornu-copia* or *Horn of Plenty*; and in the Other three Darts and a Serpent. Behind Her is seen an Altar on which appears a Fire (as ready for Sacrifice.) This is a Complex or Panthæan Figure, intended perhaps to show emblematically, that, “Valor join'd with Prudence produces Abundance.”

\* This Species of Emblematical Representations is common on the Reverses of ancient Coins; Which enjoy this Advantage over the Gems; that from the Heads on the other Side, it is easy to fix the Æra of Time and Fact of History, to which the Artist alludes. To the Valor and Prudence of what Prince, in what Age, and from what State, this Compliment was paid, is left to the more sagacious Antiquarians: I shall only add as a parallel Case; that ROME, in the Time of HORACE, attributed Her Abundance in this manner to AUGUSTUS. For HORACE in his Epistle *Fructibus Agrippæ*, tells his Friend ITIUS

*Ne tamen ignores quò sit Romana loco res,*

CANTABER, AGRIPPÆ, CLAUDI virtute NERONIS

ARMENIUS cecidit: jus imperiumque PHRAATES

CÆSARIS accepit genibus minor. Aurea fruges

ITALIÆ pleno diffudit COPIA cornu.

If now the State of ROME my Friend demands?—

The World submits to our victorious Bands.

AGRIPPA triumphs in CANTABRIAN Fields;

To mighty DRUSUS all ARMENIA yields,

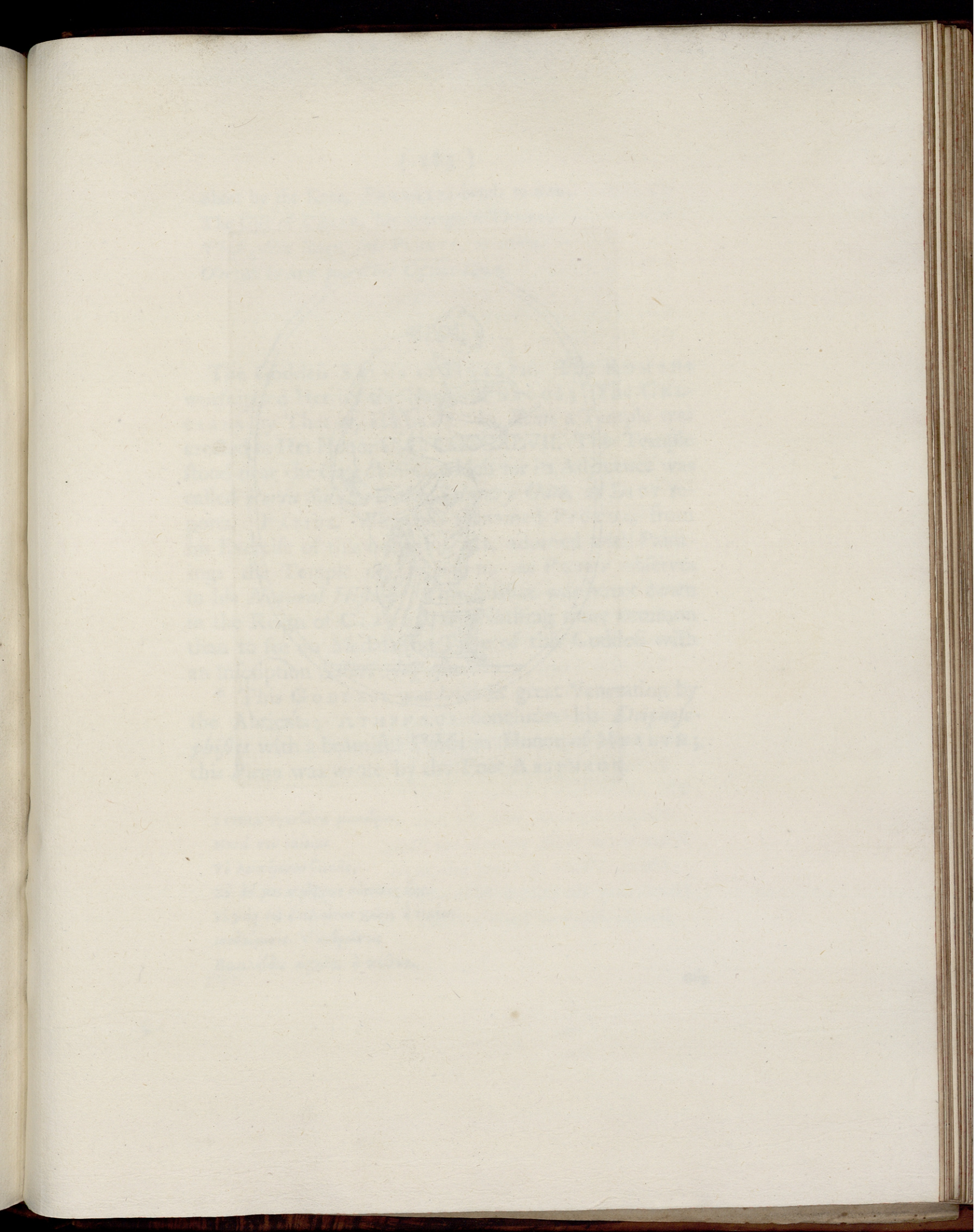
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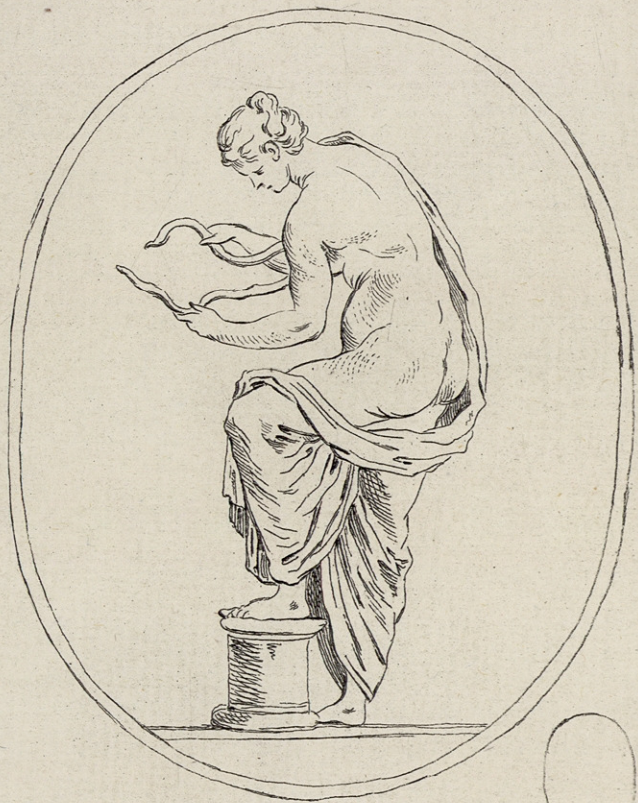


XLV









XLVI

Short by the Knee, PHRAATES bends to own,  
 The Gift of CÆSAR, his indanger'd Throne;  
 Whose golden Reign, fair PLENTY, to adorn,  
 O'er all ITALY pours her Copious Horn.

## XLVI.

The Goddess SALUS or HEALTH. The ROMANS worshipped Her by the Name of SALUS; The GRECIANS by That of HYGIEA. In Rome a Temple was erected to Her Honor U. C. CCCCXLVII. This Temple stood near the Gate *Collina*, which for its Adjacence was called *Porta Salutaris* the *Salutary Gate*, as LIVY reports. FABIVS, Who was surnamed PICTOR, from his Exercise of this beautiful Art, adorned with Paintings the Temple of HEALTH, as PLINY observes in his *Natural History*. This Edifice was burnt down in the Reign of CLAUDIVS. Nothing more common than to see on Medals the Type of this Goddess with an Inscription *Saluti Augustæ*.

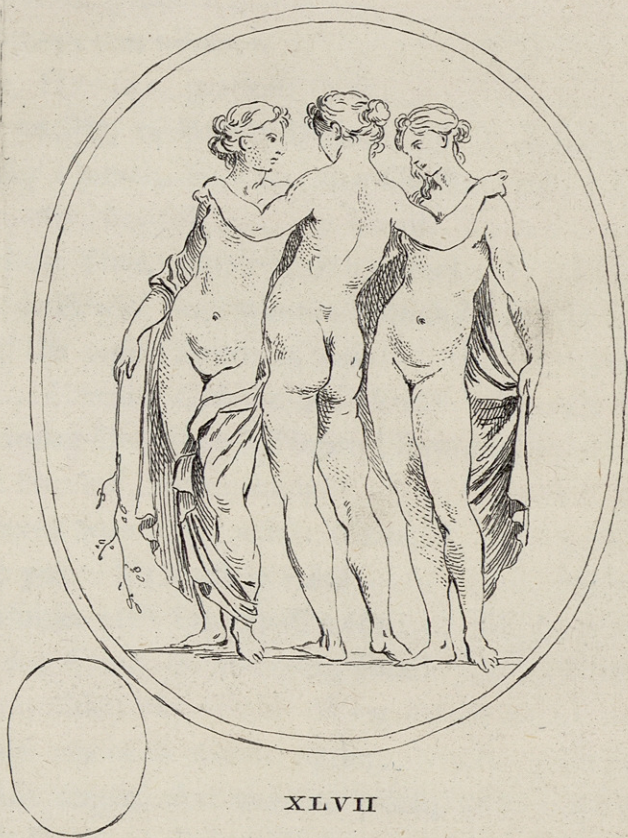
\* This GODDESS was held in great Veneration by the Antients; ATHENÆUS concludes his *Deipnosophistes* with a beautiful *Pæan* in Honor of HEALTH; this *Pæan* was wrote by the Poet ARIPHON.

ΥΓΙΕΙΑ προσέειπα μακάρων,  
 Μετὰ σοῦ ναίειμι  
 Τὸ λοιπόμενον βιοτᾶς,  
 Σὺ δέ μοι πρόφρων σύνοικος εἶης.  
 Εἰ γὰρ τις ἢ πλούτου χάρις ἢ τεκέων  
 Ἰσοδαίμονος. τ' ἀνθρώποις  
 Βασιληίδος ἀρχᾶς, ἢ πόθων.

Οὐς κρυφίοις Ἀφροδίτης ἄμυσιν θηρεύομεν,  
 ἢ ἔτις ἀλλὰ θεῖθεν ἀνθρώποισι πέψις,  
 ἢ πόνων ἀμπνοὰ πέφανται,  
 Μετὰ σεῖο, μακαίρα ΥΓΕΙΑ;  
 Τέθλε πάντα, ἢ λάμπει χαρίτων ἕαρ.  
 Σέθεν δὲ χάρις οὔτις εὐδαίμων.

On Me, HYGIEA, gracious shine;  
 First, to Me, of Pow'r's Divine!  
 While Air I breath, be Thou my Guest;  
 Make, thy chearful Seat, my Breast.  
 For without Thee, Auspicious HEALTH!  
 What is Pow'r? And what is Wealth?  
 What all the varied Sweets of Life?  
 Faithful Friend? Unblemish'd Wife?  
 Fair-blooming Daughters? Hopeful Boys?  
 When Himself Man un-injoys?  
 Kind VENUS spreads her subtle Chain,  
 CUPID points his Shaft in vain!  
 In vain assumes each SISTER-GRACE  
 Tempting Shape, or charming Face!  
 Till, Zephyr-like, thy flow'ry Wing  
 Fans and wakes the Genial Spring.  
 Nor pleases Ought, that wont to please,  
 Publick Praise, or Private Ease,  
 Thy Aid without: Indearing Maid!  
 Nought displeases with thy Aid.  
 Whate'er our Wish, whate'er our Taste,  
 Absent, Thou! is, Good mis-plac'd.  
 Heav'n may the fruitless Wish assign,  
 But the Pow'r of Taste is *Thine!*





XLVII

The Symbols of this Goddess shall be explained in the LXXVth and LXXVIth Articles of the Second Volume.

## XLVII.

The Three GRACES. They are remarkable for the Drapery that Two of Them wear. We learn from PAUSANIAS, that antiently the GRACES were represented *Drest*. But He adds, that He was not able to discover the Reason or the Time of their being pictur'd *Naked*. This he says in his *Beotica*. Again, in his *Eliaca*, He speaks of a Temple of the GRACES, where their Figures were of Wood, as well as their Vestments; These Vestments (says He) were gilt; Their Heads, Feet, and Hands made of Marble. And further (continues the same Author) One of Them held a Branch of Myrtle in her Hand. We see the same Thing in the Hand of One of these GRACES.

HESIOD makes Them the Daughters of JUPITER and EURYNOME, Who sprung from OCEANUS; He calls Them, EUPHROSINE, AGLAIA and THALIA.

A Monument of Antique Painting confirms this Custom of *Dressing* the GRACES. The Subject is a Dance of those Three GODDESSES; but not so lightly clad, as These We exhibit. The Curious may have Recourse to the Collection of Antient Paintings engrav'd by PETER-SANTEZ N. V. This Piece was found, among many Others, at ROME in the Year 1668, in a Subterraneous Vault near the *Coliseum*.

\* It may not be thought unnecessary to produce the Passages above-cited, from PAUSANIAS; The First from his *Beotica* runs thus. Ὅσις δὲ ἦν ἀνθρώπων ὁ γυνὰς  
πρῶτος

πρώτος Χάριτας ἦτοι πλάσας ἢ γραφῇ μιμησάμενος, οὐχ οἷόν  
 τε ἐγένετο πυθέσθαι με· ἐπεὶ τὰ γε ἀρχαιότερα ἐχέσας ἐσθῆτα  
 οἱ τε πλάσαι ἢ κατὰ ταυτὰ ἐποίησαν οἱ ζωγράφοι. Καὶ Σμυρναί-  
 οισ τοῦτο μὲν ἐν τῷ ἱερῷ τῶν Νεμέσεων ὑπὲρ τῶν ἀγαλμάτων χρυ-  
 σοῦ Χάριτες ἀνάκεινται, τέχνη Βυπάλου· τῆτο δὲ σφίσι ἐν τῷ  
 ἑδερῷ Χάριτες ἐσιν εἰκῶν Ἀπελλοῦ γραφῇ. Περγαμενοῖς δὲ ὡσαύ-  
 τως ἐν τῷ Ἀττάλου θαλάμῳ Βουπάλου ἢ αὐτῶν ἢ πρὸς τῷ ὀνομα-  
 ζομένῳ Πυθίῳ Χάριτες, ἢ ἐνλαυθὰ εἰσι Πυθαγόρου γραψαντος Πα-  
 ρίου. Σωκράτης τε ὁ Σωφρονίσκου πρὸ τῆς ἐς τὴν ἀκρόπολιν ἐσό-  
 δου Χαρίτων εἰργάσατο ἀγάλματα Ἀθηναίους. Καὶ ταῦτα μὲν  
 ἐσιν ὁμοίως ἀπαυλα ἐν ἐσθῆτι. Οἱ δὲ ὕστερον, οὐκ οἶδα ἐφ' ὅτω,  
 μελαβεβλήκασιν τὸ σχῆμα αὐταῖς. Χάριτας γοῦν οἱ κατ' ἐμὲ  
 ἐπλασσόν τε ἢ ἔγραφον γυμνάς. That is to say; "I never  
 " could discover the Person that first designed or repre-  
 " sented the GRACES *naked*, either in Statuary, or  
 " Painting. That the ancient Artists, as well Painters  
 " as Statuarists, represented and designed Them *Drest*;  
 " This I know to Demonstration. For, such appear the  
 " Golden GRACES, of the Workmanship of BUPALUS,  
 " that were dedicated among other Images to the NE-  
 " MESIAN FANE in the SMYRNEAN;" as well as the  
 Image of the GRACE painted by APELLES that  
 adorns the ODEUM. The PERGAMENI have also  
 their GRACES in the Chamber of ATTALUS wrought  
 by the Hand of the same BUPALUS; and again, in  
 the Temple called the PYTHIAN, painted by PY-  
 THAGORAS the PARIAN. SOCRATES the Son of  
 SOPHRONISCUS made those marble Statues of the  
 GRACES that stood before the Porch of the *Athenian*  
 Towers. *Now the GRACES are cloathed in all these*  
*Representations.* But why or when, the later Artists  
 began to rob the GRACES of that Ornament; or why  
 5 or



or when they begun to design or represent Them *Naked*; In That, I confess, I could never get the least Satisfaction. The Passage, in the ELIACA of the same Author, is as follows. "Ἐσι δὲ καὶ Χάρισιν ἱερὸν, καὶ ἕοικα ἐπίχρυσα τὰ ἐς ἐσθήτα, πρόσωπα δὲ καὶ χεῖρες καὶ πόδες λίθου λευκοῦ. Ἐχουσι δὲ ἡ μὲν ἀλῶν ῥόδον, ἀσράγαλον δὲ ἡ μέση, καὶ ἡ τρίτη κλῶνα οὐ μέγαν μυρσίνης. Ἐχειν δὲ ἀλῶς ἐπὶ τοιαύτῃ εἰκάζουσι τὶς ἂν τὰ εἰρημένα ῥόδον μὲν καὶ μυρσίνην Ἀφροδίτης τε ἱερά εἶναι καὶ οἰκεία τῷ ἐς κάλλος λόγῳ Χάριτας δὲ Ἀφροδίτῃ μάλις εἶναι θεῶν ἀσράγαλον τε μαιρακίων τε καὶ παρθένων, οἷς ἀχαρι οὐδὲν πω πρόσσειν ἐκ γήρως, τούτων εἶναι τὸν ἀσράγαλον παίγνιον. " The GRACES also (says our Author) have their Temple. Their Images are of Wood; their *Vestments adorn'd with Gold*; Their Faces, Hands, and Feet of white Marble. One of Them holds a Rose; the Second a Die; The Third weaves a slender Twig of Myrtle: Whoever attends will easily conceive the Reason. The Rose and Myrtle are consecrated to VENUS; They are Emblems of the delicate Bloom of Beauty. The GRACES, it is well known, are peculiarly assigned to VENUS. The Die is a Symbol of the Sports of Boys and Maids; to denote that Levity, which fits ill upon more advanc'd Age, but is becoming to Youth."

I could not forbear transcribing these Passages at Length; because I was sensible They would not only illustrate the Gems before Us; but Others that have been published in different Collections, or that still lie buried in the Closets of the Curious.

PAUSANIAS seems at a Loss to account for the Origin of the NAKED-GRACE. Perhaps the first Innovating the Artist thought Dress no Ornament to Beauty.

Z SECUNDUS

SECUNDUS was certainly of a different Opinion, as We may judge from the Beginning of one of his Epigrams;

*Lumina mē atque animum cepit tua candida forma;*

*Moribus offendor, torve NEÆRA, tuis.*

*Nec mihi nuda places, sed cum vestita recumbis.*

*BASIA me capiunt; non amo concubitus.*

*Quot dotes NATURA dedit, totidem tibi mendas*

*Addit: Et tamen, heu! tete ego depereo.*

*Nimirum cæcus non est cum pulchra tuetur;*

*Tunc ARGUM, tunc & LYNCEA vincit AMOR:*

*At mendas spectare, aversâ fronte, recusat;*

*Tunc & TIRESIA cæcor ac THAMYRA.*

My Love the Beauties of her Form create;

The Manners of her Soul provoke my Hate.

When dress'd, not naked, in my Arms she lies;

(I loath a Mistress that keeps no Disguise)

Then my NEÆRA shines with sweetest Grace;

I seek the ravish'd Kifs, not loose Imbrace.

NATURE, to Her, with equal Measure gave

Defects, to free, Perfections, to inflave;

Yet, spite of Sense, I doat upon Her still.

Such, LOVE, o'er Human Hearts thy sov'reign Will.

LOVE! ever-quick the slightest Charm to spy;

Not LYNX not ARGUS boast so sure an Eye!

But ever-slow the plainest Fault to find;

Not THAMYRAS, TIRESIAS not so blind!

The GRACES, here exhibited, can hardly be said to be fully cloathed, tho' two of Them have some Appearance of Drapery. They seem rather in an Attitude, between Dress and Undress, conformable to the Request  
of

of HORACE, when He invokes VENUS to send Them,  
*Solutis Zonis*, to the House of GLYCERA.

O VENUS *regina* CNIDI PAPHIQUE,  
*Sperne dilectam* CYPRON, & *vocantis*  
*Thure te multo* GLYCERÆ *decoram*

*Transfer in ædem.*

*Fervidus tecum* PUER, & *solutis*  
GRATIÆ *zonis*, *properentque* NYMPHÆ,  
*Et parum comis*, *sine te*, JUVENTAS,

MERCURIUSQUE.

GODDESS of the PAPHIAN-GROVE !  
Queen of CNIDOS ! Queen of LOVE !  
Queen of BEAUTY ! Leave a-while,  
VENUS ! leave thy *Cyprian* Isle ;  
GLYCERA prepares the Shrine,  
First to Thee of Pow'rs Divine.  
GLYCERA thy Aid invokes,  
Here thy brightest Altar smokes.  
To complete the Heav'nly Joy,  
Bring with Thee the Fervent \* Boy,  
Call the DRYADS from the Woods,  
Raise the NAIDS from the Floods.  
Here, in decent Order, place,  
Ev'ry charming SISTER-GRACE,  
*With their lighter Robes untied ;*  
*Bid Them lay their Zones aside.*  
There let blooming YOUTH repair.  
Let Mercurial WIT be there.  
Without Thee, Companion fit!  
What is YOUTH? and what is WIT ?

\* CUPID.

Z 2

XLVIII.

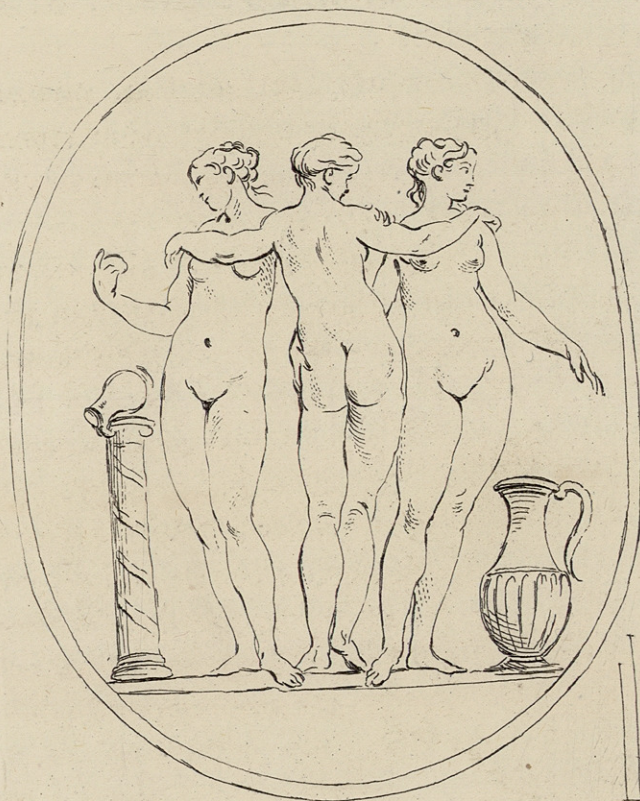
## XLVIII.

Another Design of the GRACES. These are naked, conformable to the Common Custom. Beside Them are seen two Vases, One of which is placed on a Column.

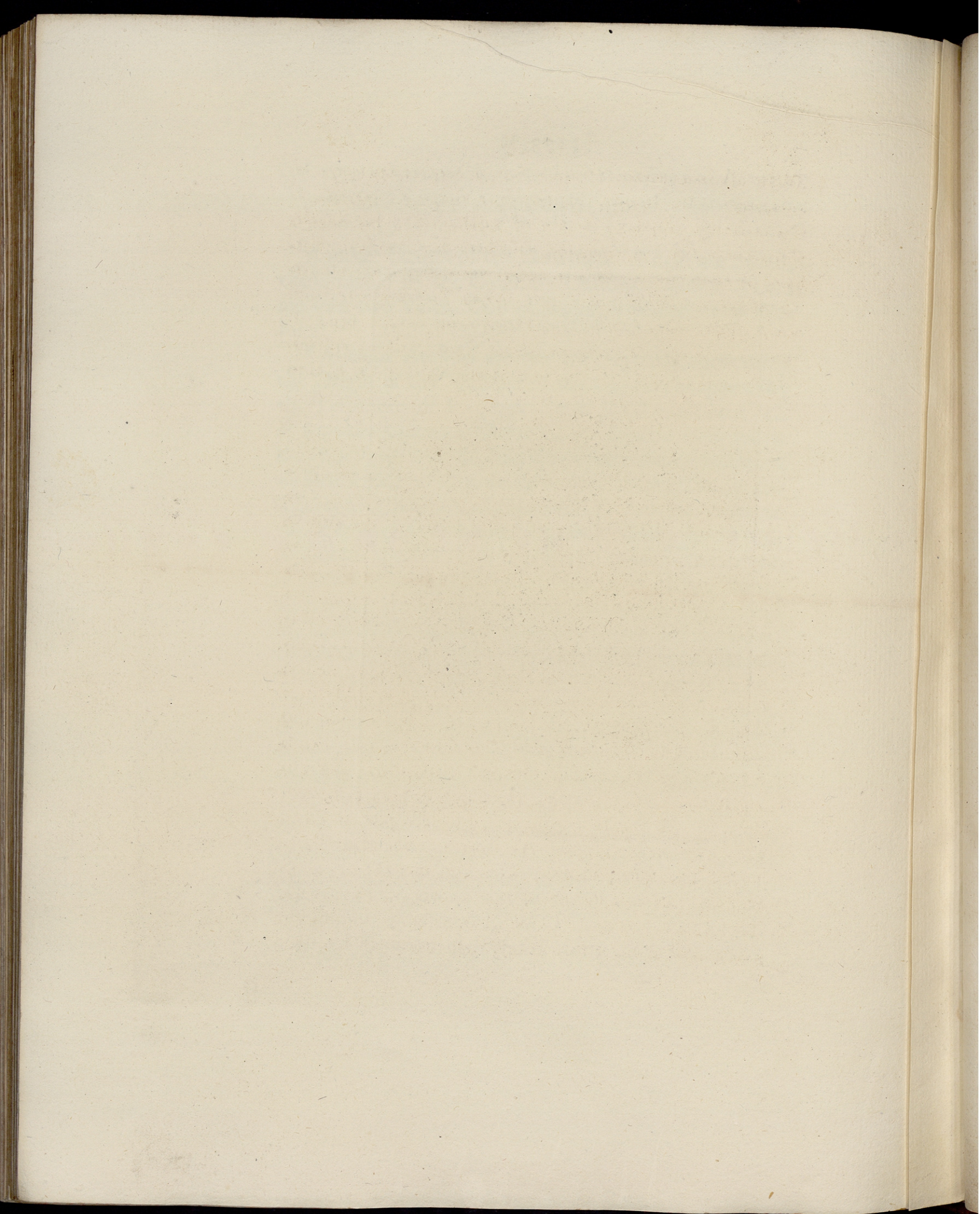
\* Ancient Authors are not well agreed, concerning the Origin or the Number of the GRACES; as appears by the Testimony of PAUSANIAS in his BOEOTICA. Τὸν δὲ Ἐτεοκλέα λέγουσιν οἱ Βοιωτοὶ Χάρισιν ἀνθρώπων θῦσαι πρῶτον. Καὶ ὅτι μὲν τρεῖς εἶναι Χάριτας κατεστήσατο, ἴσασιν ὀνόματα δὲ οἷα ἔθετο αὐταῖς, οὐ μνημονεύουσιν. Ἐπεὶ Λακεδαιμόνιοι γε εἶναι Χάριτας δύο καὶ Λακεδαίμονα ἰδρύσασθαι τὸν Ταυγέτης Φασὶν αὐτάς, καὶ ὀνόματα θέσθαι Κλιτὰν καὶ Φαεννὰν ἑοικότα μὲν δὴ Χάρισιν ὀνόματα καὶ ταῦτα, ἑοικότα δὲ καὶ παρ' Ἀθηναίοις. Τιμῶσι γὰρ ἐκ παλαιοῦ καὶ Ἀθηναῖοι Χάριτας, Αὐξὼ καὶ Ἥγεμόνην. Τὸ γὰρ τῆς Καρπούς ἔστιν οὐ Χάριτος, ἀλλὰ Ὠρας ὄνομα. Τῇ δὲ ἑτέρᾳ τῶν Ὠρῶν νέμουσιν ὀμοῦ τῇ Πανδρόσῳ τιμᾶς οἱ Ἀθηναῖοι θαλλῶ τὴν θεὸν ὀνομάζοντες. Παρὰ δὲ Ἐτεοκλέους τῆ Ὀρχομενίου μαθόντες τρεῖσιν ἤδη νομίζομεν Χάρισιν ἔυχασθαι. Καὶ Ἀγγελίωντε καὶ Τεκλῆιος (καὶ ὅσοι γε Διονύσου) τὸν Ἀπόλλωνα ἐργαζόμενοι Δηλίοις, τρεῖς ἐποίησαν ἐπὶ τῇ χειρὶ αὐτοῦ Χάριτας. Καὶ Ἀθήνησι πρὸ τῆς ἐς τὴν ἀκρόπολιν ἐσόδου Χάριτες εἰσι καὶ αὐλαὶ τρεῖς. Παρὰ δὲ αὐταῖς τελετὴν ἄγουσιν ἐς τοὺς πολλοὺς ἀπόρρητον. Πάμφως μὲν δὴ πρῶτος ὦν ἴσμεν, ἦσεν ἐς Χάριτας, πέρα δὲ οὔτε ἀριθμοῦ πέρα, οὔτε ἐς τὰ ὀνόματά ἐστιν οὐδὲν αὐτῶ πεποιημένον. Ὅμηρος δὲ (ἐμνημόνευσε γὰρ Χαρίτων καὶ οὗτος) τὴν μὲν Ἥφαιστου γυναῖκα εἶναι λέγει, καὶ ὄνομα αὐτῇ τίθεται Χάριν. Πασιθέας δὲ εἶναι Ὑπνον φησὶν ἔρασην. Ἐν δὲ Ὑπνου τοῖς λόγοις τὸ ἔπος ἐποίησεν.

Ἡ μὲν ἐμοὶ δάσειν Χαρίτων μίαν ὀπλοθεράων.

Τούτου



XLVIII



• Τούτου δὲ εἴνεκα ὑπόνοια δὴ παρέστη τισὶν, ὡς Χάριτας ἄρα καὶ πρεσβυ-  
 τέρας οἶδεν ἄλλας Ὅμηρος. Ἡσίοδος δὲ ἐν Θεογονίᾳ (προσιέσθω δὲ  
 ὅτῳ φίλον τὴν Θεογονίαν) ἐν γούν τῇ ποιήσει ταύτη τὰς Χάριτας  
 φησὶν εἶναι Διὸς τε καὶ Εὐφροσύνης, καὶ σφισὶν ὀνόματα Εὐφροσύνην  
 τε καὶ Ἀγλαίαν εἶναι καὶ Θάλειαν. Κατὰ ταυτὰ δὲ ἐν ἔπεσίν ἐστι τοῖς  
 Ὀνομακρίτου. Ἀλίμαχος δὲ οὔτε ἀριθμὸν Χαρίτων, οὔτε ὄνομα  
 εἰπὼν, Αἴγλης εἶναι θυγατέρας καὶ Ἥλιου φησὶν αὐτάς. Ἐρημιά-  
 ναχι δὲ τῷ τὰ ἐλεγεία γραφῆσθαι τοσόνδε οὐ κατὰ τὴν τῶν πρότερον  
 δόξαν ἔστιν αὐτῷ πεποιημένον, ὡς ἢ Πειθῶ Χαρίτων εἴη καὶ αὐτὴ  
 μία. “ The BOEOTIANS pretend, that ETROOCLES was  
 “ the First, who paid Divine Honors to the GRACES.  
 “ That He consecrated *Three* is universally allowed;  
 “ but It is not remember'd what Names He assign'd  
 “ Them. The LACEDÆMONIANS admit only of *Two*  
 “ GRACES; consecrated, as They hold, by the Son of  
 “ TAYGETE, and called CLYTA and PHAENNA;  
 “ Names, it is certain, not incompatible with the Na-  
 “ ture of GRACES, nor with the Idea the ATHENIANS  
 “ had of those GODDESSES. For anciently the ATHE-  
 “ NIANS worshipped but *Two* GRACES, AUXO and HE-  
 “ GEMONE. For CARPO is the Name of One of the  
 “ HOURS, not of One of the GRACES. As for the other  
 “ HOUR, She was called THALLO, and received the  
 “ same Honors that were paid to PANDROSUS. From  
 “ ETROOCLES We certainly derived the Custom of Pray-  
 “ ing to the *Three* GRACES. He that wrought, (whoever  
 “ He was) the Statue of BACCHUS, has placed *Three*  
 “ GRACES in his Hand; AS ANGELION and TEC-  
 “ TÆUS had done, in their Statues of the DELIAN A-  
 “ POLLO. In the Porch of the Tower at ATHENS,  
 “ stand the GRACES, *Three* in Number; where are  
 “ performed those initial Rites, which vulgar Eyes are  
 “ permitted

" permitted not to participate. PAMPHUS was the First,  
 " (as far as we can trace) Who made the GRACES  
 " the Subject of his Verses; Yet He neither assigns their  
 " Number, nor transmits their Names. HOMER, (for  
 " HOMER has not forgot the GRACES) says One of  
 " Them was Wife to VULCAN; and He calls Her, as by  
 " her proper Name, CHARIS, or GRACE. The same  
 " Poet makes SOMNUS a Lover of PASITHAE where  
 " that God bids JUNO swear.

That She, my Lov'd, PASITHAE the Divine,  
 One of the *younger* GRACES shall be Mine. POPE.

" From what HOMER says here, of the *Younger* GRACES,  
 " Some have suspected, that He acknowledged certain  
 " *Older* GRACES. HESIOD, in his THEOGONY (for  
 " who pleases, for me, may attribute the THEOGONY  
 " to HESIOD) makes the GRACES, the Daughters of  
 " JUPITER and EURYNOME; He likewise produces  
 " their Names, EUPHROSYNE, AGLAIA, and THA-  
 " LIA: ONOMACRITUS has done the same Thing. AN-  
 " TIMACHUS neither defines their Numbers nor their  
 " Names; but calls Them the Daughters of EGLE and  
 " the SUN. HERMESIANAX, in his Elegies, says, (what  
 " was never said before Him) that PATHO or PER-  
 " SUASION, was of the Number of the GRACES."

PAUSANIAS has here given Us the various Opini-  
 ons of divers Authors, extant in his Time, but since  
 lost. As HERMESIANAX, ANTIMACHUS, ONOMA-  
 CRITUS, and PAMPHUS. The Testimonies of HO-  
 MER and HESIOD only remain. The Passage, in which  
 HOMER makes CHARIS or GRACE the Wife of  
 VULCAN, lies in the Eighteenth Book of the ILIAD,  
 where



where **THE TIS** goes to the Palace of **VULCAN**, to obtain new Arms for **ACHILLES**. The First Person She meets is **CHARIS**; and We may perceive from her Treatment of the **SEA-GODDESS**, that **CHARIS** was intire Mistress of the **VULCANIAN** Dome.

Τὴν ᾗ ἴδε προμολῆσα Χάρις λιπαροκρήδεμνος,  
 Καλὴ, τὴν ὄπυε περικλυτὸς Ἀμφιγυῆεις·  
 Ἐν τ' ἄρα οἱ Φῦ χειρὶ, ἔπειτ' ἔφατ', ἔκ τ' ὀνόμαζε.  
 Τίπτε, Θέτις τανύπεπλε, ἰκάνεις ἡμέτερον δῶ,  
 Αἰδοίη τε, Φίλη τε; πάρος γέ μὲν ἔτι θαμίζεις·  
 Ἄλλ' ἔπειο προτέρω, ἵνα τοι παρ' ξείνια θείω.  
 Ὡς ἄρα φωνήσασα, πρόσω ἄγε δία θεάων·  
 Τὴν μὲν ἔπειτα καθεῖσεν ἐπὶ θρόνου ἀργυροῆλης,  
 Καλῆ, δαιδαλέα· ὑπὸ δὴ θρῆῶνος ποσσὶν ἦεν.  
 Κέκλετο δ' Ἥφαιστον κλυτοτέχνῳ, εἰπέ τε μῦθον,  
 Ἥφαιστε, πρόμολ' ἄδδε, Θέτις νύ τι σᾶο χατίζει.

**CHARIS**, his Spouse, a **GRACE** divinely Fair,  
 (With purple Fillets round her braided Hair)  
 Observ'd Her entring; her soft Hand She prefs'd,  
 And smiling, thus the Watry Queen address'd.  
 "What, **GODDESS**! this unusual Favour draws?  
 "All hail, and welcome! whatfoe'er the Cause:  
 "Till now a Stranger, in a happy Hour  
 "Approach, and taste the Dainties of the Bow'r."  
 High on a Throne, with Stars of Silver grac'd,  
 And various Artifice, the Queen She plac'd;  
 A Foot-stool at her Feet: then calling, said,  
 "VULCAN draw near, 'tis **THE TIS** asks your Aid." POPE.

The Love of **SOMNUS** for the **GRACE PASITHAE** appears very passionate; if We take the Passage in the  
 2 Fourteenth

Fourteenth Book of the ILLIAD, a little higher than PAUSANIAS. JUNO applies to SOMNUS, to seal the Eyes of JUPITER in Sleep. He seems afraid of Irritating JUPITER. Upon this JUNO touches Him in the most tender Part :

Αλλ' ἴθ', ἐγὼ δὲ κέ τοι Χαρίτων μίαν ὀπλοτεράων  
 Δάσω ὀπιμέδραι, ἢ σὴν κεκλήσθ' ἀκοιτιν,  
 Πασιθέλω, ἥς αἰὲν ἡμίραι ἡματα πάντα.  
 Ὡς φάτο χήρατο δ' ὕπνῳ, ἀμειβόμεν δὲ προσήδα.  
 Ἄγρει, νῦ μοι ὄμοσον ἀάατον Στυγὸς ὕδαρ,  
 Χειρὶ δὲ τῆ ἑτέρῃ μὲν ἔλε χθόνα πουλυβόταραν,  
 Τῆ δ' ἑτέρῃ ἄλα μαρμαρέλω, ἵνα νῶϊν ἅπαντες  
 Μάρτυροι ᾗσ' οἱ ἔνερθε Θεοὶ Κρόνον ἀμφὶς ἑόντες,  
 Ἥ μὲν ἐμοὶ δάσειν Χαρίτων μίαν ὀπλοτεράων.  
 Πασιθέλω, ἥς αὐτὸς ἐέλδομαι ἡματα πάντα.

Hear, and obey the Mistrefs of the Skies,  
 Nor for the Deed expect a vulgar Prize.  
 For She, thy Lov'd, PASITHAE the Divine,  
 One of the younger GRACES shall be Thine.  
 Swear then (He said) by those tremendous Floods  
 That roar thro' Hell, and bind th' invoking Gods :  
 Let the Great Parent-Earth one Hand sustain,  
 And stretch the other o'er the sacred Main.  
 Call the black Gods that round SATURNUS dwell,  
 To hear, and witness from the Depths of Hell ;  
 That She, my Lov'd, PASITHAE the Divine,  
 One of the younger GRACES shall be Mine. POPE.

The Account given of the GRACES by HESIOD is as follows.

Τρεῖς δὲ εἰ Ἐυρυνόμη Χάριτας τέκε Καλλιπάρηους

Ωκεανῶ

Ωκεανὸς κέρη πολυήρατον εἶδ' ἔχουσα,  
 Ἀγλαΐην ἢ Εὐφροσύνην, Θαλίην τ' ἔρατεινήν.  
 Τῶν ἢ ἀπὸ βλεφάρων ἔρος ἔβαλο δερκομενάων  
 Λυσιμέλης. καλὸν ἦ θ' ὑπ' ὀφρύσι δερκιάωνται.

EURYNOME, from OCEAN sprung, to JOVE  
 The beauteous GRACES bore inspiring Love;  
 AGLAIA, and EUPHROSYNE the fair,  
 And Thou, THALIA, of a graceful Air;  
 From the bright Eyes of These such Charms proceed  
 As make the Hearts of all Beholders bleed. COOKE.

The *Hymn* to the GRACES, by some attributed to ORPHEUS, and by others to ONOMACRITUS, makes Them, the Daughters of JUPITER by EUNOMIA. When PAUSANIAS cites ONOMACRITUS it could not be to this, that He alluded, but to some other Piece of ONOMACRITUS then extant, and since lost. The *Hymn* here meant is the *Chariton Thumiamia*.

Κλύτε μοι ὦ Χάριτες μεγαλήνομοι, ἀγλαότιμοι  
 Θυγατέρες Ζήνος τε Εὐνομίης βαθυκόλπης  
 Ἀγλαΐη τε, Θαλία, ἢ Εὐφροσύνη πολυόλβη  
 Χαρμοσύνης γενέτειραι, ἐράσμιαι, εὐφρέσυν' ἀγναί,  
 Αἰολόμορφοι, αἰιθαλέες, θνητοῖσι ποθεναί,  
 Εὐκταῖαι, Κυκλάδες, καλυκώπιδες, ἡμερόεσσαι  
 ἔλθοιτ' ὀλβοδοτέραι, αἰεὶ μύσασι προσηγεῖς.

Ye lovely GRACES, hear me and approve!  
 Ye Daughters of EUNOMIA and of JOVE!  
 EUNOMIA! for her beauteous Bosom known;  
 (For That great JOVE forsook his Starry Throne)  
 But more renown'd in her illustrious Race;  
 The varying Maids, that vary still with Grace!

A a

Whose

Whose rosy Cheeks maintain a lasting Bloom!  
 From Whom their Birth the SPORTS and JOYS affume!  
 The chaster SPORTS and JOYS, of Mind, not Sense!  
 Joys, without Crime! and Sports, without Offence!  
 Your Aid, AGLAIA, and THALIA, lend,  
 Nor less, divine EUPHROSYNE attend!  
 Come, sweet Companions, come, and with You bring  
*Pleasure and Wealth*; while We your Praises sing!  
 Ye sweet Dispensers of all pure Delight,  
 Crown, with your Presence, your own mystic Rite!

The Vases that appear, one plac'd on the Ground, the other on a Column, are Symbols proper to the GODDESSES represented in this Design. For, as the GRACES were the known *Dressers*, or *Maids of Honor* to VENUS, these Vases may be well supposed to denote the Utensils that contained the perfum'd Waters or liquid Odors used by VENUS, or by the GRACES themselves, in their accustomed Bathings. Others, perhaps, may explain Them, as intended to design, the larger, that Vessel in which the Ancients used to pour off their Wine for present Use, and the lesser, the Cantharus out of which They drank; and tho' this Explanation may be thought injurious to these *decent Deities*, They were yet by no means averse to Revelry, if We believe HORACE or ANACREON. HORACE, in the *Ode* above-cited, has already invited them to join in a Party of Pleasure; And ANACREON mixes Them with almost the same Company in his *Design of a Bowl*.

Μᾶλλον ποιεῖ Διὸς γόνου  
 Βάκχου εὐιον ἡμεῖν.

Μῦσις

Μύσις νάμα] ἢ Κύπρις]

Ἐμναιος κροτᾶσα.

Χάρισσ' Ἐρωτας ἀνόπλῃς,

Καὶ Χάριτας γελώσας

Ἵπ' ἄμπελον ἐπέταλον.

Place, *beneath a spreading Vine,*

ENIUS, God of Mirth and Wine,

BACCHUS, Son of wanton JOVE;

Place the *beauteous Queen of Love,*

Goddeſs of the LURES and WILES;

Place the LAUGHTERS and the SMILES;

Place the LOVES, with Bows unbound;

HYMEN place amidſt the Round;

Laſt in decent Order, place,

Ev'ry ſweet-attracting GRACE.

To digreſs a little; Not only the GRACES, but the MUSES, would ſometimes give into the Exceſs of Wine, according to HORACE. *Oluerunt*, which is the Term he uſes, will by no Means agree with the Delicacy or the Practice of the Ladies of *our* Age: A Mouth *ſmelling* of Yeſterday's Wine, would hardly be credited, or ſuffered in theſe *ſober* Days, either as to the Fact, or the Expreſſion; whatever might have been the Practice of the GRACES and the MUSES of ancient Times. The Paſſage of HORACE, is,

*Vina ferè dulces oluerunt mane CAMÆNÆ.*

The gentle MUSES, ev'n thoſe Nymphs Divine,

Oft roſe with morning Lips, that *ſmelt* of Wine.

We cannot ſay ſo Much for the Temperance of the *Maids*

of Honor, or the Ladies of the Bedchamber, belonging to the Court of HENRY the Eighth; as appears by an Order, signed by that King's Hand and directed to the Officers of his House-hold, in Favor of the Lady LUCYE: The Original is preserved among the Records in Westminster; A Copy of which may not be unentertaining to the Reader; as it will serve to show, how much the Fair Sex of the present Age is reformed in Point of Temperance and Diet. Unless We suppose, that the Morning Beef and Ale was intended, not for Lady LUCYE, but for her Domestics.

HENRY the 8th. &c.

*We wol and commaunde you, to allowe dailly from  
 hensforth unto our Right Dere and Wellbilouede the la-  
 dy Lucye, into her Chambre, the Dyat and fare her-  
 after ensuying. Furst every mornynge at brekefast oon  
 Cbyne of Beyf, at our kechyn, oon Chete loff and oon  
 maunchet at our panatrye Barr, and a Gallon of Ale  
 at our buttrye barr. Item, at dyner a pese of beyf, a  
 Stroke of Roste and a rewarde at our said Kechyn, a  
 cast of chete bred at our panatrye barr, and a galone of  
 ale at our buttrye barr. Item, at after none a maun-  
 chet at our panatrye barr, and half a galone of ale at  
 our buttrye barr. Item, at Supper a Messe of Porage  
 a pese of Mutton and a rewarde at our said kechyn, a  
 Cast of Chete brede at our panatrye, and a Galone of  
 ale at our Buttrye. Item, at after Supper a Chete loff  
 and a maunchet at our panatrye barr, a galone of Ale  
 at our buttrye barr, and half a galone of Wine at our  
 Seller barr. Item, every morning at our Woodeyarde  
 four tall Shyds and twoo fagots. Item, at our Chaun-  
 drye*

drye barr in Wynter euery Night oon prekett and four Syfes of Waxe, with eight Candells white lights, and oon Torche. Item, at our Picherhouse Wokely Six white Cuppes. Item, at every tyme of our remoewing oon boole Carte for the Cariage of her Stuff. And these our Lettres shalbe your sufficient Warrant and Discharge in this behalf at all tymes hereafter. Geuen under our Signet at our Manour of Esthampstede the xvith Day of July The xiiiiijth yere of our Reigne.

To the Lord Steward of our Houshold, the Treasourer, Comptroller, Cofferer, Clerks of our Grene Clothe, Clerks of our Kechyn, and to all other our bed Officers of our said Houshold, and to euery of theym.

But to return. In an ancient Bath at SMYRNA, the GRACES were represented in an Attitude correspondent with the Design before Us. This may be gathered from the following Lines of LEONTIUS; which turn upon the Point of their being *Naked*.

Ἐνθάδε λασαμένων Χαρίτων πῶς, θεσκελα πέπλα  
 Βαίος Ἔρως ἔκλειψε, καὶ ὤχετο. τὰς δ' ἐλίπ' αὐτῆ,  
 Γυμνάς, αἰδόμενας θυρέων ἐῖσοσθε φανῆναι.

As laving in this Bath the GRACES lay,  
 LOVE stole their sacred Robes in wanton Play;  
 Out springs the Boy, pleas'd with the glorious Prize;  
 Within remain the MAIDS with downcast Eyes:  
 For doubly blush'd the Maids of Rosy Hue,  
 To trust their *naked* Charms to Public View.

## XLIX.

An old FAUN seated. He holds in his Hand two Rods, not easily to be explained. Perhaps they are Heads or Tops of Reeds, split in two, in Form of the *Crotalum*, of which some Mention has been made in the XXXIVth Article.

\* I must confess I have great Doubt whether this be intended for the *Crotalum* or not. Ancient Authors vary much in their Descriptions of this Instrument; nor less, the most able Antiquarians in their Explanations. BEGER, for instance, in the Third Volume of his *The-saurus* exhibits a FAUN playing on an Instrument, which he calls a *Crotalum*, of quite a different Form from This, or from That which MONTFAUCON exhibits in the CXCIII Plate (Volume III) of his *Antiquité Expliquée*. I am apt to imagine that the *Crotalum* was made of different Shapes and different Materials: For when We consider the Beginning of that Poem called the *Copa*, and given by some to VIRGIL,

*Copa Syrisca caput Grajâ redimita mitellâ*

*Crispum sub Crotalo docta movere Latus.*

*Ebria famosâ saltat lasciva tabernâ,*

*Ad cubitum raucos excutiens calamos.*

The Syrian COPA with a frantic Air,  
(A Grecian Wreath supplies her Want of Hair)

Skill'd at her Side the *Crotalum* to move,

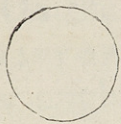
Lo! stung with Heat of Wine, and Lust of Love,

The Dance, before her noted Tavern, leads,

And with her Elbow plies the *squeeking Reeds*.

We





XLIX



We plainly perceive, that this Account answers nearly the Modern Bagpipe; especially if we have Recourse to the Description given Us by Apuleius: *Num dextra, ferebat æneum crepitaculum: cujus per angustam laminam, in modum balthæi recurvatum, trajectæ mediæ paucæ virgulæ, crispante bracchio tergeminos ictus, reddebant argutum sonum.* “ In his Right Hand He bore  
 “ a brazen Instrument; Across the Middle of whose  
 “ slender Plate, (circling like a Belt) were infixed cer-  
 “ tain little Reeds; which, from the incessant Vibra-  
 “ tion of his Arm, emitted a shrill Sound.” I know Nothing, in all Antiquity, that answers more closely this Description, than the Instrument exhibited by MONTFAUCON, in the LXXIII<sup>d</sup> Plate, and 1<sup>st</sup> Number of the Third Volume of the Supplement to His *Antiquité expliquée*; to which I refer the Curious. I look upon That Instrument to be the Figure of the completest *Crotalum*. Such *Crotala* as were singly of Brass: or singly of Reeds, We will suppose of an inferior Class. APOLLONIUS cited above in the XXXIV<sup>th</sup> Article talks of HERCULES’S *Crotalum* as made only of Brass; On the other Hand the ancient *Commentator* upon ARISTOPHANES, gives us to understand that a *Crotalum* might be made only of Reeds. Κρόταλον κυρίως ὁ σχιζόμενος κάλαμος, ὁ κατασκευζόμενος ἐπίτηδες, ὥστε ἡχεῖν, εἴτις αὐτὸν δονοίη ταῖς χερσὶ, καθάπερ κρότον ἀποτελῶν.  
 “ The *Crotalum* was properly made of a Reed split in  
 “ Two, and so fitted together, as to emit a Sound  
 “ from the Touch or Stroke of the Hand.”

As to what regards this Species of *Rustic Deities*, called FAUNS, the Reader is referred to the following Article; but I cannot help observing by the Way that the Atti-

tude

tude of our old *Fawn*, distinguished by his short Tail in this Figure, brings to Mind those Lines of SILIUS ITALICUS,

*Interdum inflexus medio nascentia tergo*

*Respicit arridens hirtæ ludibria caudæ.*

And oft, with Body, turn'd and Head reclin'd,

Laughs at his wanton Tail that flirts behind.

## L.

A BACCHANALIAN. SILENUS drunk and kept upon his Ass by a young FAUN, who in his other Hand holds the Stick called *Ferula* by the Ancients. He is accompanied by the Train of BACCHUS.

\* The FAUNS, the SATYRS, the BACCHI, the TITURI, &c. were esteemed the Followers of BACCHUS, as well as PAN and SILENUS, who were his chief Companions. The FAUNS and SATYRS, are represented with Human Bodies and Faces, and sometimes with Horns upon their Heads, pointed Ears, short Tails behind, their Lower Parts like Goats. In short They divide among Them the whole Character of PAN. *Antiquarians* generally distinguish for FAUNS, such of these rude Personages as are most Human; Sometimes such as are represented with Tails, as in the XLIXth Figure; and sometimes even without that Distinction; but They are known by their Gesticulations, the Ensigns they carry, and their Attendance upon BACCHUS, or, as in this Figure, on SILENUS.

To enter into the Subject of this Representation, it is a *Bacchanalian* Procession; SILENUS in Danger of  
Falling





Falling from his Afs gives double Diforder to his fren-  
tic Companions. The Vafe he hardly fustains is an Em-  
blem of the Deity ; empty, perhaps, as VIRGIL describes  
it, in his fixth Eclogue.

—CHROMIS & MNASYLUS *in antro*

SILENUM *pueri fomno videre jacentem,*

*Inflatum befterno venas, ut femper, Iaccho.*

*Serta procul tantum capti delapsa jacebant,*

*Et gravis attrita pendebat cantharus ansa.*

*Aggressi injiciunt ipsis ex vincula fertis.*

Young CHROMIS and MNASYLUS chanc'd to stray,

Where, (sleeping in a Cave) SILENUS lay,

Whose constant Cups fly fuming to his Brain,

And always boil in each extended Vein ;

His trusty Flaggon, full of potent Juice,

Was hanging by, worn thin with Age and Use ;

Drop'd from his Head, a Wreath lay on the Ground,

In Haste They seiz'd him, and in Haste they bound.

ROSCOMMON.

VIRGIL has hit off at one Stroke the Character of this  
sociable Deity, when he says,

*Inflatum befterno venas, ut femper, Iaccho.*

The FAUN who leads the Way, seizes his Wreath; and  
Another behind supports him with one Hand, his other  
being incumber'd with his *Thyrsis*. In his Haste, he  
overturns a Vafe with his Foot. The violent Gesticula-  
tions of these irregular Followers of BACCHUS and their  
wonted Intemperance, may be seen, in the other FAUN,

B b

who

who not yet sensible of the Danger SILENUS is in, dances along; holding a Bottle in one Hand, and with the other squeezing the Juice of a Bunch of Grapes into his Mouth. The Whole tallies closely, with the Picture drawn by OVID in the Fourth Book of his *Metamorphoses*.

—BACCHÆ, SATYRIQUE sequuntur

*Quique senex ferula titubantes ebrius artus*

*Sustinet, & pando non fortiter hæret asello.*

Around, the BACCHÆ and the SATYRS throng;

Behind, SILENUS, drunk, lags slow along:

On his dull Ass he nods from Side to Side,

Forbears to fall, yet half forgets to ride. EUSDEN.

The *Thyrusus* in this Figure is more complete, than that which the drunken BACCHUS carries in the Xth. As for the *Ferula*, for so the ROMANS call it, (as the GREEKS *Narthex*) it was borne by Way of Scepter, by the Leader of these *Bacchanalian Solemnities*. Hence the Greek Proverb, Πολλοὶ δὴ νάρθηκόφοροι, παῦροι δὲ τε Βάκχοι, that is, there are many *Narthex-Bearers*, but few *Bacchi*. ANACREON alludes to this Custom, in the *Ode* where he professes to imitate SILENUS; with which, as it falls in with the Subject of this Figure, I shall conclude; it is one of the sprightliest of all that Author's *Bacchanalian Odes*.

Ἐγὼ γέρον μὲν εἶμι,

Νέων πλέον δὲ πίνω.

Καὶ δέησι μὲ χορεύειν,

Σκῆπτρον ἔγω τὸν ἄσκρον,

Ὁ Νάρθηξ δ' οὐδὲν ἔστιν,

Ὁ μὲν



Ὅ μὲν θέλων μάχεσθαι,  
 Ἐμοὶ κύπελλον, ὦ παῖ,  
 Μελιχρὸν οἶνον ἠδὺν  
 Ἐγκραάσαι, Φόρησον.  
 Ἐγὼ γέρων μὲν εἰμι  
 Σειληνὸν ἐν μέσοισι  
 Μιμῶμενος χορεύσω.

“ Old am I then ? The Truth be told ?”

Impetuous Youth ! Yes ! I am old.

Yet who, what Youth, of gen'rous Soul,

More bravely plies the brimming Bowl ?

Or when We join the mirthful round,

More nimbly beats the measur'd Ground ?

Replete of Bliss, as void of Fear,

No curving Rod, or ivy Spear,

Nought but a Vase adorns my Hand ;

Be that my Scepter of Command.

“ War wilt thou wage, with hostile Rage ?”

Come on ! I to the War will wage ;

Nor Man to Man, the Fight decline :

Let but the Choice of Arms be mine.

Produce yon copious Bowl, my Boy !

Quick smiling Minister of Joy !

Let Store of purest Wine be brought,

And temper well the luscious Draught.

“ Old am I now ? Be told the Truth ?”

Yes ! I am old, impetuous Youth !

Yet who, what Youth, more fit to join,

The mingled Sweets of Sport and Wine ?

To tread the Path SILENUS trod ?

'Tis great, to emulate a God.

As there were more FAUNS than one, so there were more SILENI. I need not observe that the Ancients made no greater Difference between them, than, that a FAUN grown old became a SILENUS. The FAUNS and SILENI were thought to be mortal. The Ancients, though they admitted many SILENI, imagined there was one superior to the rest, as they held there was one superior PAN, though they acknowledged many PANS.

F I N I S

