



Sir Francis Hopkins Bart.

The background of the entire image is a traditional marbled paper pattern, often called a 'stone' or 'shell' pattern. It consists of intricate, swirling, and cell-like shapes in shades of grey, brown, and black, with vibrant red veins and accents scattered throughout. In the center of the image is a rectangular label with a thin black border. The label is divided into two horizontal sections. The top section has a dark green background and contains the title in a white, elegant cursive script. The bottom section has a white background and contains the library name in a black, all-caps serif font.

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OUTLINES
FROM THE
FIGURES AND COMPOSITIONS
UPON THE
GREEK, ROMAN, AND ETRUSCAN VASES

OF THE LATE
SIR WILLIAM HAMILTON;

WITH
ENGRAVED BORDERS.

Drawn and Engraved by the late

MR. KIRK.

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INTRODUCTION.

LITTLE need be said upon the subject of the present work. The utility of it must be evident to all, who are in the least degree conversant with the arts. We shall therefore shortly state, what this book contains, and then make some few observations, which will be for the most part taken from M. D'Hancarville's Preface, and the various Essays prefixed to the original Work of Sir William Hamilton.

The designs, here presented to the public, are the outlines drawn and engraved by that accurate artist, the late Mr. Kirk, from the two works of the late Sir William Hamilton; the first, in four volumes folio, the second in three, edited by Tieschbien, which cannot together be procured for less than fifty or sixty guineas. They were selected by Mr. Kirk, on account of the beauty of their composition, and the elegance and truth of their individual forms. It is probable, had he lived, that this work would have been still more extensive, as one of the original volumes has been published since his death. There was another object also, which he always kept in view, and that was, the rejection of all those designs from his collection, which tended in any degree to indelicate expression. The various beautiful borders which surround these designs, were not so placed in the original vases, but served there, merely to ornament the handles, and other parts, nor were the border and figures, which are upon the same Plate in this work, always upon the same vase. Nothing can exceed the different borders, in simplicity, in variety, in elegance, in richness, or in beauty, and all modern ornaments sink in the comparison.

Upon the vases themselves the figures are generally of a reddish colour, sometimes relieved by white, upon a dark

or black ground; but in some of the oldest Greek vases, the figures themselves are black and the ground a yellowish red. There have been many theories and opinions with respect to the mode, in which the vases were coloured, and the figures drawn. The following seems to be the most probable, and is founded upon the examination of various specimens. The earth, of which the vases were generally formed, was extremely light and porous, and of a light yellowish red colour. When made and dried, but probably previous to undergoing the action of the fire, some instrument rather hard and capable of containing a portion of black liquid pigment of a certain consistency, was employed by the artist in drawing the outline of the figures and composition. The reasons for supposing the instrument was pointed and hard, and the pigment rather thick, is, that upon a careful examination of some vases, a sort of sulcus, or furrow, is observable in the centre of the line, which is made by the pressure of the instrument, and which the thickness of the pigment did not fill up: or perhaps the vase itself was so porous, as to absorb the moisture of the paint almost immediately. The artist then, probably with a brush, laid on a coat of the black close to the outline, of a certain width, and some inferior person filled up the other parts. The reason for supposing, that this plan

was pursued is, that, upon accurately examining the vases, there is almost always observed to be a thicker coat of the black paint close to the outline, from one-eighth to a quarter of an inch wider, than in the other parts, shewing that it had, at the edge of this first black, been twice laid over. And that this part was done by the same artist, who drew the outline, is probable, because in some instances he has departed from the original line, particularly in parts of draperies, sometimes painting over the first outline, and sometimes leaving a part of the vase still more uncovered; and where this is observable, it generally improves the original lines. They were then done over, perhaps, with a sort of varnish of a reddish tint not highly polished, and baked.

The Public, as has been before observed, are indebted to the late Sir William Hamilton for the beautiful collection of designs from the antique vases, whence the present outlines were taken. Indeed by his great love for the arts, he was for a considerable length of time engaged in collecting the most beautiful specimens of antiquity; and having ever less pleasure in the possession of these treasures, than in gratifying the good taste of the world in making them public, he permitted engravings to be made from them.

It must however be considered as a loss to the public, that the numerous avocations of one, who felt their beauty and appreciated their importance so much as to collect them, has prevented him from indulging the public with his own remarks; M. D'Hancarville has however made a point of following his plan, and detailing such of his opinions as he was favoured with; and the object of the work was not confined merely to the purpose of giving a collection of beautiful designs to please the eye, but to present to artists, and such as are attached to painting as an amusement, a series of chaste compositions, that may tend to the formation of a pure and correct taste, and which may enable them to discover those rules, by the investigation of which they may arrive at the same perfection. It is thus that the arts are advanced, for in every art good models, by stimulating the imagination, whence arises invention, produce new ideas and new combinations.

The advantage of a true and correct outline is insisted upon by every good artist of every age; and this can be best obtained by the study of forms without colour. "Until the importance of outline," says a learned author,* "be generally admitted, and its perfection as generally sought; till it be understood, that there can be no *real*

* Cumberland on Outline.

art without it; and that no man deserves to be called an artist, who is defective in this best rudiment, we may continue to model, to carve, and to paint, but without it we shall never have artists, sculptors, or painters."

The greatest part of the vases in the collection of Sir William Hamilton, are ornamented with paintings, the subjects of which are drawn from the history, the mythology, the religious, civil, and domestic customs of the ancients; and there can be no subjects more interesting. The composition of these paintings, the manner in which they are treated, the elegance of the actions, the beauty of their expression, and the singularity of their character, render them highly valuable to the true lover of the art. And in the descriptions, short and even unsatisfactory as many of them must of necessity be, the most trifling circumstance will sometimes be interesting to the antiquary and the scholar. Their utility also in forming and spreading a purer taste, must be very great. As taste is, in fact, more dependant upon our feelings than upon our learning independent of feeling, and as all men are born with more or less sensations, their taste will be injured by the examination of bad models, and improved by the study of such as are excellent.

It would indeed be rendering an essential service to the

arts, at the same time to lay down a series of fundamental precepts, and to illustrate them with perfect models; the latter of which is the object of the present work. Those, who make collections of works of art, will probably find a pleasure in possessing these copies from the most ancient designs now existing, and as such they ought to form the beginning in all cabinets.

Campania is, of all the countries of Europe, that, which produced the finest of the ancient vases, the principal manufactures for which were probably at Nola, which lies at the foot of Vesuvius, and at Capua, so celebrated for those beauties, that even arrested the march of Hannibal. These designs are now too become much more valuable, since the loss of a part of Sir William Hamilton's fine collection off our own coast, in their passage from Italy. Those, which reached this country, are now in the possession of Thomas Hope, Esq. whose elegant and refined taste in collecting genuine works of art is almost unequalled. His house is, perhaps, the very first thing of the kind in England, not only for its various, and valuable collections of statues, pictures, and vases, but for the pure and classical taste, with which the whole is fitted up and adorned.

In the work of Sir William Hamilton there are a series of dissertations by M. D'Hancarville, of which the following

are the subjects, and from which the few following detached observations are taken.

- I. Of the origin of the Etruscans.
- II. Of their history and manners.
- III. Of their architecture, and of the Tuscan order.
- IV. On sculpture and painting.
- V. On painting.
- VI. On the uses, which the ancients made of their vases.
- VII. Of the time and manner in which they were made.
- VIII. Of the periods which precede and follow the invention of sculpture, to the taking of Troy.
- IX. On the origin of sculpture.
- X. Its progress and character.
- XI. The progress in sculpture from the invention of basso relievo, to the time of Dædalus.
- XII. From the Trojan war to the death of Alexander the Great.
- XIII. Progress of the arts from the time of Homer to the fiftieth Olympiad.
- XIV. From thence to the time of Phidias.
- XV. View of the arts from Phidias to the hundred and twentieth Olympiad.
- XVI. On expression.

XVII. On the senses and organized structure as connected with expression.

XVIII. On ideal beauty.

XIX. Historical remarks upon the origin of the Pelasgians, Etruscans, Romans, and other ancient nations of Italy.

Some few observations upon the uses, to which the vases themselves were applied, will not be improper, as it is a question, which must strike every one upon seeing a large collection of them. Astonished at the difference of form between the ancient vases, and those which we are accustomed to see, it is natural to inquire the causes of such difference, the use to which the vessels themselves are applied, and why they have been chosen in preference to such as we employ. The elegance of the figures, which are drawn upon many of them, the character of simplicity, which distinguishes them, and above all, the great genius of those artists who have invented them, besides the great variety of their forms, must excite a great desire to know every thing, that relates to them.

We may divide the vases, with respect to the uses, to which the ancients applied them, into such as were employed in sacred ceremonies, those that were used upon public occasions, and those which were applied to domestic

purposes. And there are very few, perhaps none, of the vases, which cannot be classed within one of these three divisions.

We may also make another distinction between the vases, appropriated to the temples, the *lararia* or domestic chapels, and the tombs, and those which were used in sacrifices and festivals.

The Etruscans, the Greeks, and the Romans, followed two different methods with respect to their dead; some they burnt, others they buried. The ashes of the former were carried from the funeral pile and put into vases, which were commonly placed in niches, made in the walls of the sepulchral apartments. The higher classes had their ashes put into marble urns highly sculptured. These urns were sometimes placed in mausoleums, such as that of Augustus. Besides these modes, subterraneous burying-places were common, and it is chiefly in these last, that the greatest number of vases are found.

When the dead bodies were not burnt, they were enclosed in sarcophagi of marble, lead, or earth, and placed in vaults made for the purpose. In these also great numbers of vases made of clay are found.

They used other vases in public and private baths, in their public games, and in the domestic entertainments;

and perhaps the larger vases were placed either for ornament or use in their gardens; for, as far as we are acquainted with the houses of the ancients, their rooms were not sufficiently large to hold them without there being an inconvenience.

In the excavations, which have been made at Herculaneum, at Pompeia, and at Stabiæ, there have been some found among great numbers of others, perfectly whole and sound, notwithstanding their extreme delicacy and brittleness, but among none, either of these or the vast quantity of fragments, has there been discovered one, which was painted. They were all black and varnished. This fact clearly shews, that at the time, in which these cities were destroyed, that is, about the time of Pliny's death, painted vases were very rare, if not unknown; though vases with black varnish were very common.

The part of Italy, in which the greatest number of vases has been discovered, is from Capua to Nola; those, which were made at Capua, are distinguished from the others by the finer quality of their materials, the excellence of their varnish, the elegance of their forms, and above all, by the beauty of their paintings, in which the style and manner of the best schools are evident.

We may perhaps form a tolerably accurate opinion as to

the age of a vase from the composition of the figures painted upon it, and upon this subject the following observations may not be without their use. Isidorus informs us in the thirty-fifth chapter of his seventeenth book, that Clisthenes changed the form of the poles affixed to their cars ; before his time they used double poles, as mentioned by Socrates in his *Electra*, but Clisthenes reduced them to one. Supposing, therefore, we have a vase, on the painting of which there is a car with a double pole, we may fairly conclude, that it was prior to the time of Clisthenes, and hence judge of the period, when this change took place in the cars used in the Olympic games. We may also observe, that from certain general or individual customs, of which we know the time of their commencement or conclusion, and which we find depicted upon these vases, we may infer, that such vases did not exist prior to the commencement of such customs, nor probably were made long after the same customs had ceased from being in fashion. Thus, for instance, masks having been invented by Thespis, or, as some say, by Æschylus, those vases, on which the scene of a theatre is represented, and in which masks are introduced could not be prior to the invention itself, which was discovered, if by Æschylus, in the time of Themistocles, who lived about the two hundred and fourth year from the

building of Rome, and if invented by Thespis, it was eighty years before.

It is probable, that we are indebted to the Greeks of Campania and Apulia for the vases, which we find in those two provinces; and although we have seen none with inscriptions purely Etruscan, we have nevertheless found some, which were made in Campania, where that language was spoken. It may be observed, that the paintings upon these vases were executed upon monocromic principles; and being unassisted by the powerful effect of light and shade, the artists were unable to pursue the plans, which they might wish. They could not therefore form groups, without the figures being confounded with each other.

Various causes, which it is unnecessary to detail in this place (see Fuseli's Lectures on Painting), concurred to promote the arts among the Greeks. The following sketch of the rise and progress of painting, is taken from the work of that author.

“ Great as the advantages were, which the Greeks possessed, it is not to be supposed, that nature deviated from her gradual progress in the developement of human faculties in their favour. Greek art had her infancy, but the Graces rocked the cradle, and Love taught her to speak. If every legend deserved our belief, the amorous tale of

the Corinthian maid, who traced the shade of her departing lover by the secret lamp, appeals to our sympathy to grant it, and leads us at the same time to some observations on the first essays of painting, and that *linear* method, which, though passed nearly unnoticed by Winckelman, seems to have continued as the basis of execution, even when the instrument for which it was chiefly adapted, had long been laid aside.

“ The etymology of the word used by the Greeks to express painting, being the same with that, which they employ for writing, makes the similarity of the tool, materials, and method, almost certain. The tool was a style, or pen, of wood or metal ; the materials a board or a levigated plane of wood, metal, stone, or some prepared compound ; the method, letters or lines.

“ The first essays of the art were *skiagrams*, simple outlines of a shade, similar to those, which have been introduced into vulgar use, by the students and parasites of physiognomy, under the name of Silhouettes ; without any other addition of character or feature, but what the profile of the object, thus delineated, could afford. The next step of the art was the *monogram*, outlines of figures without light or shade, but with some addition of the parts within the outline, and from that to the *monochrom*, or paintings of a

single colour on a plane or tablet, primed with white, and then covered with what they called punic wax, was first amalgamated with a tough resinous pigment, generally of a red, sometimes dark brown or black colour. In, or rather through, this thin inky ground, the outlines were traced with a firm but pliant style, which they called *cestrum*; if the traced line happened to be incorrect, or wrong, it was gently effaced with a finger or with a sponge, and easily replaced by a fresh one. When the whole design was settled, and no farther alteration intended, it was suffered to dry, was covered to make it permanent, with a brown encaustic varnish, the lights were worked over again, and rendered more brilliant with a point still more delicate, according to the gradual advance from mere outlines to some indications, and at last to masses of light and shade, and from those to the superinduction of different colours, or the invention of the *polychrom*, which, by the addition of the pencil to the style, raised the mezzotinto or stained drawing to a legitimate picture, and at length produced that vaunted harmony, the magic scale of Grecian colour.

“ If this conjecture, for it is not more, on the process of linear painting, formed on the evidence and comparison of passages always unconnected, and frequently contradictory, be founded in fact, the rapturous astonishment

at the supposed momentaneous production of the Herculean dancers, and on the earthen vases of the ancients will cease ; or rather, we shall no longer suffer ourselves to be deluded by palpable impossibility of execution ; on a ground of levigated lime, or on potter's ware, no velocity or certainty attainable by human hands, can conduct a full pencil with that degree of evenness equal from beginning to end, with which we see those figures executed, or if it could, would ever be able to fix the line on the glassy surface without its flowing : to make the appearances we see possible, we must have recourse to the linear process that has been described, and transfer our admiration to the perseverance, the correctness of principle, the elegance of taste that conducted the artist's hand, without presuming to arm it with contradictory powers ; the figures which he drew and we admire, are not the magic produce of a winged pencil, they are the result of gradual improvement, exquisitely finished monochroms."

It is now necessary to conclude this introduction. The remarks it contains are but crudely put together ; those who wish for more information upon these subjects, must consult M. D'Hancarville and other writers upon ancient vases.

The chief purport of this work was to form an elegant

and chaste selection of antique designs, by which to spread the knowledge of true and legitimate taste, and also to give such slight explanations of them as the subjects afforded. And if this object shall be attained, in however small a degree, the Editor will not think his time has been mis-employed.

Pl. 1





SOME ACCOUNT, &c.

PLATE I.

THE subject of this Plate, which is taken from the Fourth Volume of Sir William Hamilton's large work, has baffled the inquiries of M. D'Hancarville, and indeed seems to be inexplicable, otherwise than as one of the genii, and perhaps of the same kind as that in Plate II.

PLATE II.

THIS genius bears in one hand a patera, containing the indication of the sun, or Apollo; the consecration of which is denoted by the fillet, which is attached to it. Under the figure another symbol of the god appears in the globe, and a third is placed on one side. There cannot, therefore, be any doubt, that this figure is intended to represent one of the genii belonging to Apollo; and the string of pearls round his thigh denotes this to be a genius, that presides over augury.

PLATE III.

THERE were at Athens certain festivals held in honour, as some say, of Bacchus, and others of Diana. They were called Canephoria, and at the celebration of them it was customary either for youths or virgins of a marriageable age, to carry baskets, which contained the different things necessary for the sacrifices. These were called Canephorî or Canephoræ, according to their sex; but it is supposed they were chiefly females. There formerly existed many statues of them; Cicero in his fourth oration against Verres, states, that there were two in bronze, made by Paracletes.—This outline, which is copied from a painting upon one of the earliest Greek vases, represents one of these ministers, and is very curious from ascertaining the action and dress of such as were consecrated to the service of the gods.

Upon the original vase, the figure itself is black, upon a reddish ground.

PLATE IV.

IN this Plate we may evidently discover the character of Bacchus; he is crowned with myrtle, and is offering a branch of sesamum upon an altar. He holds a pastoral staff in one hand. This was probably the origin of the *lituus*, the use of which was perhaps introduced into Italy by the









Pelasgians; when these, becoming as it were Etruscans, communicated it to the Romans, with whom it soon became, as it now is, an emblem of the priesthood, and was carried by the augurs.

PLATE V.

THE domestic sacrifice, which is represented in this painting, is worthy of attention. One of the figures seems evidently to represent Plato; he is holding a patera, from which he is scattering incense upon the altar. The staff which he holds in his other hand, has a flower upon it, which resembles what we call the flower de luce, or *fleur de lis*. Upon the vase itself, also, this forms the ornament round the upper part. The female seems to be pouring some liquor upon the altar from the *præfericulum*, a vessel used in sacrifices; and upon the side of the altar we may observe a knot, by which they fastened the bands, or fillets, upon the altar of the gods. There is an expression of great nobleness and gravity, united with much simplicity, in this design.

PLATE VI.

THIS is probably the figure of a priestess of Bacchus, and seems dressed in a *bassaride*, a species garment, said to

have been worn long before by this god in his expedition into India. She carries a branch of sesamum in her hand. This painting is on a very small vase.

PLATE VII.

THIS beautiful little painting exhibits a young female standing before an altar with a *bætilium*, which she appears to be consulting. Democritus, as mentioned by Pliny in his 37th Book, says that this stone, which is also called *hieromenon*, was in high estimation in the art of divination. There is also another sort of stone similar to flint or silex, which is called *eumeces*. It is found in Bactriana, formerly a part of the Persian empire, in which magic and astrology were much cultivated. When this stone was placed under the head, it is said to have produced dreams, equal in effect and certainty to the oracles themselves. This female seems to be expecting a similar communication.

PLATE VIII.

THIS painting represents a scene in a comedy; and the pine-apple placed between the two figures may be intended to shew, that these scenic entertainments are consecrated to Bacchus, at the celebration of whose rites they were first represented. The actor, who is dancing to the music





of the double flute, is dressed like a slave, and has a torch in each hand.

The mask, which the actor wears, is that of Sosius, and was formed to represent the countenance of Socrates; and it bears the same character as that, which Michael Angelo designed for the harlequins of the Italian comedy. The masks for the characters of Pantaloon, Punchinello, and the Doctor (all Italian characters), have each their original among the ancients. Some say, that Thespis invented the mask, but Suidas ascribes the invention to Cherites of Athens, while Aristotle attributes it to the Megarians of Sicily; and the origin of comedy he gives to those of Attica.

The double flute, which was of very early invention, some say it was by Minerva, was sometimes made of the bones of the stag, but more commonly of brass or copper, or of small pieces of bone or ivory fastened together with plates of metal. From this design it is observable, that women sometimes appeared in these scenes without masks. As Suidas says, that Phrynicus, who obtained the prize in the sixty-seventh Olympiad, first introduced female characters on the stage, it is clear, that this painting is later than the time of that poet, who is supposed to be a pupil of Thespis.

The expression of this design is very remarkable; in the attitude of the arm of the flute player, we may observe the

constraint, which is produced by the difficulty of walking and playing at the same time. The direction of her eyes shews her attention to the dancer, that the cadence may be exact. And in his action there is a degree of comic effect, well suited to the mask, he wears.

PLATE IX.

THE subject of this Plate is unknown, at least there is no account of it in Sir William Hamilton's work. It is a simple but very beautiful composition, and the attitudes of both the figures is pleasing and elegant.

PLATE X.

THIS design is said to represent Apollo in pursuit of Daphne; he is in a travelling dress, with the *bina hastilia* and the sword under his arm, as is usual in the heroic characters. This arrangement of his dress seems to indicate, that he appeared to Daphne simply in the character of a mortal.

PLATE XI.

WE have been unable to discover the individual characters of this design, in which the actions both of the horse and figures engaged in battle are finely imagined and well combined.





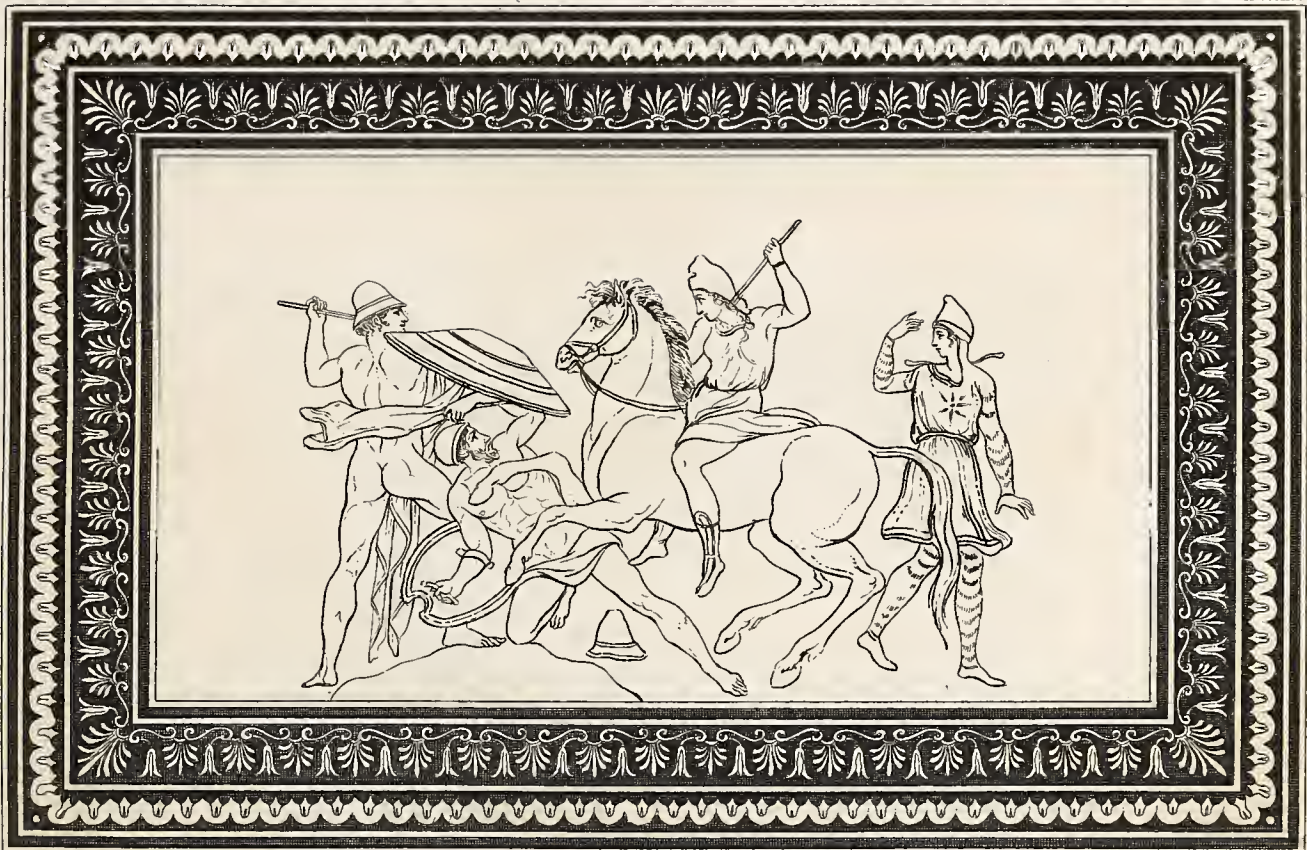






PLATE XII.

THE subject of this Plate is a very curious one. It seems to represent an inhabitant of the banks of the river Arimaspias, attacked by two griffons. They inhabited the northern part of Scythia, and are said to have had but one eye. They were continually fighting with the griffons, a sort of monster, whose employment is said to be that of collecting gold from the sands of rivers. D'Hancarville says, that it was these animals who were constantly attacking the Arimaspians, and preventing them from carrying the gold from their mines.

PLATE XIII.

THE subject of this Plate is probably that of Penelope. She is sitting in her chamber, as is shewn by the fillet; and it is supposed, that she has just finished dressing, as the female behind her holds the mirror, which she has been using. The other female holds some implements of work which the princess appears to be about to resume. The simplicity and beauty of this composition made such an impression upon Angelica Kauffman, that with very little change she has taken it for the subject of one of her best pictures. And indeed the designs upon all the ancient vases, furnish a variety of subjects for the pencil.

Upon this vase there is the Greek word *Καλος* written, signifying beautiful; and the same word is frequently found upon those vases, which are most perfect and most highly finished. Mazzocchi has made several remarks upon this word in a dissertation upon the ancient vases, which were formerly in the possession of Mastrillo, and are now in the British Museum.

PLATE XIV.

THE subject of this design is supposed to be Ariadne. She has a *ferula* in her hand, as a symbol of Bacchus. This princess is remarkable for her hair, for which reason Homer gave her the epithet of “the beautiful-haired Ariadne.” Aratus says, that the diadem, which she wore, was put among the number of the stars. This is probably the reason of the figure of a star placed near the female genius of Ariadne. This genius holds a patera filled with the grain of the sesamum; and we may also observe some of the same upon the column, as symbolical of the wife of Bacchus, of whom also there is another column as a symbol, upon which a female figure is leaning. The circle, drawn in the centre of the instrument this figure holds in her hand, evidently shews, that it is not a mirror, although it has otherwise so much the appearance of one.







PLATE XV.

THIS Plate seems to represent a female, about to make an offering of an animal, which resembles a rabbit or hare, to a column, as a symbol of Bacchus ; the fillet, which is placed immediately over this column, shews, that it is consecrated. These animals were offered both to Ceres and Bacchus, because they were equally destructive in corn-fields and in the vineyard ; this also was probably the motive among the ancients for sacrificing the sow and the goat.

PLATE XVI.

THIS genius has in one hand the vase containing lustral water, and in the other the mysterious *vase* of Iacchus, the sacred purposes of which are denoted by the cestus, that is placed over it ; by the side of it is the symbol of the moon, or Ceres. The small branch of olive, which is visible between the feet of the genius, is a distinguishing indication of the mystic scenes of Eleusis, which renders the idea probable, that all the genii, represented in these designs, are copied from those, who performed such parts in the feasts of Bacchus and Ceres. It is well known, that the priests, who attended these ceremonies, were dressed to represent Mercury, Apollo, and Diana ; it is therefore very probable, that others, who assisted, personated the fauns,

satyrs, and genii, which are so often introduced on the vases. The latter usually have their heads dressed like those of the women. Apuleius, who was witness of these feasts, says, that in the disguises, which they used, the men wore socks with gilt sandals, silken robes ornamented with precious stones, their hair tied on the top of the head, and resembling the women as much in their dress as in their effeminate manner.

This is a satisfactory reason for frequent confusion of sexes, which appears in the genii, and which, no doubt, denotes, that they were considered as midway between the gods and men, and therefore were distinguished by a character partaking of neither. In order to give an adequate idea of these genii, in their representations they chose the youths at that age, when they have not acquired the robustness of manhood, and resemble a beautiful girl; to increase the similitude, their hair was raised and tied on the head in imitation of the Greek girls, which rendered them exactly what we see on the vases, with the exception of the wings, which were easily fastened to their shoulders.

Various other authorities corroborate the opinion, that the ancients represented their gods and goddesses, as well as their attendants, by such persons as were best suited to personify them, and there can be no doubt, that these designs are representations of some of the feasts and mysteries of that age.





PLATE XVII.

WHENEVER a female was represented sitting upon a stool, it was always a mark of dignity among the ancients, and when to this was joined the *patera*, or bowl, held near the head, it became a sign of some divinity. By these marks we may know, that this painting represents Ceres, with two of her initiated priestesses near her: one of them carries the *cystus* with the *præfericulum*. The goddess herself is holding a mirror. In almost all the processions, which were instituted in honour of Ceres, some of the mystics, or initiated, walked before her and carried mirrors fastened to their backs, while others attended with ivory combs to put her head dress in order, and attend upon her, as the initiated are seen to do in this Plate. Nothing can be more elegant and graceful than the different attitudes and actions of these three figures, while the whole forms a composition at once simple and beautiful.

PLATE XVIII.

THE subject of this Plate is unknown.

PLATE XIX.

PLINY in his 34th book, 28th chapter, mentions, that among the works of Hegias and Ctesilaus, two famous sculptors, there was one called *Pueri Celetizontes*, or youths contesting a race on horseback; and it is not therefore very improbable, that this Plate is a design from one of those artists. The column may have been placed there either by the sculptor or the painter, in imitation of those in Olympia, in the valley, or recess, called Altis. Pausanias speaks of many statues, which were erected in this place in honour of the Olympic conquerors, and each has a column by the side of it. These columns were perhaps erected for the following reason, given in the words of Pliny: *Columnarum ratio erat attolli supra cæteros mortales*. It may not also be unlikely, that the column in this Plate may be intended to mark the starting point, as that in Plate XLI. shews the termination of the course.

PLATE XX.

WHEN Jupiter was in love with Semele, Juno through jealousy wished to destroy her rival; for this purpose she transformed herself to one of the female attendants of this young princess, and persuaded her, that it would be proper and becoming in her to have Jupiter visit her with the same pomp and ceremony, with which he went to see Juno.







Semele suffered herself to be seduced by this insidious counsel, and imperiously commanded Jupiter to do her that favour, which would in fact destroy her. This god therefore presented himself before her, armed with his thunder and lightning; but Semele could not support the brilliancy and glory of his appearance; it brought on a premature illness, and her death was the consequence.

It is thus, that this fable is related by Diodorus; but Apollodorus says, that Jupiter, being unable to refuse Semele any request she made him, came into her palace in a car, surrounded with his thunderbolts. It is most probable, that this is the subject of the present Plate, where Jupiter is mounted on a car with the thunder in his hand, as his countenance is mild and pleased, like that of a lover, and his head has a wreath of myrtle, the sacred plant of Venus.

PLATE XXI.

AMONG the ancients the women were never accustomed to sit, or recline upon the beds or sofas with the men, except in the different feasts, which were dedicated to any of the gods; hence Cicero, in one of his orations, makes a person say, that it was not a custom among the Greeks for the two sexes to mix together at their feasts. The fillet suspended near the female, who is playing on the double flute, with the roses employed on this occasion, seem evidently to

shew, that this repast was in honour of Venus in one of her numerous festivals. There is no old painting extant, which better shews the manner, in which the ancients sat or reclined at their feasts, than the present Plate.

PLATE XXII.

THERE is no account of the subject of this Plate given by M. D'Hancarville, nor have we been able to discover any thing satisfactory about it.

PLATE XXIII.

THAT this is a representation of a feast of Venus, is discernible by the dove, with the fillet placed near it, as well as by the branches of myrtle and the pearl girdles, which the goddess and her priestesses wear. Two symbols are placed on the symbolic pillar of Bacchus; one is a pine apple, indicative of that god as well as of Cybele, the other may probably be the *bætilus* in the shape of a small urn, which denotes Venus; the armed figure signifies the god of war, whose connexion with the goddess, to whom this feast is consecrated, needs no explanation; she was often represented in armour, particularly, according to Pausanias, in her temples at Lacedemon and Corinth; several gems corroborate this testimony.







PLATE XXIV.

DANCING, among the ancients, was perhaps a matter of greater importance than with us. Lucian gives a long account of it, and both Plato and Xenophon assert, that it was regarded as a matter of great consequence with respect to manners, and even of use in war; and was therefore worthy of the serious attention of legislators. Plutarch also informs us, that the Athenians bestowed rewards upon the best dancers, and in the celebration of certain festivals, Lycurgus ordered the Lacedemonian girls to dance naked. And it was rather a common custom (see Anthologia, book iv. chap. 25, ep. 6). for the dancers to fasten their robes round their waist by means of a girdle. This was probably the case in a particular dance called *Κορδαξ* or *Σατυρική*, in which the actions were not the most decent.

The present figure however is of a different nature, and she seems to be performing a serious dance, in which elegance of attitude is the principal aim. She is dressed in a very modest manner, and seems to be in the act of letting fall some instrument, of which we are now ignorant both of the name and use. The column, near which she is dancing, may mean to shew, that she is in a portico or a theatre, where dances were performed; it may also be a sign of Bacchus, and the dance she is executing may have a relation to some of the festivals in honour of that god and of Ceres.

PLATE XXV.

THIS beautiful painting consists of a genius supporting himself upon a symbolical column. If beauty and elegance be marks of goodness, this must be the good genius called Agathodemon. The Athenians erected statues to him; and according to Pausanias there was a chapel in Lebadia dedicated to him, in conjunction with Fortune, of whom perhaps this column may be symbolical.

PLATE XXVI.

THROUGHOUT the whole series of Plates in Sir William Hamilton's large work there are a vast number, which have no explanation whatsoever to them. The grounds even of conjecture seem to be wanting. In some instances we have endeavoured to elucidate subjects, upon which M. D'Hancarville has been silent; in the present we must follow his example, for simple as this composition is, there seems no clue, by which to lead us to a knowledge of its meaning.

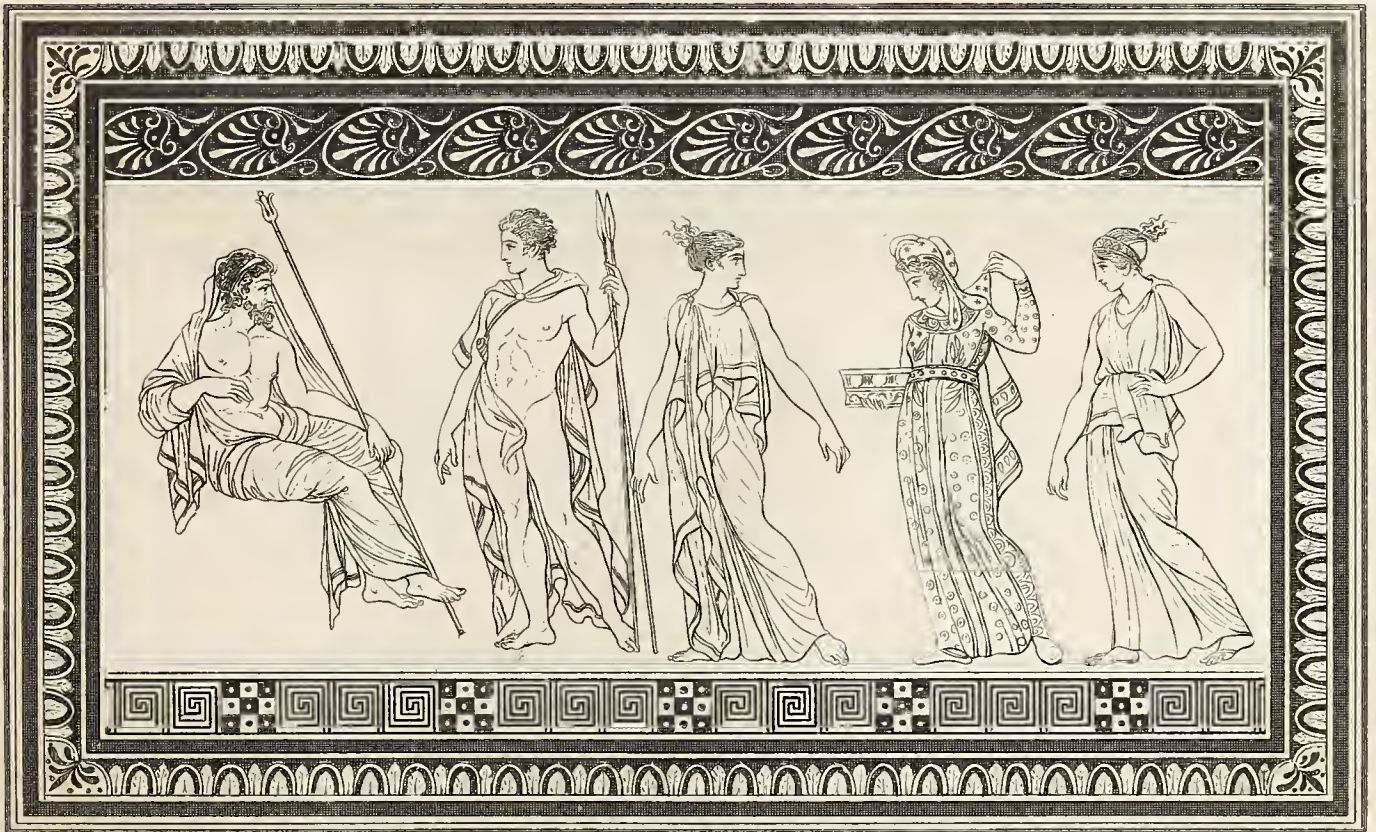
PLATES XXVII, XXVIII, XXIX.

IT is related in the fourth book of Diodorus Siculus, that Atlas, the brother of Saturn, and also, as some mythologists











assert, of Hesperus, had some daughters who were called after his own name *Atlantides*; or *Hesperides*, after that of Hesperis their mother, the daughter of Hesperus, and the wife, as well as niece, of Atlas.

The golden apples, which grew in the garden of the Hesperides, were guarded by a serpent. “As the Atlantides, or Hesperides, were,” says Diodorus, “possessed of great beauty and wisdom, Busiris, king of Egypt, merely from the reputation they had acquired, formed the design of becoming master of them; and he ordered a band of pirates to repair to their country, seize them, and bring them to him. These pirates, having discovered the daughters of Atlas diverting themselves in their garden, seized them and fled towards their ships with the utmost speed, on board of which they were compelling them to embark; when Hercules, having surprised them on the shore, and having been informed by the virgins of the misfortune that had happened to them, killed their ravishers, and restored the distressed daughters to their father.

These three Plates are all taken from the same vase, and are in fact one complicated design, continuing entirely round the vase; they represent Hercules and his companions in the gardens of the Hesperides. In Plate XXVII. the god, known by his club and the skin of the Nemean lion, upon which he is seated, is waiting ready to receive the golden apples, which the daughters of Atlas

are about to offer him. This hero is with a party of his Argonauts, with whom he landed on the coast of Africa. The rest of his associates are supposed by the painter to be on board the Argo. In Plate XXVIII. Atlas is sitting holding a sort of sceptre, the flower on the top of which is indicative of the family of Uranus, and the relationship, which connects them with Jupiter. The daughters of Atlas were seven in number; after their deaths they were placed among the constellations, and called the Pleiades, from one of the names of their mother, Pleione. As six stars only appear, unless when the sky is extremely clear, and then the seventh is dull, the fable says, that six of the daughters were married to gods, but the other, Merope, married a mortal, Sisyphus, king of Corinth, and therefore she is hidden. This is explained in a passage in the fourth book of Ovid's *Fasti*.

Hyginus gives the same account, but adds, that others say it was Electra, another of the daughters, who concealed herself through grief. Inconsolable at the destruction of Troy, and being unable to support the misfortunes which had happened to her son Dardanus, while the gaiety and dancing of her sisters disgusted her, she withdrew into the arctic circle, where she was seen for a long time in great affliction, and with dishevelled hair; hence she derived the name of Cometes. From this we may fairly infer, that it is Electra whom we see in Plate XXVIII. with her

head hanging down, as if she were absorbed in grief. The veil which she wears, and which falls a great way down her back, is spangled over with stars. In Plate XXVII. the figure immediately behind Hercules seems to be Jason; the artist may perhaps have placed him there, in order to shew, that it was this hero, who commanded the Argonauts, when Hercules returned. Merope, the youngest daughter of Atlas seems to be endeavouring to conceal herself near her mother Hesperis. Those, who are standing near the tree round which the serpent is entwined, are supposed to be Taygeta and Alcyone; the former was the mother of Lacedemon, the founder of the Spartan kingdom; the latter had two sons by Neptune. The posterity of these two sisters exceeded, in power and glory, that of all the others, except Maia, of whom we shall speak hereafter. Hence probably the artist placed them in the most conspicuous part of the vase.

In Plate XXVIII. we see Atlas seated, and it seems to be Orpheus, who is conversing with him; at least such is the conjecture of M. D'Hancarville. The female figure sitting down on the left of Plate XXIX. appears to be Maia; she is distinguished beyond her sister, because she was the mother of a god, Mercury. The other sitting figure is conjectured to be Typhis, the son of Neptune; he was pilot of the Argo, and therefore, unlike all the rest of his companions, he appears without arms. All the other figures

have had different names assigned to them, but they must be allowed to be founded upon the slightest conjecture.

These designs are probably as beautiful as any that remain upon the vases of the ancients, and that which contains them is esteemed as one of the most valuable. The different figures possess in the highest degree the various marks of grandeur, strength, grace, elegance, and simplicity, and the compositions themselves are extremely beautiful; and there is so much purity and true taste throughout the whole, that they can never be studied without advantage

PLATE XXX.

THIS design consists of two figures, one of which carries upon the cystus a globe, as an indication of the sun: the fillet, which is in this Plate, is probably for the purpose of wrapping up this globe in.

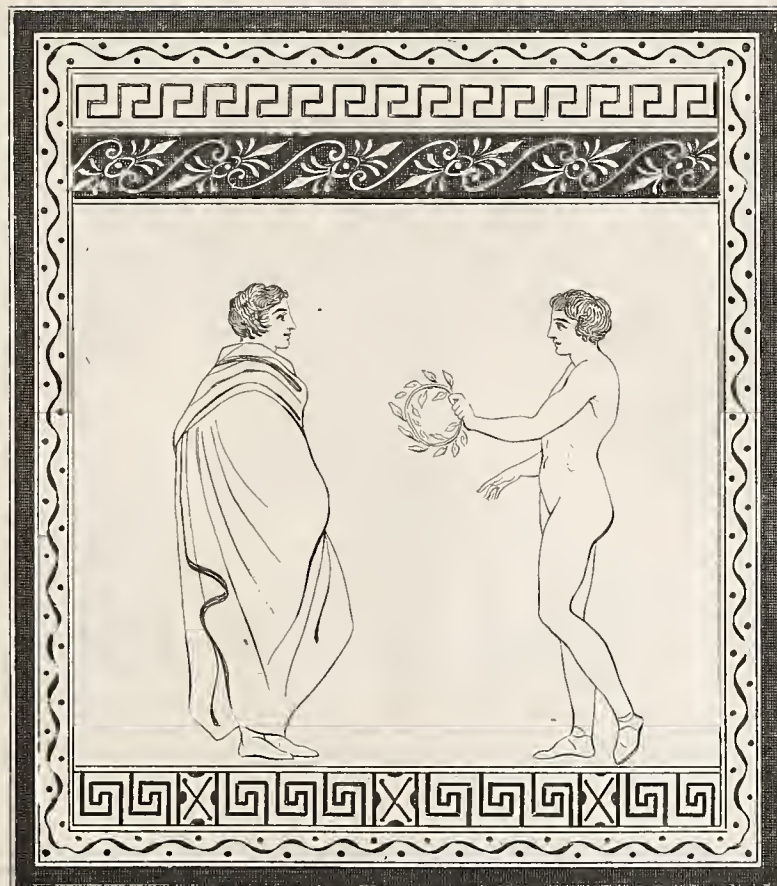
PLATE XXXI.

THE subject of this Plate is unknown.

PLATE XXXII.

THE two females, represented in this design, have each in their hand the symbols of the sun and moon; the











ornaments round which shew them to be distinct from the mirrors, which are sacred to these deities.

PLATE XXXIII.

IN this painting we may observe two indications of Bacchus, by means of the globe or sphere. Attached to the wall on one side, there seems to be a sort of cupboard, called *tabernaculum*; and the fillet with two strings to each end, is for the purpose of being fastened round the globe, which has no handle.

PLATE XXXIV.

THIS painting seems to represent some of the rites or orgies of Bacchus. The priestess is playing upon the double flute, invented by Minerva. The genius is probably Acratus, one of those, who, according to Pausanias, generally accompanied Bacchus.

In the dancers we easily recognise, both by the actions of their bodies, and by the torches which they carry and use in these rites, the conduct of men who counterfeit, or are supposed to be insane, or rather possessed. Fabretti has given us an account of a decree of the senate, which forbid, under the severest punishment, any celebration of bacchanalian mysteries throughout Italy. As this edict is

dated in the 566 year of Rome, it is probable that the vases, which represent these ceremonies, were made previous to this period, which is exactly forty-five years after the taking of Capua. Pacula Minia, who was the priestess, when the bacchanals were proscribed by the senate, was by birth a Campanian a native of Capua; and what is very remarkable is, that the vases made in Campania are those, upon which these mysteries are most frequently represented; and this seems to confirm the opinion, that the manufacture of vases ceased about the time of the destruction of Capua, and that Ebon, the tributary god of many towns in Campania, was the same as Bacchus, in honour of whom these rites were celebrated, and for the use of which these vases seem to have been consecrated.

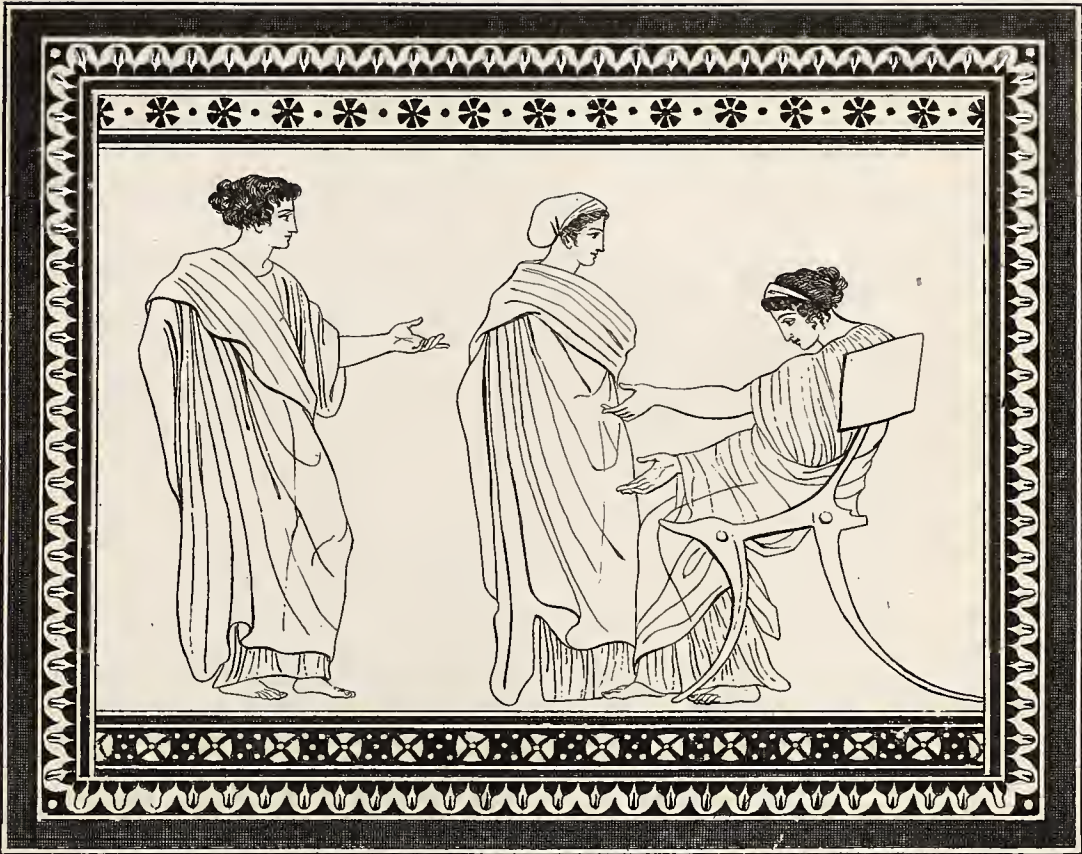
PLATE XXXV.

THIS seems to represent a domestic ceremony in honour of some god, whose symbol is held by one of the females.

PLATE XXXVI.

ONE of the three figures, of which this beautiful design is composed, seems to represent Volumnia, the mother of Coriolanus, namely, the one that is seated. Hersilia, her sister-in-law, stands before her, and Valeria, the sister of





the illustrious Valerius Publicola, seems to be introduced by Hersilia. Valeria is holding up the end of her robe, which adds much dignity to her action, and is well adapted to the employment she is engaged in. Her arm is extended in a suppliant manner, and she casts a serious but interesting look upon Volumnia, and seems to say, “ Volumnia, it is for the Republic, it is for your household gods, it is for the salvation of that Rome, in which you drew your first breath, that I come to entreat you to soften the heart of your son, who is already encamped within sight of our walls, and who, at the head of the Volscian army, whom he has enraged against us by his persuasions, has refused to hear even the supplications of the people, the senate, and the pontiffs.” The inflection of her knee shews, that she is uncertain of the success she shall meet with, and we may observe in her countenance, at least as far as the smallness of the profile will admit of it, the nobleness of her motives, and a hope of success, though not untinged with the fear, that she may not obtain the object of her wishes. Hersilia stands without motion, but her countenance expresses her anxiety for the success of Valeria’s petition. When Volumnia had heard her request, she stretches forth her arms, and at once feeling both for her country and her son, seems by her action to say, “ Alas, why have they compelled him to declare himself the enemy of this city, of which he was the support.” At the

same time her foot is seen to have been drawn back, with the design of getting up, and going to seek Coriolanus.

Nothing is more simple than the design of this little painting, and yet nothing can be more eloquent. The attitudes are grand, the heads are full of character, and the actions correspond with the sentiments. It is probable, both from the sitting attitude of Volumnia, as well as the lower interior border upon the original vase, which is not engraved with this outline, but is seen in the external upper border of Plate XLIX. that these Roman matrons sought the mother of Coriolanus in her house. The border in its form represents the back-bone or spine of a fish, and is the same as the Italians call *spina di pesce*. This very much resembles the shape in the Roman fragments of the bricks, so called.

PLATE XXXVII.

THIS design appears to allude to the nuptial bath, as the bride holds in her hand a mirror, and a box containing the nuptial presents; the *pronuba* has a band or girdle in hers, and the *pronubus* holds the *unguentarium* and the *strigile*. Two genii, which are probably intended to be descriptive of Hymen, have each branches of myrtle in their hands.









PLATE XXXVIII.

THE subject of this Plate is probably connected with the last; but it is so obscure, as to be almost inexplicable, or at best founded upon mere conjecture.

PLATE XXXIX.

IT is perhaps very difficult to discover the meaning of this painting. It has been conjectured to be Vulcan presenting to Thetis, or Venus, the arms, which had been forged for Achilles, or for Æneas; but it must be owned, that the Pegasus, represented upon the shield, or buckler, renders this explanation very doubtful.

PLATE XL.

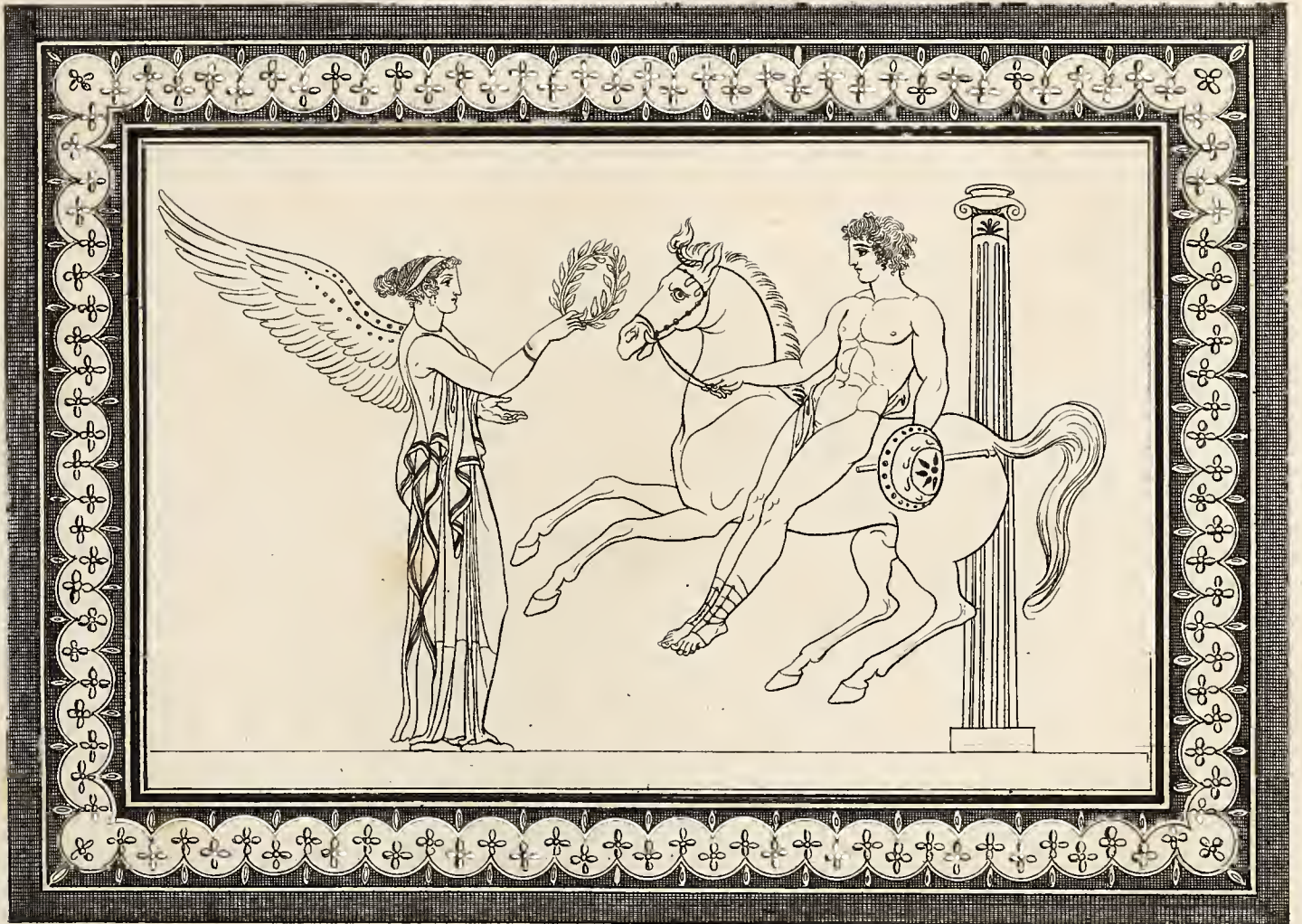
HIPPOLYTA, queen of the Amazons, wore the girdle of Mars, as an emblem of the country she reigned over: Admeta, the daughter of Euristheus, became envious of this honour, and wished to possess the girdle. In consequence of this desire, Hercules received orders to procure it. This is the ninth of the labours, which this god undertook at the request of his brother. He immediately went to the banks of the river Thermoodon, which the Amazons inhabited. Juno, always at variance with, and hating

Hercules, had recourse to her usual cunning, and caused the girdle, which he would have obtained as a gift, to become the cause of a most obstinate conflict between Hercules and the warlike Amazons.

This Plate is supposed to represent Hippolyta engaged with Hercules, in which combat, according to Apollodorus, the Amazonian queen lost her life. The meaning of the ray of the sun over Hercules and the horse is uncertain: it may denote the illustrious birth of the hero: the Chaldeans called the planet Mars, Hercules: and there is also a constellation under the same name. It is probably one of these three things, that it is intended to denote.

PLATE XLI.

PERHAPS there is no one of the designs upon any ancient vase, of which the subject is more obvious than the present; that of a successful candidate in a horse race, dismounting to receive the wreath as a reward of his exertions. The statue of some famous sculptor, probably served as the original of this painting. There are only two circumstances, that seem to require explanation; the shield or buckler, and the short staff in the man's hand. It is well known, that in the public games at Argos, which were celebrated at the feast in honour of Juno, called the feast of *Hecatombs*, on account of the employment of an hundred oxen to





open the procession, the conquerors obtained a buckler as their reward ; but it is not so certain, that there were any horse races there. These two circumstances must therefore be still left for the conjectures of the learned.

PLATE XLII.

THE subject of this Plate is supposed to be Telemachus in the house of Menelaus at Sparta. During the travels of Telemachus, to gain some information of his father, this young prince, accompanied by Pisistratus, the son of Nestor, went to Pylos. Menelaus, being acquainted with the character of his guests, related to them, after their repast, many of the events in the life of Ulysses. This recital plunged Telemachus into the deepest grief, and made so strong an impression upon all those, who heard it, that they shed tears. When Helen heard the names of these strangers, she ran to see them, and even wished to give Telemachus some further account of Ulysses ; affected at the marks of sorrow he evinced, she prepared a liquor, which had the power of banishing, for at least four-and-twenty hours, every trace of grief in the human mind. She ordered one of her women to present the bowl, and persuaded him to take it. It is not easy to determine, whether the figure, that is leaning upon a staff, be Menelaus, or not. Telemachus is dressed as described by Homer.

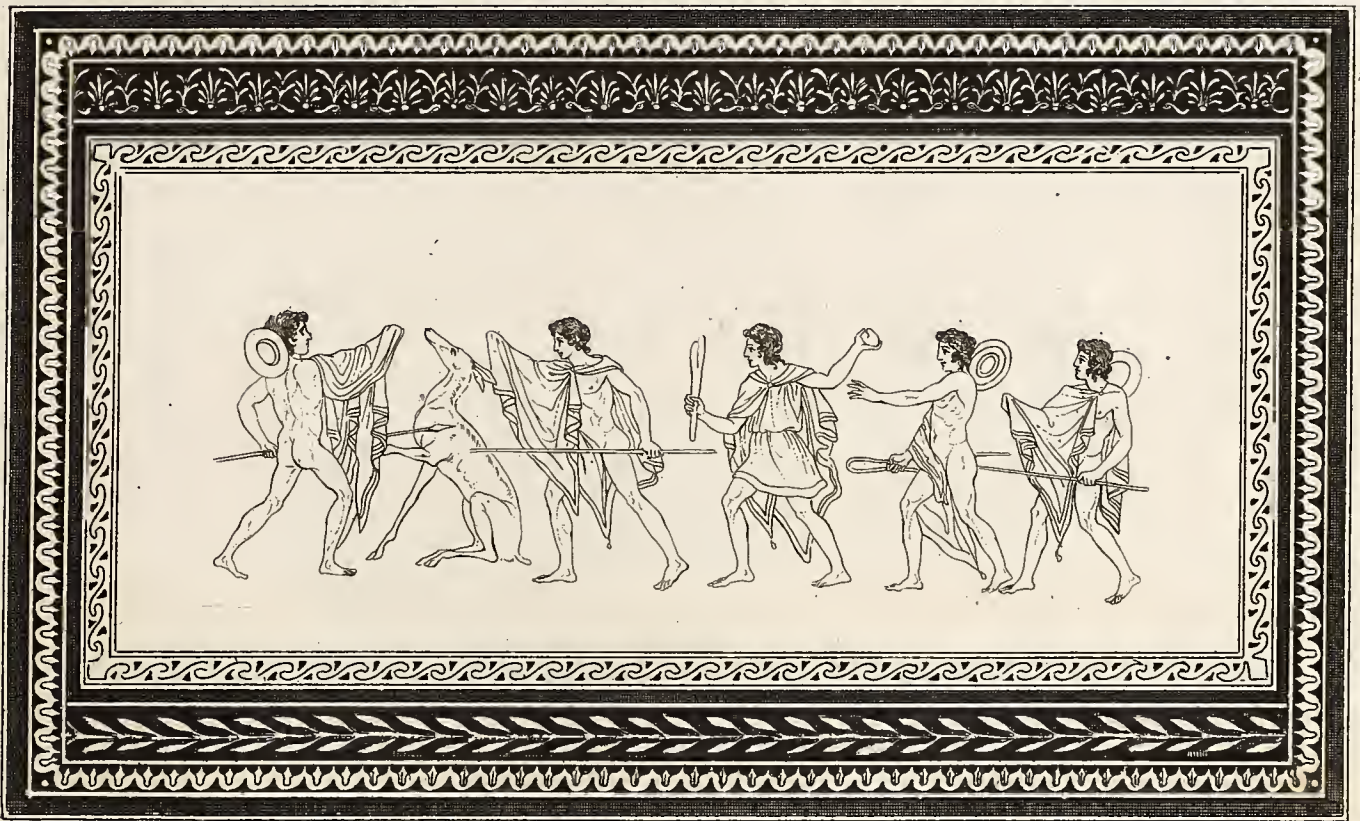
PLATE XLIII.

THIS Plate in fact comprises two distinct paintings, which are upon the same vase, but on opposite sides of it, and the column, which is here placed in the centre of the two, belongs in reality to the one on the left hand. The three figures on the right are supposed to represent Apollo, Diana, and one of her nymphs. The first is known by his laurel crown, he has also a bow in his hand; Diana is on the left, with a doe by her side, while one of her nymphs is standing between them with another bow. The other painting on the left is supposed to represent a poet and musician, to whom a third figure is presenting a sphere, an indication of the god of poetry, whose praises he proposes to them to celebrate, as they are supposed to have already done at Delphi. This god is also represented by the symbolical column, seen in the middle of the plate. The points, which appear upon its shafts, may serve perhaps to point out the solar days. In these two paintings then, it is supposed that the three modes of representing Apollo are discoverable, by indications, by symbolical columns, and by figures.

PLATE XLIV.

THE subject of this Plate is unknown.





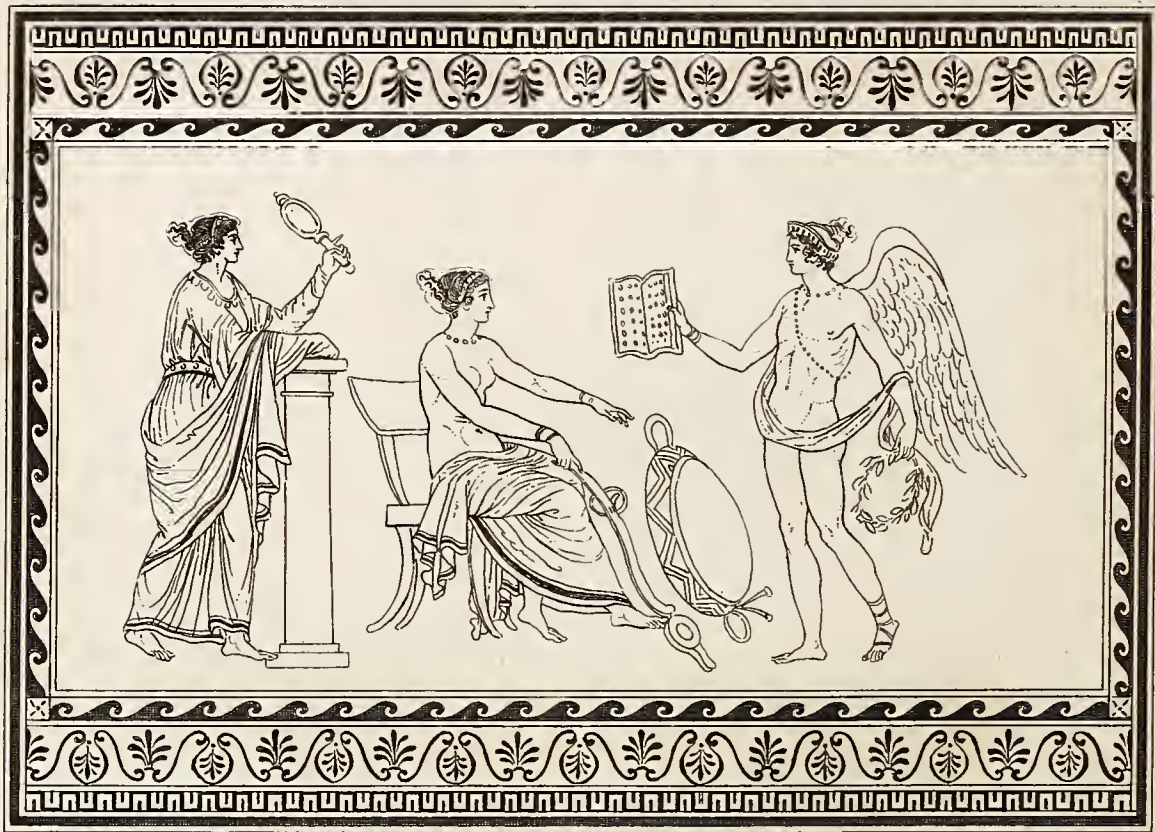






PLATE XLV.

IN this elegant composition Ceres is represented sitting on a chair, and holding in one hand an instrument which was probably used in some department of agriculture, by the Greeks. The mystic *vannus* is placed between her and the genius, who is holding a crown, which indicates one of the priests of the Themosphori, who was called the crown-bearer; the book, which this genius presents to the goddess, is perhaps that, which contained the laws formed by her for men. The commentator of Theocritus informs us, that the Athenian women carried the books of the law on their heads, at the festivals in honour of Ceres, and went in great pomp through the sacred road, which led from Athens to Eleusis. The territory belonging to these cities was separated by the river Cephissus, over which was a bridge; the procession halted on this bridge, and the column seen in this Plate represents the altar, on which the sacred materials were placed. It is to denote this pause, that the priestess is leaning on this column, and holding the mirror, which is sacred to Ceres.

PLATE XLVI.

THIS sweet design is supposed to represent some female, being adorned either for the purpose of going to the theatre,

or to assist in some religious ceremony; it is well known, that in both it was customary for them to wear crowns. Nothing can exceed the beauty of this composition.

PLATE XLVII.

THE ancient monuments both of the Greeks and the Etruscans, evidently prove, that a variety of places, both public and private, towns, fountains, baths, seasons, men, women, and even the gods themselves, had their particular genii. Horace says that he had one, who presided over the star of his birth,

Sic genius natale comes qui temperat astrum,
Naturæ Deus humanæ.

and Seneca in his 110th epistle says, that the disciples of Zeno adopted the same opinion. Hesiod believed, that those, who lived in the golden age, were become good genii, and still inhabited the earth, though invisible. These mystical ideas, which appear to be founded upon the immortality of the soul, passed from Phœnicia into Greece and Italy. There they remained, and both increased the superstition of the people, and multiplied almost to infinity the histories of apparitions and ghosts, both of the dead and of the gods, which by means of the marvellous, laid a strong hold of, and greatly interested credulous minds.

It is perhaps an apparition of this sort, which the



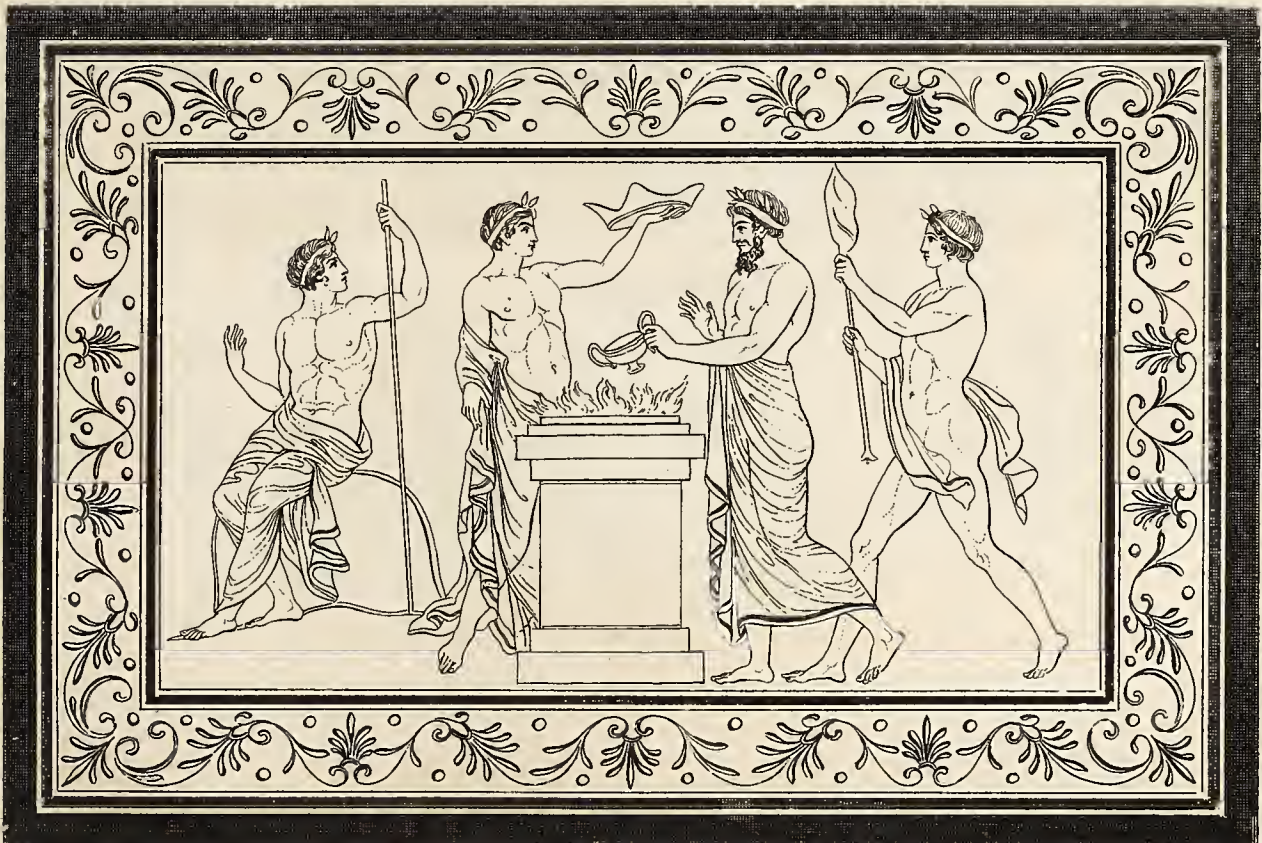
present plate exhibits. Some persons have thought, that they discovered here Chrysothemis and Clytemnestra offering presents to the tomb of Agamemnon, which is represented by the column, upon which one of the females supports herself. The genius would be that of Agamemnon, who appears to the alarmed Clytemnestra, as is represented both by Sophocles and Eschylus in the dream they suppose that princess to have had. Whether this be the true explanation or not, it is evident, that the design itself is full of grace and expression, and we can no where find a grander or more noble figure than that of the genius, which evidently marks the period of good taste among the Greeks. Perhaps it may be the genius of Iphigenia in Tauris. We must then suppose it the dream in the first scene of Euripides. The genius of this unfortunate princess appeared to her, and shewed her a column in her paternal house with the appearance and voice of a human creature. She imagined, that this dream announced the death of Orestes. Alarmed at this, she immediately paid the funeral rites to the memory of her brother, as if he was actually dead. The genius is holding a vase for the libations, Iphigenia seems shocked at his presence, and one of her attendants partaking of the alarm of her mistress, is supporting herself upon a sort of tomb.

PLATE XLVIII.

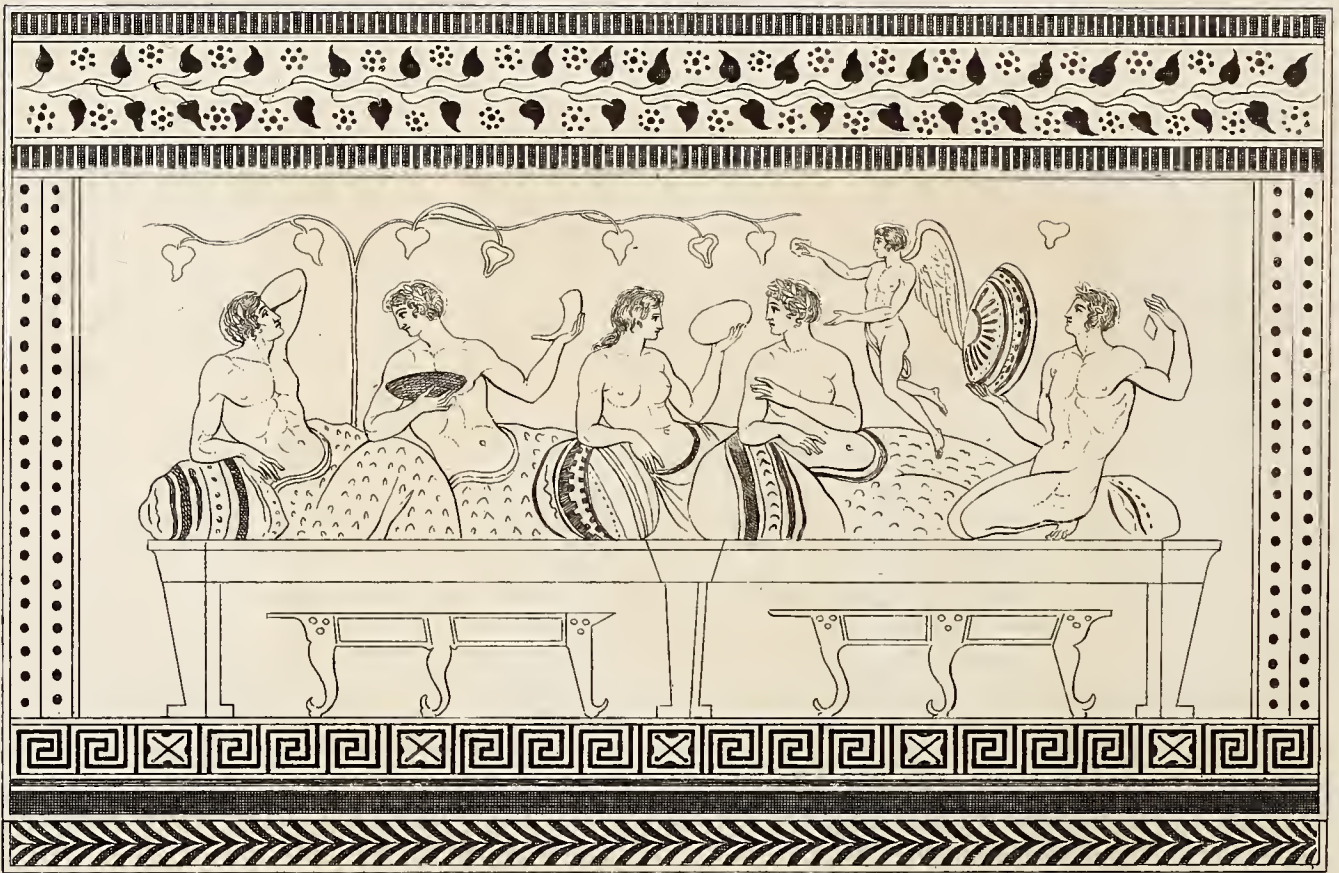
THIS Plate seems to represent a sacrifice to Bacchus, which is the more probable from the figures being crowned with wreaths of myrtle. The figure next to that, which is preparing a libation on the altar, may be supposed to bear a symbol of the god, to which a fillet is attached.

PLATE XLIX.

THE vase, from which this design was taken, was consecrated to Bacchus, and the design itself represents a festival in honour of that god. The cuirasses, we may observe, are similar to those worn by the conductors of the cars, that are used in the circus; the buckler is the same as that of the Argians; and the crown, fillet, and flowers are symbolic of the fête. The *rhytion* also and *crater*, which are on the ground, were species of vases consecrated to Bacchus. It is observable, that the action in all the figures is similar and equal, and they appear to move in true cadence; the men seem to have a sort of basket upon their heads; that upon the head of the female is well balanced. One of the men has a torch, the other two pikes or javelins, such as was required by Xenophon, that having thrown one against the enemy, the other might either serve for his defence, or to continue the attack.









This manner of being armed was common to both horse and foot.

The vine leaf in the hand of the bacchante is emblematical of the god.

PLATE L.

THIS design represents a festival in honour of Bacchus, and consists of both sexes, who seldom or never were together except in the feasts, consecrated to the gods. There is a genius attending them, with the vine branch hanging over their heads.

PLATE LI.

WE may discover in this design the remains of two indications of Bacchus; the one is the vine leaf, and the other is a globe within a disk, and held by the figure of an Acratus, the genius of drunkards. From the size of this relic, it must not be taken for, or confounded with, a mirror. The cupboard, or *tabernaculum*, whence this has been taken, is still open; and two branches of myrtle are placed upon a flat dish or *crater*, which is in the hands of a female figure; she has also in her other hand one of the same crowns or wreaths as the genius holds; these are called *lemniscatæ*. The other indications, which are in this design, ought perhaps to belong rather to Ceres.

PLATE LII.

THE composition, design, and figures on this vase are excellent; the subject, which it represents, is evidently the victory of Bellerophon over the Chimæra, as it is described by Homer. Both Plutarch and Hyginus relate this story in a different way, and they pretend, that Minerva lent the horse Pegasus to Bellerophon; the symbol of the serpent upon the haunch of the Pegasus, as belonging to Apollo, the god of medicine, evidently proves, that the smallest and most minute circumstances introduced upon the sacred vases, have their appropriate object; the sceptre, which is in the hand of Iobates, marks the regal authority; and, probably, the foliage of the ivy, embroidered on the sleeve of his robe, serves to shew, that he was also a priest of Bacchus, as in Greece the kings were often the pontiffs, or chief-priests. Bellerophon is represented with his head covered; and it is observable, that upon these vases foreigners and travellers are commonly represented in the same manner, or with a hat fastened at the back of the head. The vase itself, from which this design is taken, has an ornament of ivy leaves, which denotes, that it was consecrated to Bacchus. Apuleius is said to have seen the story of Bellerophon performed in a bacchanalian feast at Rome, and that an ass with wings represented Pegasus. May not this story have a place in a feast of Bacchus, on







account of the connection between Iobates and Bellerophon, the former having given his only daughter Alchemones in marriage to the latter, and having also made him his heir, as a reward for having subdued the Chimæra; at the same time supposing, that Iobates was the high-priest of Bacchus?

PLATE LIII.

IN this design, a symbolic pillar, consecrated to the Dioscuri, is placed in the centre. One of these deities is signified by the black fillet, which indicates his death, but the other is represented as being alive; a female is making an offering of fruits to these gods, and the cistus is placed where we usually see the tabernacle of symbols.

PLATE LIV.

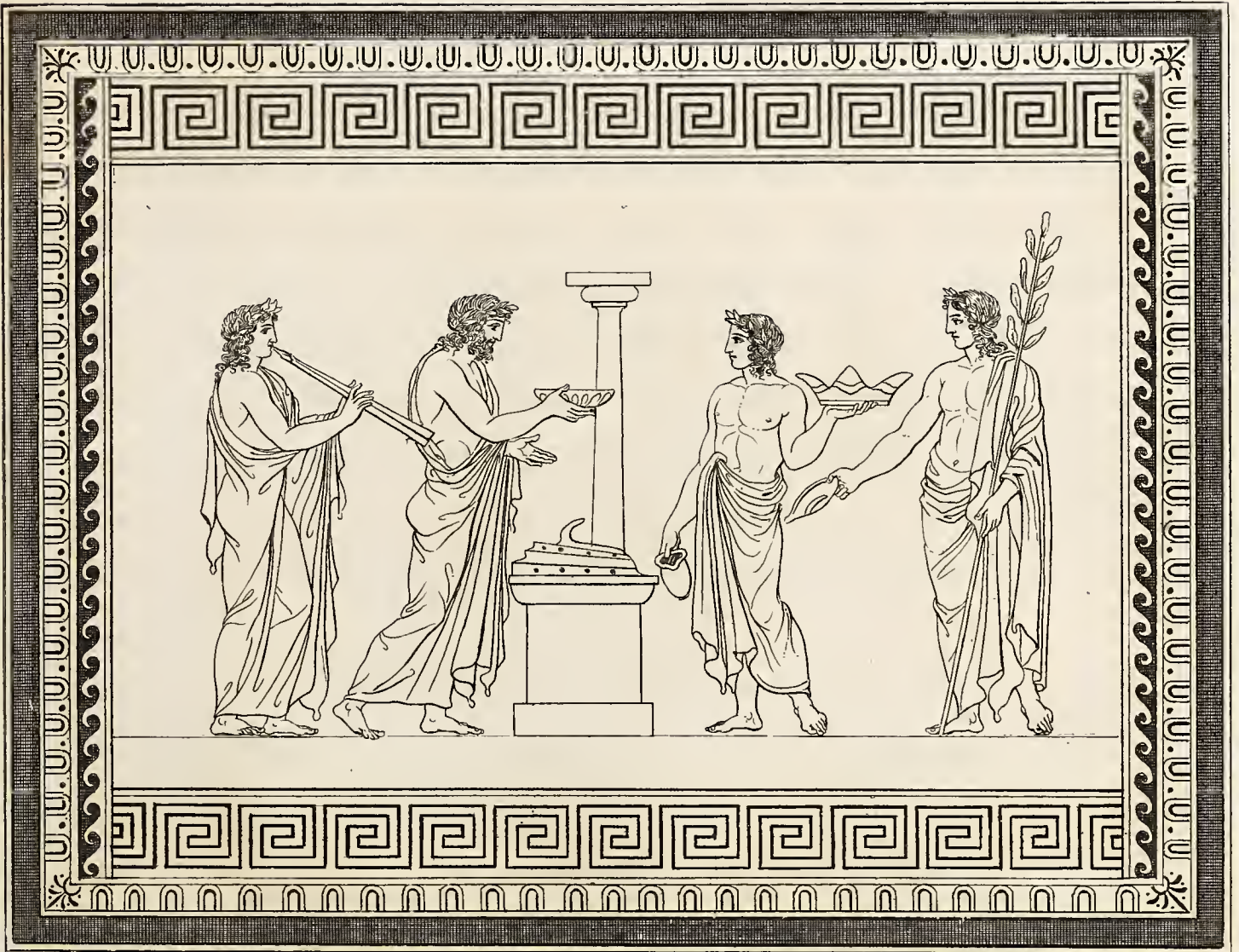
ON the first view this composition appeared to be a representation of Cassandra foretelling the fate of Troy to Hecuba, who is seated, and to two of her daughters, and her brother Helenus; but it is the opinion of Winckelman, that the subject of it is the selling of Hercules to Omphale. The Lydians, says he, clothed themselves in a manner entirely different from the Greeks, for they covered those parts of the body which the others exposed. In this painting Omphale is represented veiled, the eyes only being

uncovered; Hercules is distinguishable by his club; and, in presenting himself before the queen, touches her knee with his left hand, in token of supplication. The winged genius, which is placed between these figures, denotes the soul of Iphitus, who was killed by Hercules, a crime, for the expiation of which this hero submitted himself to bondage; it may also be intended to represent the genius of love, announcing to Omphale the object of her passion, and soliciting her attention from the female, who is seated at her feet. This female, contrary to the custom of her sex, wears her hair short, which, like the figures of Electra, must have some particular signification; it may indicate a sort of confusion of sexes, which was permitted amongst the Lydians. The servant, who holds in her hand a symbol of Venus in the form of a fan, marks the power of that goddess, who confines Hercules in the train of Omphale, and obliges him to wear a dress so little suited to his character.

It is scarcely necessary to expatiate on the beauty of this design; its superior merit is a sufficient recommendation.

PLATE LV.

THE offerings made by the ancients to their deities, consisted of three kinds, libations, incense, and victims. This Plate represents a libation. All the figures are in the



different dresses, prescribed by their religion. They have the crown and the toga, and their feet are bare, and without sandals. The figure on the right is the person on whose account the ceremony is undertaken, as is evident from the branch of laurel or olive, which he holds in his left hand. By the description, which Statius gives in the twelfth book of his *Thebais*, of the song repeated upon an altar erected at Athens to Clemency, we are informed, that all those, who wish to address their vows or prayers to the gods, must carry a branch of laurel or olive. These branches are called *ικετηξιαι*, and there are fillets often attached to them, called *vittæ* and *stemmata*. The bowl, which he holds in his right hand, is for the purpose of receiving a part of the wine employed in the libation, that he may either drink it immediately, as is sometimes the case, or carry it home and preserve it as a sacred thing, and well adapted to prevent disease and every kind of misfortune.

The second figure is that of a *Prospolus*, or priest of the god. In his left hand he holds a vessel containing barley mixed with salt, and in the other a vase, filled with wine. This priest begins the ceremony by walking round the altar, and then throwing upon it some barley, either in grains or reduced to a powder, at the same time frequently sprinkling both the altar and the assistants with the lustral water. On the other side of the column a priest is seen,

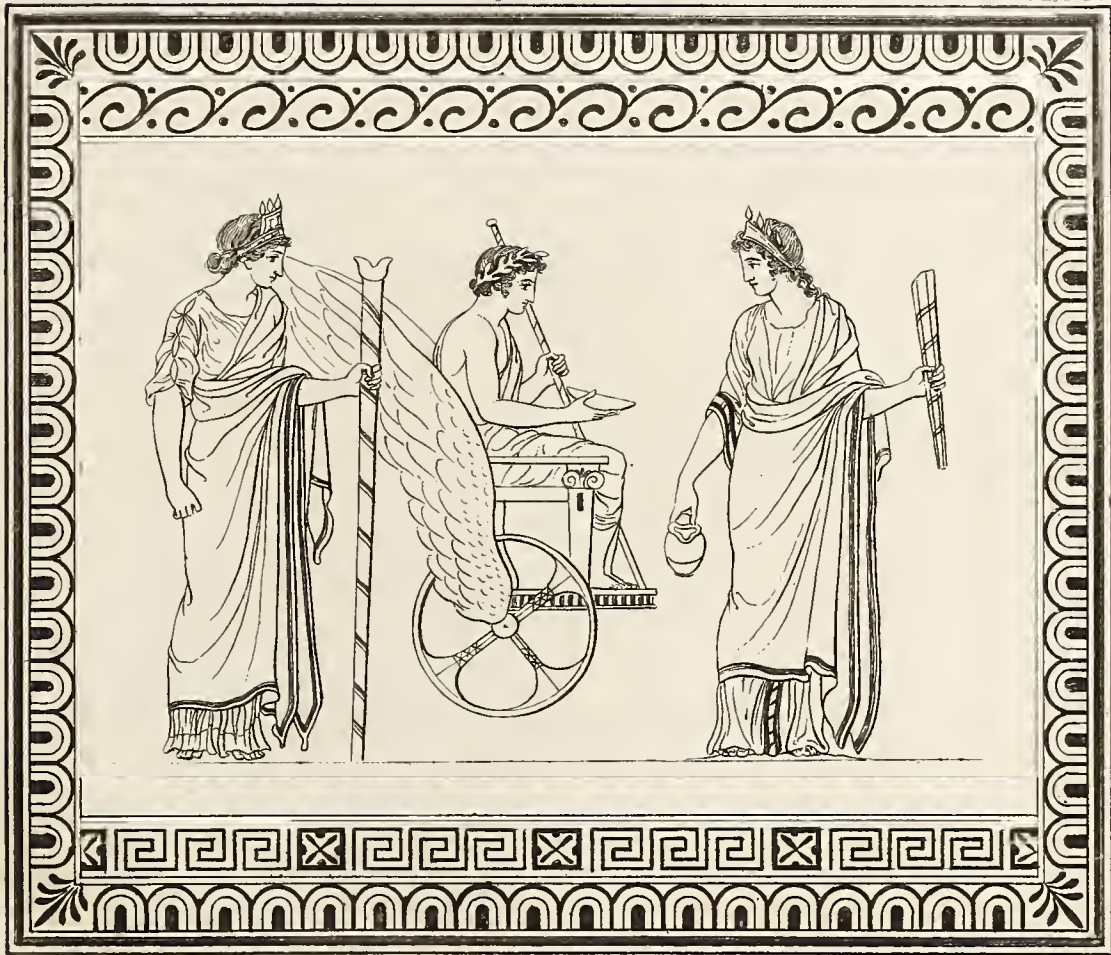
holding a bowl in his hand, and filled with the wine, which is to be poured upon the altar. He recites a prayer, or sings a hymn accompanied by the double flute, on which the remaining figure is playing. Among the ancients, not only music but dancing also was introduced in the grand solemnities with which the sacrifices were celebrated. And, as those who played the flute, always had a part of the victims, there were some persons, whose only profession it was.

The altar in this design consists only of a Doric column, at the foot of which, and on the side, which we do not see, is the grating or fireplace, upon which they kindle the fire, when the sacrifice requires one; and for the purpose of making it flame up with greater ease, there is a species of bellows placed, as seen upon the top of the pedestal.

PLATE LVI.

THIS design represents Apollo seated in a winged car, he holds a patera in his hand, for the purpose of receiving the libations of those, who go to consult him. Behind the god is a priestess, who, after the libation is performed, pronounces the oracle to a queen, whose name is unknown.

It is presumed, that the figure upon the winged chariot is Apollo, for the following reasons: if we refer to Plate LX. which certainly represents Apollo giving his orders



to Manto, we shall observe, that, excepting the tripod, the composition is the same as the present one.

If the god is supposed to be at Delphi, the idea of placing him on a winged car, may have arisen from the name of the architect of the temple, who was called *Pteras*, or winged. It may also have arisen from the following fable: Jupiter, wishing to determine the position of Delphi, ordered two eagles to take their flight, one from the east, and the other from the west; and the point where they met being at Delphi, made him suppose that to be the centre of the universe. As a memorial of this event, two golden eagles were placed in the temple of Delphi, and the priestess was always seated near one of them, when she uttered her oracles. We may therefore easily imagine, that previous to the introduction of the tripod the god may have been placed on a winged car.

If we do not give credit to this account, namely, that it represents Apollo at Delphi, the idea of the winged car may perhaps be applied to another fable, related by Mimnermus in some verses preserved by Athenæus. According to this fable, the Sun, after finishing his daily course, and being arrived at the confines of the ocean, found there a golden couch or car, furnished with wings, and made by Vulcan, in which he was transported to the east, while he at the same time enjoyed during the night, the advantage

of reposing after the fatigues of the day. Plato, in his dialogue of Phædra, says, that Jupiter, while occupied in maintaining the order of the universe, was accompanied by all the gods and goddesses except Vesta, mounted on a winged car; to this circumstance also we may attribute the idea of placing Apollo in the same kind of vehicle. This god and Jupiter were often confounded together, and regarded as the same divinity. Macrobius pretends, that Homer, in speaking of the travels of Jupiter among the Ethiopian sages, in fact means, under this name, Apollo, and that it is also of this last god that Plato speaks in the before mentioned dialogue. We may also add, that the Assyrians adored the sun under the name of Jupiter, and that, in consequence, they called him Jupiter of Heliopolis, or the city of the sun.

PLATE LVII.

IN this composition we find Bacchus represented with a beard; he wears the Indian robe called *bassaride*, denoting his having conquered that nation; he is dancing with a bacchante. This, according to Ovid, is the manner in which he made himself master of India. These two figures are full of animation; the dress of the bacchante is remarkable, for its fringe and ornaments, and particularly for







the form, which is of the Oriental fashion; the countenance of Bacchus has been executed with great attention, and resembles that of Ebon, which has already been mentioned.

PLATE LVIII.

THIS Plate probably represents Autolicus, a conqueror in the Pancratic games; the same person, in honour of whom Leochares made a statue, which Pausanias says he saw in the Prytaneum at Athens. The crown, which a figure of victory is placing upon his head, is composed of branches of wild olive. And this seems to prove, that he had been a conqueror in the Athenian games.—The envy of his adversary is well marked by his action of pulling out a feather from the wing of the victory. The conquerors were also accustomed to ornament their arms with fillets, as observed in this composition, and sometimes they were fastened to the horses, which had been successful in the race.

PLATE LIX.

THE subject of this Plate is taken from the fourth act of the tragedy of Euripides, called *Iphigenia in Tauris*. The characters, introduced, are Iphigenia, a female attendant, called by the Romans *Flabellifera*, Orestes with a diadem upon his head, and Pylades. The point of time, which is

chosen, seems to be that, in which Iphigenia is informed of the death of Agamemnon, and she appears to be lamenting it; while Orestes, struck with the degree of sorrow she evinces, is inquiring the motives of her grief. There is not perhaps a finer composition upon any of the ancient vases, than the present, in which the character and attitude of Iphigenia are admirably pourtrayed.

PLATE LX.

THE Epigoni, having taken the city of Thebes, immediately thought of fulfilling the vow, which they had made to Apollo; and determined to make choice, among all the things they found in the city, of the most precious, as an offering to that god. Nothing appeared to them so worthy as Manto, the beautiful daughter of the prophet Tiresias. She was therefore conducted to Delphi, where she remained some time as the priestess, and was known also under the name of Daphne. Ancient mythology reports, that sometime after she was arrived there, the oracle ordered her to go to Colophon, a town in Asia Minor, and to found there a religious establishment, similar to that at Delphi. She was also commanded to take as her associate in this enterprize, and also to marry, the very first man she met in going from the temple. Manto prepared to obey the oracle, but the recollection of the misfortunes of her country made so great an impression upon her, that she at





last fell a prey to her affliction. The god, whom she had served with the most exemplary piety, wishing to pay an honour to the tears she shed for the fate of her country, transformed them into a fountain, which was called the fountain of Claros. Its waters were said to be endued with the power of unfolding futurity.

This Plate represents Manto, as listening with attention and respectful veneration to the oracle, which the priestess, who is on the opposite side of the tripod, pronounces.

PLATE LXI.

IT was frequently the custom among the ancient Greeks, when the bridegroom first entered the nuptial bed, to rub himself over with perfumes, and particularly so for the bride. Previous to this ceremony, a young boy, commonly chosen from among the relations, washed the feet of the bride; the new married couple were afterwards presented with a quince, which they tasted after they were in bed. It is well known, that after Bellerophon had encountered the Chimæra, (see Plate LII.) and successfully executed the other orders of Iobates, he inspired this prince with considerable regard towards him. Iobates was persuaded, that this young hero was enabled to escape all the dangers, to which he was exposed, by the purity of his mind. He

gave him his daughter Cassandra in marriage, and bestowed upon him a part of his dominions.

This Plate represents Cassandra and Bellerophon upon the point of being conducted to the nuptial couch. Bellerophon, crowned with the myrtle sacred to Venus, is in the act of presenting a vase to his bride, that she may smell the perfume, which he has used, or which is intended for her. A divinity, adored by the ancients under the name of the Genius of Fecundity, and who presides at the birth of mortals, is seen washing the feet of Cassandra, and fulfilling that office, which is usually allotted to a youthful relation of the bride.

The Nymphagogue, or, as the Romans call her, the *Pronuba*, holds in her hands a fillet, with which the hair of the bride was commonly bound, when she was conducted to the bed ; and custom preserved this function to the mother. It is observable, that the tunic of Cassandra is ornamented with spots placed three together ; this number, according to Plato, Aristotle, and Plutarch, was regarded as sacred, being the symbol of perfection and of creation ; and it might be so perhaps, because three numbers multiplied into each other form the solid, and because every body is said to have three dimensions ; in fact, the Genius of Fecundity, who washes the feet of Cassandra, and the triangular spots, considered as the indication of the creative faculty, concur



in marking the great end of the institution of marriage, and form a presage of what results from connubial rites. The parasol was not only used to defend them from the rays of the sun, but was also a mark of elevated rank. It is for this reason, that we see it placed in the hands of the princess. In some countries it was the custom for new married people to retire before sunset.

PLATE LXII.

THIS interesting composition is said to represent some of the rites, which were paid to Venus at Paphos. The goddess appears to be personated by one of her priestesses, as the different gods were by their priests, and is in the act of receiving something from one of her attendants. She is seated on a sort of throne, with a branch, or crown, of myrtle upon her head, on which a dove is perched. A genius is seen holding a wreath or crown of roses in one hand, and in the other offers an indication of the goddess. This indication is in the form of a small vase, like that which is observable upon the cistus. The dress of the figure, carrying the flambeau, seems to characterize Adonis, who is represented in his first youth, when the attractions of both sexes may be combined in forming a perfect beauty. The other priestess and genius in this part of the composition, have each a fillet in their hands,

which they hold towards the *tabernaculum*, where they keep the *cistus*.

It is a question, whether the other part of this composition (that on the left) is connected with the one just described. But if it be not intended to characterize the various ablutions which so often precede these sacred ceremonies, it is probably meant to represent the feasts, that were held upon the banks of the Helicon, in honour of Love, and the Muses. Plutarch speaks of these in his Dialogue, and Pausanias says, that the Thespians observed them every five years. A Cupid is seen sitting upon one of those large marble vases, of which so many have been found at Herculaneum, and which were intended for the purposes of ablution. Two naked females would lead us to suppose, that in these feasts they contested the prize of beauty, in the same manner as in those, which were observed upon the banks of the Alpheus at Sparta, at Lesbos, and at Paros.

Psiche, as is related in the sixth book of Apuleius, found the pilasters of the gateway of the temple of Juno, and the branches of the neighbouring trees, hung with valuable offerings and rich cloths, upon which also were written the name and good actions of the goddess, to whom they had consecrated them. In the same manner we may observe in this Plate a fillet suspended near the *tabernaculum*, upon which a portrait of Venus is placed;

and there is also some drapery attached to the branch of a tree as an offering to this goddess.

Mirrors were symbolical both of Bacchus and Venus ; and it is probably on this account that we find so many casts of this goddess in bronze, with a mirror in her hand.





