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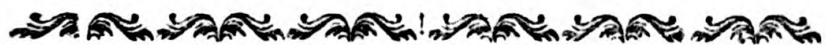
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A NEW  
ACCOUNT AND DESCRIPTION  
OF THE  
ANTIQUITIES AND CURIOSITIES  
IN  
WILTON-HOUSE.





*ÆDES PEMBROCHIANÆ:*

A NEW ACCOUNT and DESCRIPTION  
OF THE  
STATUES, BUSTOS, RELIEVOS,  
PAINTINGS, MEDALS,

AND OTHER  
ANTIQUITIES AND CURIOSITIES

I N  
WILTON-HOUSE.

IN WHICH  
The ANCIENT POETS and ARTISTS  
Are made mutually to explain and illustrate each other.

TO WHICH IS PREFIXED,  
*A Dissertation on the Origin, Progress and Decay*

O F  
S C U L P T U R E

Among the GREEKS and ROMANS.

WITH A COMPLETE INDEX;

By which any particular STATUE, BUSTO, PAINTING, &c.  
and the Places or Rooms where disposed, may be immediately turned to.

In the Antiquities of this Collection, are contained the whole  
of Cardinal RICHELIEU's, and Cardinal MAZARINE's,  
and the greatest Part of the Earl of ARUNDELL's; besides  
several particular Pieces purchased at different Times.

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THE TENTH EDITION.

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Printed for, and Sold by H. COWARD, at *Wilton-House*;  
E. EASTON, and COLLINS and JOHNSON, in *Salisbury*.

MDCCCLXXXIV.





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## P R E F A C E.

**W**HEN we recollect how great is the adoration paid by the sons of Virtù to the most trifling discoveries made among the ruins of Herculaneum, we cannot but suppose that the curiosities of Wilton-House must claim the most serious attention of every antiquarian. If the bare perusal of descriptions, without the possibility of comparing them with the subjects described, afford so much pleasure and satisfaction, to what a pitch must the inquisitive mind be raised, when at Wilton-House, they behold the works of the most eminent artists, Egyptians, Greeks, and Romans, who have many years ceased to exist, but whose names will be immortal, and continue proof against even the invidious hand of time?

It must indeed be confessed, that Wilton-House is frequently visited by those who have neither leisure nor inclination

## P R E F A C E.

clination to travel over the craggy roads of antiquity without a clue to guide them, without some book to direct them, or some person to inform them. It is no wonder if trifles attract their attention and amazement, whilst the greatest beauties are passed over unnoticed. Even the most experienced antiquary will always find an assistant of this nature agreeable. He will here see the opinion of others, and will compare them with his own. By thus dwelling on each subject, he will fix the figures of them in his mind, which he will at any period of time presently recollect on reading the account of them in this volume, how distant soever he may be from Wilton-House.

The pleasures we receive from viewing the works of antiquity are encreased in proportion as we become more intimately acquainted with them.

The advantages that were derived from information and literature, however valuable in themselves, could not  
satisfy

## P R E F A C E.

satisfy the inquisitive pursuit of the editors, whose ardent wishes were to give a just and impartial account of this grand collection; with this view they repeatedly and accurately surveyed the whole, and, by uniting and exerting all the powers of their judgments, they flatter themselves that they have, in a great measure, been able to fix, with some degree of certainty, their merit and originality.

The first sketch of an account of this collection, was drawn up by Earl Thomas, with the assistance of one or two of his friends. On this groundwork, Nicola Haym, an Italian antiquary, was employed to labour; and after him, Sir Andrew Fountaine, Martin Folke, Esq. president of the Royal Society, and Dr. Pocock, communicated their remarks.

The method followed in illustrating the statues, relievos, and other pieces of curiosity and antiquity, is that which Mr. Spence has adopted in his *Poly-*  
metis.

## P R E F A C E.

metis. We have endeavoured to compare the remains of antient artists and poets, and to make them mutually reflect a light on each other.

Though this work is principally designed as an interpreter to those who visit Wilton-House, yet we apprehend it will be in a great measure amusing and interesting to those who may not have that opportunity. They will here find an introduction to the study of antiquities, in which are many historical and classical remarks on some subjects generally considered as doubtful, such as relate not only to the illucidation of the various pieces at Wilton-House, but such as are peculiar to many other collections. The writings of the greatest men have been consulted, and the whole is interspersed with notes from the Greek, Roman, and French authors. In short, we have endeavoured to make it worthy of being considered as the antiquary's *Vade Mecum*.

A DIS-



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A  
DISSERTATION  
ON THE  
ORIGIN, PROGRESS, AND DECAY  
OF  
SCULPTURE  
Among the GREEKS and ROMANS.

THE arts and sciences are intimately connected with the improvement and civilization of mankind. While men fed on acorns and the spontaneous produce of the earth, and were sheltered by caves from the inclemency of the seasons; and while they worshipped one great invisible Being, without any similitude or representation of him; agriculture, architecture, and sculpture were useless and unknown. But when the human species had multiplied, and societies had been formed, tillage was found expedient and necessary, houses were built, and the sanctions of religion and the restraints of government were employed to promote the happiness and security of individuals. It is in such a period  
B of



of society that the arts are invented, and become objects of attention. That of sculpture, in particular, is to be deduced, from the gross and licentious notions which men, resting on their own reflections, are found, in early times, to entertain of the Divine Being. They ascribe to him their own weaknesses and passions, and his figure and attributes they diversify, as their terrors and their whims dictate.

The art of sculpture passed from the Egyptians, together with their religion, to the Greeks. The latter were the descendants of the former; and the similarity of their religious sentiments, and of their earlier sculptures, offer convincing proofs of their connexion. Pausanias, in the antiquities of Arcadia, has made mention of statues, which present us with the idea of Egyptian figures; as the feet were almost joined, and the hands dependent.

The interior parts of Greece arrived slowly at refinement. From plain pillars of stone, they first advanced to fashion a head; and this representation or statue they termed Hermes. Dædalus then distinguished the sexes, and separated the feet. Hitherto the materials of sculpture were wood and argillaceous earth: the latter they used to bake in the sun, and to colour with red paint.

The most ancient style of sculpture is known by contours, which are expressive, but



but are frequently hard and outrè, and have sharp angles. They have nothing of that roundness and softness so agreeable, and so discernible in the works of subsequent artists. The actions too, and attitudes are violent, and suitable to the genius of heroic times. When we reflect on the slow degrees, by which every thing human approaches to maturity and excellence, let us not be surprised, that seven hundred and thirty years elapsed before the art of sculpture attained to its perfection.

In the Persian invasion, Greece suffered a total devastation. Her temples and her cities, and almost every remain of ancient art, were destroyed. Like the phoenix, however, she arose more resplendent from her ashes. The spoils of the Persians enriched the Athenians, and engaged them to rebuild their city with greater magnificence. Artists rose up to execute their designs. The statues of those gallant men, who had fallen in defence of their country, they accounted as the most precious ornaments; and these were erected at the public expence, in the most conspicuous places.

The encouragement given to sculpture hastened its progress. It approached to that sublimity, which it attained under Phidias, Parrhasius, and other artists. Nature was no longer copied with too close an attention; and sculptors improved on the ancient style,



which though energetic and exact, was disagreeable, and ungraceful.

The Gymnasia, and places of public exercise, were the great schools of the artists. From the naked forms, which they observed in these, they chiefly derived their excellence and skill. There was also a circumstance, introduced by Asiatic luxury, which considerably contributed to their improvement. The practice of castrating boys prolonged their youthfulness and beauty, and made them exhibit an equivocal mixture of the sexes. Female delicacy was seen united with masculine juvenility; and models were given for an Apollo, a Bacchus, or a Mercury. With regard to Goddesses, it was not from one beautiful female, but from many, that their representations were taken. It was in this manner, that the artist formed what is termed divine, or ideal beauty.

But notwithstanding that Phidias, Polyctetes, Scopas, Alcamenes, and Myron, acquired a deserved reputation in the best style of sculpture, yet Pliny found something disagreeable in their outlines; and Lucian, when he describes a compleat beauty, ascribes to her all the graces and perfections, which the different artists had most beautifully expressed in their choicest figures. The graceful style, or what is termed beautiful nature, continued to be exhibited till the age of Alexander the Great.

Having

Having reached the utmost point of excellence of which it is capable, sculpture necessarily degenerated and declined. The Gods and heroes, and the other subjects of representation, having been displayed to view under every suitable form, and in every proper attitude, the love of novelty introduced an extravagant and unnatural taste. Deviations were made from perfection and nature, and a vicious refinement opened the way to decline and barbarism.

The distractions which beset Greece from the rise of the Macedonian power, the starting up of numberless tyrants in its cities, and the indolence and corruption which had debased its inhabitants, were fatal to the arts. They fled for refuge to the courts of the Seleucidæ in Asia, and to the Ptolemies in Egypt. Apelles, Euclid, Theorcius, and Callimachus, sought protection and encouragement at Alexandria. Great numbers of statues were carried into that city, in the train of Ptolemy Philadelphus, and his magnificent tent was adorned with an hundred different animals in marble, by the best artists. The wars too, between the Etolians and Achæans, were destructive to architecture and to ancient statues. But the interference of the Romans, it may be said, put an end to their dissensions, and occasioned the revival of sculpture and painting. It was not long, however, before the arts retreated westward to Sicily; and there they flourished for a short time.



No mention is made of any artist, from the period that Greece became a Roman province, to the age of the Triumvirs. The imprudence of the chiefs of the Achean league, or the jealousy entertained by the Romans of its power, induced that people to declare war against the Achæans. The Greeks were defeated near Corinth by Mummius; and, advancing into that city, this commander carried off all the statues and paintings with which it was adorned, to grace his triumph. The ingenious Comte de Caylus has remarked on this occasion, that the Romans were much fonder of painting than of sculpture; and he founds his opinion on the number of statues which remained in Greece in the age of Pausanias, and the comparative scarcity of paintings in that period. This preference of the Romans he might have illustrated by other examples: Marcus Scaurus, when Edile, ordered all the paintings in the temples and public edifices of Sycion to be brought to Rome, for arrears due from that city; and Pliny informs us, that whole walls were transported thither, for the sake of their paintings.

Rome having become the seat of empire, was also that of arts. Before, however we examine the progress of sculpture under the emperors, it may be proper to take a view of its previous state and condition among this people.

It has been asserted by some writers, that there

there was an ancient Roman style of sculpture; but this position they have not been able to support by any good authority. We know from Plutarch and Varro, that the laws of Numa admitted not of representations of the Deity under a human form; and that, for one hundred and sixty years after that king, there were neither temples nor statues at Rome. Tarquin the Proud sent for an artist from the country of the Volsci, to fabricate a statue of the Olympian Jove and other figures; and, we are informed, that the wife of the Elder Tarquin made her own statue of Bronze, and placed it in the temple of the god Sanga.

In the times of the Republic, it has been observed by Pliny, that it was a great honour for a citizen to have a column erected to him; and that, when statues were substituted in the room of these, they were confined to the height of three feet.

During the second Punic war, painting was cultivated at Rome. Fabius Pictor is mentioned as one of the patrons of this art; and we are told, that Tiberius Gracchus ordered the temple of Liberty to be painted, to perpetuate the remembrance of his victory over Hanno, the Carthaginian. About this time too, the Romans forming alliances with the Greeks, had opportunities of improving their taste for the fine arts. Marcellus, on the reduction of Syracuse, sent many statues to

Rome, which were disposed of in the Capitol; and the conquest of Antiochus and Perseus, giving to the Romans the riches of Asia and Greece, filled Rome with the most valuable productions of art.

We must not omit to observe, that their neighbours, the Hetruscans, appear, from a very early period, to have practised sculpture, and to have brought it to a tolerable degree of perfection. The genius of this people was gloomy and melancholy, and their worship and religious usages partook of their character. Of their priests we may form some idea, when we remember, that arming themselves with serpents and lighted torches, they advanced to attack the Romans. The sepulchral urns among this people usually represented bloody combats; and their bilious temperament is sufficiently conspicuous, from the wars which they waged with Rome. When their capital was reduced by Flavius Flaccus, he carried off from it no less than two thousand statues. Many particulars, relating to the works of their artists, may be seen in Dempster, Caylus, and Abbé Winckelman; and to these authors we refer our readers, and proceed to consider the progress of sculpture under the emperors.

Pliny mentions Strongylion as a celebrated sculptor under Julius Cæsar. At the same time flourished Timochus, who excelled in painting; and it is said of this emperor, that he

he paid him twenty-four talents for a piece representing Ajax and Medea. Archefilaus's designs were then also in the highest estimation, and purchased at immense prices.

Augustus, who embellished Rome at the expence of the whole empire, caused the statues of the founders of the city, and of those celebrated men who had contributed to the glory of the nation, to be erected in the portico of the Forum. Of this age, there are many pretended statues; those in particular, of Augustus, Livia, and Cleopatra. The tyranny of Tiberius was not favourable to the arts; and of Caligula, we are told, that he ordered all the statues set up by Augustus, to be thrown down, and made his own head to be placed on the finest statues of the gods. Nero was insatiable in collecting statues: From the single temple at Delphos, he took away five hundred in bronze. It is probable, that the Apollo Belvedere, and the Borgnese Gladiator, were brought to Rome about this time. Vespasian loved merit, and encouraged it. He adorned the temple of Peace, which he had built, with the best paintings he could procure. Under his reign, Cornelius Pinus, and Accius Priscus, are mentioned as celebrated painters.

The spirit and good taste of the Romans revived under Trajan. Aristeas and Papias, who enjoyed the advantages of his administration, were excellent sculptors. His column,



lumn, executed by Apollodorus, is a monument that would have done honour to any age; nor is his arch at Ancona less deserving of admiration. Hadrian, who was himself an artist, gave the highest encouragement to sculpture. He rebuilt and adorned Athens, and almost all the Grecian cities, and gave them back their liberty: but no influence or encouragement could restore to them the sublime manner of former ages. The productions of the chissel, like those of the pen, were filled with minutiae and prettinesses, and shone with the glare of false ornaments.

About this time Pausanias travelled through many of the principal cities of Greece; and, from his works, which are a very valuable remain of antiquity, we may collect some curious facts with regard to the state of sculpture in this country. He mentions 2827 statues, besides others not particularly enumerated: some were less than the life. There were thirty-three colossal, of which three were of wood, and the rest of bronze; and there were thirty-two equestrian figures. Of wood, there were seventy-four; one of plaister, two or three of stone, two of iron, one of gold, a few of silver, some of ivory, some of brass, and the rest of marble. There were fifty bass-reliefs, twenty-four chariots, drawn by two or four horses, of bronze; above forty bronze tigers, lions, horses, and oxen; with a peacock of gold, and feathers of

of precious stones, which was a present from Hadrian.

What is remarkable, in such a number of statues, this author mentions but one as a copy, and that was a Cupid by Menodorus, after Praxiteles. However surprising this may appear, we have no reason to question his veracity. Greece might well be called the temple of the Arts, and every part of it a most superb gallery. Who would have thought, that a country so often pillaged, could still contain such a number of original performances. Beside the foregoing account, Pausanias gives a relation of seven hundred and thirteen temples, without reckoning altars, chapels, treasuries of provinces, porticos, and trophies, with which the cities of Greece were embellished.

From this period the arts declined rapidly. Pliny, Suetonius, and Lampridius inform us, that the Romans, in resentment of the tyranny and cruelty of their bad princes, took off the heads from their statues after their decease, and set up those of their successors; and this, by the way, we may remark with Caylus, is the reason why a greater number of busts than statues and other Roman antiques have come down to us.

To the foregoing sketch of the history of sculpture, we shall subjoin a few observations on the subject of collecting antiques.

A previous knowledge of the rudiments,  
or



or first principles of any art or science, is thought absolutely necessary to our arriving at perfection in it; but every one who is able to purchase antiques, fancies that he is a judge of them. A few terms of *virtù* are acquired, and confidence or rank supplies the deficiency of taste and of knowledge.

The connoisseur, however, should found his reputation on reading, designing, and experience. The first will inform him of the usages, opinions, and manners of ancient nations: an ability to design with tolerable accuracy, will enable him to discover the style of each people, and the variations of it: and an acquaintance with the best productions of art, will strengthen and confirm his acquisitions from reading and designing. How shamefully collectors have been defective in these particulars, may be seen from the following instances, which are remarked by Winckelman.

Pinaroli, when he would discover the country of the artist who made the equestrian statue of Marcus Aurelius, finds a hint of it in the tuft of the hair that adorns the horse's head: as that seemed to bear some resemblance to an owl, he concluded that he must have been an Athenian. In the villa Borghese there is a famous marble statue, which many have supposed to be Egyptian from the air of the head: it was made, however, by Bernini. Maffei and Montfaucon call the Mars, in the  
villa

villa Medici, an antique; but it is known to be the work of John of Bologna. The same antiquaries ascribe to Polycletes a very indifferent statue in the palace Pitti at Florence, which is more than half repaired. Montfaucon pronounces a small figure of Sleep, in the villa Borghefe, of great antiquity, though done by Algardi; and, what is very extraordinary, he makes the two vases by its side have a reference to the figure, and supposes that they contained a soporific liquor; whereas Silvio de Veletri made them merely for ornaments. In the same villa, Castor or Pollux holds a stick or a roller, which Montfaucon supposes has an allusion to horse-races. Mercury, in the villa Ludovici, holds such another roller; but this the learned Benedictine confesses himself unable to explain. He did not perceive that these were modern additions. Wright is certain that the musical instrument in the hand of Apollo, in the villa Negroni, is a real antique; and to corroborate his opinion, he adduces the testimony of Mr. Addison, who mentions such an instrument in the hands of a little ancient figure in the Florentine gallery. These authors, are however, both mistaken: Bernini made the former instrument, and the latter was cast from it. In like manner, the head of Apollo crowned with laurel, and those of Narcissus, the Phrygian Priest, the Sitting Matron, Venus Genitrix, Diana, and Bacchus,

chus, in the Grand Duke's collection, and exhibited by Gori in the Museum Florentinum, are known to be modern. Pinaroli gives us two statues: the one he calls Herfilla, the wife of Romulus, and the other Venus; and these, it is singular, are said in the catalogue of the Cardinal Polignac, to belong to Lucretia and Cæsar, and to have been made *ad vivum*. It would seem, that there is no absurdity too gross for collectors, and that there is no truth to be expected from catalogues. Winckelman gives us the following anecdote: Cardinal Polignac found ten statues without heads at a country-house near Fiescati; and it was suggested to his eminence, that they made a group which represented Lycomedes' family and Achilles, who was dressed in women's clothes. The fancy was striking, and was immediately adopted. The Eleves of the French school were employed to make heads for the statues, which they did, and gave them smart countenances too, says the Abbé: *leur donnerent des visages à la mode, selon leur coutume*. The head of the pretended Lycomedes was made after that of the celebrated Baron Stosche. This group sold at a great price, and was extolled as a piece of admirable sculpture.

If connoisseurs make such unpardonable mistakes with regard to the style and country of statues and busts, what are we to expect when they come to affix names to them? "I  
" have

“ have left, says Winckelman, in his preface  
 “ to Stofche’s cabinet, many heads without  
 “ a name, not being disposed to imitate Ful-  
 “ vius Urfinus and Bellori, who call every  
 “ meagre old head an Antisthenes, because  
 “ that philosopher died of a consumption.  
 “ What the apostle said upon another occasion  
 “ is applicable here: *Let us not seek to be too*  
 “ *wise.* If we are ignorant of the names of  
 “ many portraits of Titian and Vandyke,  
 “ and other eminent painters, cotemporary  
 “ with our fathers, how is it possible to  
 “ know so many antique heads, the originals  
 “ of which are removed from us so many  
 “ centuries? And yet it is too great an in-  
 “ stance of self-denial, for a collector not to  
 “ give a name to every paltry fragment!”  
 This silly humour occasioned that sensible  
 and arch observation of Mr. Walpole, in his  
 Anecdotes of Painting: *Many a prince and*  
*philosopher have been metamorphosed into divi-*  
*nities.*



“I have left,” says Winkelmann, in his preface  
“to Stolche’s cabinet, many heads without  
“a name, not being disposed to imitate Tit-  
“ius Urbanus and Bellori, who call every  
“maggot old head an Antisthenes, because  
“that philosopher died of a consumption.  
“What the apostle said upon another occasion  
“is applicable here: ‘As we not seek to be too  
“wise. If we are ignorant of the names of  
“many portraits of Titian and Vandyke,  
“and other eminent painters, contemporary  
“with our fathers, how is it possible to  
“know so many antique heads, the originals  
“of which are removed from us so many  
“centuries? And yet it is too great an in-  
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ciple.’



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# *Ædes Pembrochianæ:*

Or, a NEW ACCOUNT and DESCRIPTION

OF THE

STATUES, BUSTOS, RELIEVOS,  
PAINTINGS, MEDALS,

AND OTHER

CURIOSITIES AND ANTIQUITIES

A T

WILTON-HOUSE.

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**W**ILTON is a town of great antiquity, and is situated at the conflux of the Nadder and Willy. From the latter it received the name of Willytown or Wilton. In Latin, it is called Ellandunum.

Not long after the settlement of the Saxons in England, Cerdic, one of their princes, made it the capital of his dominions. But its chief ornament was its abbey, which was of the Benedictine order; and which was founded by Edgar, Egbert, or Alfred: for to each of these it is ascribed by records in the Monasticon Anglicanum, and in Willis's Mitred Abbeys.

C

The

The first establishment of the monastery was for twelve nuns ; but grants of land and other donations having considerably increased its wealth, the number was augmented to twenty-six, by Edwina, the consort of King Alfred. It continued to flourish in its state and condition, till the reformation ; at which period, the ecclesiastical commissioners, on the surrendry of Cicely Bodenham, last lady abbess\*, bestowed its revenue on Henry VIII.

Wilton, according to Leland, had once twelve parochial churches, though it has now but one ; and Hollingshead has dated its decay from the building of Harnham bridge by Bishop Bingham ; as travellers were then induced to go to New Sarum, as the nearest way to the west.

Henry VIII. on the dissolution of the monasteries, bestowed on Sir William Herbert, first earl of Pembroke, the house and site of Wilton-Abbey, and the lands belonging to it. This monarch was fond of pomp and magnificence ; and his nobility having imbibed his expensive taste, the spoils of the church enabled them to imitate his example. Lord Pembroke engaged Hans Holbein to design a palace for him ; and the elegant porch leading into the great hall was executed under the inspection of this eminent artist. It is ornamented at the top with emblematical figures ; and in the niches round it are the heads

\* March 25, 1539.

of Edward VI. of Lord and Lady Pembroke, and some of their children. These decorations, it is also probable, were the work of Holbein\*, who did not die till the year 1554.

The side, of which the hall makes a part, having been consumed by fire, was sumptuously rebuilt, from a design of Inigo Jones; and is remarkable for the fine disposition and elegant proportion of the rooms. The garden front is adorned at the top with a variety of ornamental figures; in the centre is a Victory, sitting on a globe with her symbols; and at equal distances, Cupids and other statues. The gardens, buildings, and parks, are laid out in the finest taste, and several statues, busts, and other antiquities are interspersed in them; the bridge from Palladio's design, is a model of the finest Italian architecture. The rock-bridge, and fall of water, by Sir William Chambers, have a fine effect. The piazza, making the front of the stables, and the stable-bridge were designed by Inigo Jones. On the hill which rises from the river, is a triumphal arch, and a Cassina, of elegant taste, by Sir William Chambers; upon the arch is an equestrian statue of Marcus Aurelius. Not far

\* It has been remarked of this eminent painter, that he used generally to handle the pencil with his left hand. The same thing has been said of Mozzo of Antwerp; and it has been observed of Amico Aspertino and Ludovico Cangiagio, that they worked equally well with both hands. It is also to be observed of Holbein, that he was the first reformer of the Gothic style of architecture in England.



from thence is an arcade, from a model of Inigo Jones, and the engine-house which has an ornamental front. From the window of Jones's front are fine views of Salisbury Cathedral, and part of the city, Clarendon park, and other contiguous places.

*At the Porter's Lodge, over the Door,*

Is the bust of Lucilla, jun.

*In the Court,*

Before the grand front of this superb mansion, is a Granite column, with a statue of Venus on the top of it; both purchased from the Arundel collection.

Mr. Evelyn, who bought them at Rome for Lord Arundel, was assured by the Italian antiquaries, that this column supported anciently the statue of Venus Genetrix, and had been set up by Julius Cæsar before the temple of that Goddess, from whom he claimed to be descended. That Cæsar had brought them from Egypt, where they had been erected to the oriental Deity Astarte, the same with the Grecian Venus; there are five letters upon the upper fillet of the column, which, being read from the right hand to the left, and having the proper vowels supplied, make Astarte.

This column is extremely elegant. It is thirteen feet and an half high, twenty-two inches



inches in diameter, and diminishes scarce two inches at the top. It is here set up with a Corinthian capital and base. The statue of Venus is on it, and the Goddess appears in an inclined modest attitude.

*In a Gothic Alcove,*

Is the bust of Persius the poet, and under the pavement of it is buried a favourite dog of the late Earl's, called Negro, with the following inscription by Thomas Hill, Esq.

*Negroni, blando comiti, fidoque ministro  
Hoc poni jussit marmor herilis amor.  
Quicumque has ædes socius, servusve subibis,  
A blando, et fido disce placere cane.*

*In the Front of the House,*

There appear in niches, two Egyptian statues, of black marble. The garments on their shoulders are of a different colour, their toes are seen at the bottom, and their hands are concealed in their dress. On the subject of Egyptian figures, the ingenious Comte de Caylus has given us the following very useful remark: "When the feet appear, no matter whether joined or separated, the persons represented are priests; and when the feet are concealed, or enveloped, they are divinities\*."

\* "Les figures qui ont les pieds nus, joints ou separes, il n'importe, doivent etre des pretres; & par la meme raison, cette figure, dont les pieds sont enveloppes & reunis, etant une divinite." Recueil, tom. 4. pag. 7.

On Cardinal Wolsey's tower, in the east front, and in the inner court, several niches painted in fresco, by Van Reiffchoot.

*In the Middle of the Inner Court,*

Is a pedestal, on which there is a horse rampant, as large as life. In four niches round the pedestal are four statues. The first is Diana. The figure is clothed, and in her right hand holds a tympanum, with a broad border, in which there are holes, for the purpose of fastening wires. On her left side stands a vase. From these particulars it would seem, that the statue was rather intended to represent a Bacchanal, or the wife of Faunus, as described by Spon\*, than a Diana.

In the next niche, Venus is picking a thorn out of her foot. This alludes to the following fable:

Venus, it is said, tenderly loved the shepherd Adonis from his infancy. As he grew up, the chase became his delight, and he used to engage with the fiercest animals. The goddess, alarmed for his safety, endeavoured, but in vain, to divert his thoughts to milder amusements. Mars, who was no stranger to his passion for hunting, resolved to rid himself of so formidable a rival; one day, there-

\* Miscellan. Erud. Antiq. pag. 25,

fore, while Adonis pursued with eagerness his favourite sport, this jealous deity sent out a huge boar, which destroyed him. Venus, perceiving his danger, hastened to his relief; and, as she passed through the thickets, a rose-thorn wounded her foot: she picked it out, (in which action she is here represented) and the blood that dropped on the rose from the wound, changed it from a \* pale to its present beautiful tint.

In the Grand Duke of Tuscany's gallery at Florence † there is a statue of Venus in the same action, but in a different attitude: she is there sitting. This is neither so natural, nor so agreeable to the story, as the posture of our statue. The expression of pain in the countenance of the goddess is admirable.

The next statue is Venus holding a shell in her right hand, and in her left the tail of a

\* Ἄϊ τὰν Κυθήρειαν Ἀπώλετο καλὸς Ἀδωνίς.  
Δάκρυον ἅ Παφίη τόσον ἐκχέει, ὅσσον Ἀδωνίς  
Αἷμα χέει τὰ δὲ πάντα ποτὶ χθομὶ γίγνεται ἄνθη.  
Αἷμα ῥόδον τίκει τὰ δὲ δάκρυα τὰν ἀνεμώναν.

Ver. 63. Idyl. 1. Bion.

The lamentation of Venus for Adonis is well described by Ovid:

—*Pariterque sinus, pariterque capillos*

*Rupit, & indignis percussit pectora palmis.*

Met. lib. 10.

† See Richardson's account of the statues in Italy and France, pag. 53.



dolphin. Statius \* has told us, that this goddess sailed to her beloved Cyprus in a conch-shell. The dolphin was supposed to be the most intelligent of fish, and on that account was employed by Neptune in his amours with Amphytrite†. For the same reason, perhaps, it was an attendant on Venus; or it might be employed as a symbol, to shew the extent of her power, which pervades the watry element.

The last statue is Venus and Cupid. He is begging for his quiver, which she keeps from him. The expression is natural and delicate.

*On one Side of the Gateway,*

Is the bust of the Roman consul Ænobarbus, placed on an altar of Bacchus; around which there are several things worthy of attention. The priest holds a pineapple in his hand, and a panther follows him, and two priestesses with dishevelled hair, and their garments flying. The apple and ‡

\* *Hæc & cæruleis, mecum consurgere digna  
Fluctibus, & nostra potuit confidere concha.*

Sylv. lib. 1.

† Banier's Mythology, vol. 11. p. 497.

‡ *Ipse racemiferis frontem circumdatus uvis  
Pampineis agit at velatam frondibus hastam:  
Quem circa tigres, simulacraque inania lyncum,  
Piscarumque jacent fera corpora pantherarum.*

Ovid. Metam. lib. 3.

panther are symbols of this god's Indian expedition and conquests. Round the altar is an \* inscription in old Greek characters, being part of an hymn to that deity, which bears evident marks of a very distant antiquity. The letters, as their form indicates, are antique; and the god is not called Bacchus, but Dionysus, under which appellation we find him mentioned by the most ancient authors†. It supposes him beautiful, and ‡ so he is always represented. The epithet Bacchator, marks his presiding over ebriety and intemperance; which formerly, as well as at present, were too often the causes of division

\* Μελοποιμεν Διονυσον, αἰγλαμορφον, Βακχετορα ξανθοκαρηνον.

*Canamus Dionysum, pulchri formem, Bacchatozem, flavi-comum.*

† Κισσοκομην Διονυσον εριδρομον αρχομ'αιειδεν

Orpheus.

Ηκω Διος παις την δε Θεβαιων χθονα

Διονυσος.

Euripid. in Bacchis.

‡ ———— *Tibi inconsumpta juventas;*

*Tu puer æternus; tu formosissimus alto*

*Conspiceris cælo.* — — —

Ovid Metam. lib. 4.

In like manner the moderns have conceived of him, as Winkelman most beautifully expresses it:—"La face de Bacchus est celle d'un jeune homme qui atteint les limites du printemps de la vie & de l'adolescence, dans qui la sensation de la volupté commence à germer comme le tendre bouton d'une plante, qui enfin moitié endormi & moitié éveillé, sort doucement d'un songe flatteur dont il rassemble les images en commençant à se reconnoître: ses traits sont pleins de douceur, mais son ame rejouie ne se repand pas sur tout son visage." Hist. de l'Art chez les Anciens, p. 273.

and

and violence. He is called yellow or auburn haired. This was esteemed as a mark of particular beauty \* among the antient Greeks. Even among the Romans it was so much admired, that the emperor Verus†, we are told, scattered sprigs of gold through his hair, to give it a yellower brilliancy.

In two niches are two statues. The first is Atys clad as a woman. Of this deity, there is, perhaps, no better account, than that which is given by Lucian. This author has observed, that he was an Indian by birth, and that he first instituted the rites to Rhea or Cybele; that these he established in Lydia, Samothrace, and Phrygia; and that Rhea, the more firmly to secure him, castrated him; after which, he assumed a female form and dress‡. The other statue is Autumn, with the proper symbols.

\* Pallas, in Homer, seizes Achilles by his yellow hair :

—Ξανθῆς δὲ κόμης εἰλε Πηλεΐωνα.

Il. 1.

Cornelius Gallus has an elegant turn to our purpose :

*Anne coma ex auro flava est tibi Gentia ? an auri  
Ex ipsa magis est bractea flava coma ?*

In the hymn of Orpheus to Bacchus, before cited, the nymphs that educated him are said to be *Ηυκομοι*.

† *Dicitur tantum habuisse curam capillorum flavorum, ut et capiti auri ramenta inspergeret, quo magis coma illuminata flavesceret.* Capitol. in Vero.

‡ De Dea Syria, and Banier's Mythology, book iii. ch. 3.

*In*



*In the Porch*, built by Hans Holbein, are  
the Bufts of

Hannibal, the famous Carthaginian general.  
The emperor Pescennius Niger.  
Albinus, the consul.  
Miltiades, the Athenian captain.

*In the Vestibule*, are the Bufts of

Labienus Parthicus.  
Theophrastus, the naturalist.  
Hadrian.  
Caligula.

Claudius, of jasper marble. On the death of Caligula, he was created emperor, at a time when he was considerably advanced in years; he was of a cruel disposition, but pusillanimous, and governed by his servants. He was poisoned in the fourteenth year of his reign.

Vibius Varus, a Roman senator.

Marcia Otacilia, wife of the emperor Philip, and mother of the younger Philip. She survived her husband and son, and is said to have embraced the christian faith.

Octavia, the first wife of Nero. She was the daughter of Claudius and Messalina. Her virtue could not prevent her being murdered by her barbarous husband.

Julia, daughter of Augustus and Scribonia. She was first married to Marcellus, afterwards



to Agrippa, and lastly to Tiberius. Her conduct was so extremely immodest, that her father banished her to the Isle of Pandataria, where she died the same year as her father. The marble is Parian, the sculpture very good.

Statue of Apollo, with his bow in his left hand. The posture is genteel, the workmanship elegant.

The bust of Brutus, who killed Cæsar.

The bust of Marcia, the wife of Septimius Severus.

Here are likewise two columns of Peacock marble. They have a white ground, with purple spots, and are fluted. Each is nine feet and seven inches high; and they appear to have been taken from an ancient Columbarium. At the top there are holes to put ashes in, and they had urns, which served them for capitals.

*In the Middle of the Vestibule,*

Is a colossal Apollo, from the Justiniani gallery. He is resting on a laurel, which is adorned with elegant sculpture.

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I N T H E  
G R E A T H A L L.

A PIECE of sculpture, which has hitherto been described in these terms:  
“ A pantheon, having the symbols of three  
“ divinities: a cornucopia, with fruit for  
“ Vertumnus; out of it, grapes for Bacchus,  
“ and ears of corn for Ceres. The figure  
“ is a comely man, in the prime of his age  
“ and strength, without any beard, and there-  
“ fore is probably an Apollo, larger than  
“ life.”

We must observe, however, that we think it improper to consider this piece as a pantheon, or as relating to several deities: for the cornucopia with fruit, grapes, and ears of corn, applies very well to Vertumnus, who, though it was his general province to preside over gardens, used sometimes to assume the form of a reaper or mower, and sometimes of a vine-dresser\*. It is observable too, that this divinity is commonly represented as beautiful, and without a beard.

The statue of Faunus, looking over his shoulder at a Leopard; the work of Cleomenes.

\* Banier's Mythol. book iii. ch. 6.

The statue of Didia Clara, daughter to the emperor Didius Julianus, this prince purchased the empire from the soldiery when he was old; and was slain by them in the second month of his reign. Lampridius \* informs us, that his wife, Manlia Scantilla, and his daughter, Didia Clara, were honoured with the appellation of Augustæ. Hence this figure holds a senatorial roll, which was a mark of high rank and dignity.

The bust of Marcus Aurelius.

The statue of Antinous, the favourite of Hadrian. He was extremely beautiful, and died in Egypt, going up the Nile with that emperor. He was deified under the name of Antinous Jacchus, as may be seen in a fine medal in Haym†.

The next bust has been called Cleopatra, the sister of Alexander the Great: but if we remember right, that monarch had no sister of that name. The Cleopatra ‡ here meant, was the daughter of Ptolemy Philometer, king of Egypt, who gave her in marriage to Alexander the First, king of Syria. Alexander, however, having secretly endeavoured to betray Ptolemy, that prince took from him his daughter, and bestowed her on Demetrius

\* *Uxor ejus Manlia Scantilla, & filia ejus Didia Clara, Augustæ sunt appellatæ.*

† *Tesor. Brit. vol. 2. p. 214.*

‡ *Joseph. Antiquit. lib. 13. cap. 7.*



Nicanor. Cleopatra afterwards married Antiochus, the brother of Nicanor. She was the daughter of a king, the wife of three kings, and the mother of two.

A Sarcophagus, adorned with two Cupids in alto relievo, festoons of flowers, and animals. Euterpe, the muse, sits on it in a very curious antique seat, holding a flute, to shew that she invented wind music\*.

The bust of Portia, the wife of Brutus. She was the daughter of Portius Cato, who gave her in marriage to that celebrated republican. After the battle of Philippi, Brutus, that he might not fall into the hands of his enemies, prevailed on Strato, his friend, to dispatch him; and Portia, as soon as she received intelligence of his fate, put an end to her life.

A small antique statue of Æsculapius, in an excellent taste. The God has a large beard and head of hair, and a mild countenance. The two last particulars, if, in place of the natural hair, we substitute a full-bottomed periwig, seem characteristic of the modern practitioners of medicine. This reverend appearance, and the ignorance too often concealed under it, could not escape the satirical pen of Lucian†. Our deity holds in his left hand

\* *Dulciloquis calamos Euterpe flatibus urget.* Auson. Idyl. 20. She is seen with two flutes on a gem, in Stofche's collection, p. 210.

† *Μὴ αἰδεσθεῖς, εἰ ἀγέμεναι ὦν, δημηγορήσεις. καὶ ταῦτα. βαθυπύγωνα, καὶ εὐγενεῖον ὥτως υἱὸν ἔχων τοῦ Ἀσκληπιῶν.*

Lucian pa. 142.

a stick,

a stick, with a serpent twisted round it\*. When Ogulnius went to Epidaurus to bring this god to Rome, he appeared, it is said under this shape. Pliny gives another reason, why the serpent is the attribute of this deity. The ancient physicians, he has observed, made great use of this animal in their practice. But it seems to have been reserved for the ingenuity of the *Comte de Caylus*†, to give a satisfactory solution of this matter. “ It is well known, says he, that the physicians, in early ages, composed the medicines they prescribed: hence they were obliged to apply to chemistry; and having discovered, by many experiments, that liquors separated by heat must necessarily circulate many times, before they can deposit their phlegm and grosser parts, nature, as it were, presented to them an animal, whose figure was emblematical of such an operation. Whether then *Æsculapius* was the inventor of

\* The peculiarities of *Æsculapius* are thus mentioned by Ovid, in his account of the first introduction of this deity into Rome:

—*Deus in somnis opifer consistere visus;*

—*qualis in æde*

*Esse solet, baculumque tenens agreste sinistra:*

*Cæsariem longæ dextra deducere barbæ,*

*Et placido tales emittere pectore voces.*

*Pone metus: veniam; simulacraque nostra relinquam:*

*Hunc modo serpentem, baculum qui nexibus ambit,*

*Perspice, & usque nota; visu ut cognoscere possis:*

*Vertar in hunc; sed major ero: tantusque videbor*

*In quantum verti cælestia corpora debent.*

*Met. 15.*

† *Recueil*, tom. 2. p. 277.

the



“ the alembic, or rather employed it with  
“ success, (for I am apt to think it was in  
“ use before his time) I am persuaded that  
“ the serpent is attributed to him as a posi-  
“ tive symbol drawn from these operations.  
“ In the course of time, the figure taken  
“ from the animal, was made the animal  
“ itself.”

The bust of Julia Mamæa. She was the daughter of Julia Mæsa, sister of Soëmias, the mother of Heliogabalus, wife of Varius, and the mother of Alexander Severus. During the minority of her son, she administered public affairs with great applause; and Eusebius \* has spoken of her as a woman of signal piety and virtue.

A small statue of Meleager. The other statues of this hero, and the coins, in which he is represented, have some particular attribute which distinguishes him. Here he appears in the attitude, and with the strength of an athleta, or boxer. The sculpture is good.

The bust of Nero. The little Cupids at the bottom are highly esteemed.

A Sarcophagus. In front, are a man and a woman, half lengths. At one end are a lion and an unicorn; at the other, a lion and a boar. There are two masks at the bottom; the one with hair; the other with a veil over

\* *Mamæa mulier, si qua alia, virtute & pietate spectatissima, vita & moribus compressis religiosa.* Lib. 6. cap. 15.



the upper part. There is also represented, a female warrior, kneeling, and as defending herself in battle.

The bust of Lucilla, the daughter of Antoninus, and the wife of Lucius Verus.

The statue of Mercury, with his purse and petasus.

The bust of Apollo.

A copy of the Medicean Venus, by Wilton. It is not easy to assign a reason, why Gori \*, and the other Italian connoisseurs, should call the original statue, in the Grand Duke's gallery, Venus Anaduomenè, or rising from the sea, when the ancient writers have represented her in a different attitude, as we shall shew when we come to the Stone Hall. The hair of the goddess is elegantly tied up †.

Silenus and Bacchus, a group. The god is on the shoulders of Silenus: they are crowned with grapes.

The statue of Flora, or rather of Pomona, as it represents apples and other fruits.

This statue, with the Silenus and Bacchus, were presents from the duke of Tuscany to the first Philip, earl of Pembroke, and are of Parian marble. The excellence of this marble lies in the fineness of its grain; or rather

\* Gori in Mus. Florentin.

† — *Quibus nodantur in aurum*  
*Crines, reticulumque legit capitis decus ingens.*

Homer. Hym. in Ven.





“ passes the other statues of this deity, as the  
 “ Apollo of Homer does that of other poets.  
 “ He is larger than the life, and his attitude  
 “ speaks celestial grandeur. The elegant  
 “ shape and turn of his limbs seem to have  
 “ been formed under a climate, blessed with  
 “ Elysian plains. His youth is the flower of  
 “ eternal spring; a flower, as incapable of  
 “ acquiring, as it is of losing any thing;  
 “ perfect, tender, and sweet. Here we see  
 “ nothing common to humanity; no nerves,  
 “ no veins: a divine air diffuses itself over  
 “ the surface of the figure.” The enthusi-  
 asm of the Abbé discovers the most exquisite  
 sensibility, and how perceptible the most de-  
 licate touches of art are to the real connois-  
 seur.

The copy conveys a perfect notion of the  
 original. The sandals on the feet of this  
 Apollo are similar to those called Soleæ among  
 the Romans, which arose round the foot an  
 inch high, and were bound with many ban-  
 dages. At his right hand is a laurel, with  
 a serpent twisted round it: his garment rests  
 on his left, which is stretched out.

The bust of Philemon, a Greek comic poet.  
 He was contemporary with Menander, and  
 frequently got the better of him in poetical  
 contests; infomuch that the latter used to say,  
 “ Art thou not ashamed to conquer me so  
 “ often?” \* The

\* *Proditur Comicus Menander, quum centum & octo scripsisset  
 fabulas,*



The bust of Lepidus, triumvir with Mark Antony and Augustus.

A Sarcophagus, with a Corinthian column at each end, and a double door in the middle. Hercules leans on Philoctetes. When this hero put on the poisoned shirt which had been sent him by the jealous Dejanira, his body became filled with pustules, and he was tortured with the most excruciating pain. In compliance with the advice of the oracle, which he consulted about his distemper, he went to Mount Oeta, and there erected a funeral pile, upon which he was burnt. It was lighted by Philoctetes, to whom, as the reward of his fidelity, he had given his arrows\*. His ashes were buried by his friend near the river Dyra.

It has been supposed that the hero leans on Pæan, and not on Philoctetes; and it has also been thought, that his friend here alluded to is Lycus. But it is uniformly observed by ancient authors, that Philoctetes attended him in his last moments, and did the last offices to him. The lion's skin is lying down; and he holds his club in his right hand. The magnitude of the hero is well contrasted with the diminutive size of his friend.

The bust of Constantine the Great.

*fabulas, in certamine comædorum, licet esset superior, tamen ambitu & factione a Philemone victus renunciatus.* Alex. ab. Alex. lib. 6. cap. 19.

\* Sophoc. in Philoctet. ver. 1461.

*Over the Door,*

The bust of Pindar.

The bust of Sophocles, the excellent tragic poet; whose works supplied Aristotle with rules for that species of composition.

A Sarcophagus. Meleager is represented as returning thanks for his victory over the Calydonian boar. At his feet lies the head of the animal; on each side stand Atalanta and Theseus; and at the extremities are seen Castor and Pollux. The story to which this monument alludes, will be the best explanation that can be given of it.

Oeneus, king of Oetolia and Calydon, offered usually the first fruits of his corn and domestic animals to Diana; but, prompted by avarice, he resolved to discontinue this practice. The goddess, enraged at his neglect, sent a boar of immense size to ravage \* Calydon. The stoutest warriors assembled from all parts to attack and destroy it; Meleager the son of Oeneus, Jason, Theseus, Castor, Pollux, Atalanta, the daughter of Schæneus, and a famous huntress, and many more. After the boar had slain many of its pursuers, Atalanta had the good fortune to wound him with an arrow; and he was then dispatched by Meleager. The hero, to reward her bra-

\* Homer, Iliad. 1. Ovid. Metamorph. lib. 8.

very,

very, bestowed on her the head and skin of the animal. This mark of attention offended the other hunters; particularly Plexippus and Toxeus, his mother's brothers. These therefore Meleager put to death. When his mother, Althea, was informed that he was the murderer of his uncles, she entered into a secret resolution to revenge their death. At the delivery of this prince, the Parcæ gave her a brand, to which his destiny was annexed. He was to die, when this piece of wood was to be consumed. Althea, who had hitherto preserved it with great care, now threw it into the fire, and put a period to his life.

A fine antique Group; Hercules engaging the river Achelous. Dejanira, the daughter of Oeneus, was demanded in marriage by Achelous. Hercules made his suit to her at the same time; and a combat was to decide, to whom she should belong. Achelous changed himself into various forms, and among the rest into that in which he is here represented; his upper part a man, and lower parts, snakes. He embraces Hercules about the middle, and looks on him as begging mercy: the serpents are ascending the hero's thighs.

The bust of Pompey.

The bust of Brutus, who expelled the Tarquins.

The statue of Livia, third wife to Augustus: her hand rests on a patera, to shew her piety. She was worshipped as Juno.

D 4

The



The statue of Cupid \* with wings, breaking his bow. This is the work of Cleomenes.

The statue of Faustina, larger than life. She was married to Antoninus Pius; and dying, in the third year of his reign, was deified by the senate†.

\* Orpheus, among other epithets, gives him that of *πτεροεντα*. Xeuxis painted him with wings, and crowned with roses.

† *Tertio anno imperii sui uxorem Faustinam perdidit, quæ a Senatu consecrata est, delatis Circensibus atque Templo & Flaminicis, & Statuis aureis atque argenteis, cum etiam ipse hoc concesserit, ut Imago ejus cunctis Circensibus poneretur. Capitol. in Pio,*

ALTO,



twelve. She bore this destruction of her offspring with so much resignation, that the gods turned her \* by degrees into a stone.

Two Cupids, one of them has broken the other's bow.

A relievo, which refers to some of the Grecian games. There are two figures with tridents, and opposite to them are men with their arms tied, who appear to be wrestlers. Here also are other figures, and a piece of architecture. The whole, is supposed to represent the Athenian game of Lampadedromia, or running by lights.

Curtius, leaping into the gulph: the flame appears to ascend from it. The story is told by Livy, and is well known.

Saturn with his Scythe. This relievo is very ancient. The god exhibits the exact picture of old age. His limbs are unnerved, and therefore appear longer than they really are; his face carries marks of the most vene-

\* Ηκιστα δη λυγροταταν ολεσθαι  
Ταν Φρυγιαν ξεναν  
Ταρταλον, Σιπυλων προς ακρω  
Ταν, κισσος ως ατενης,  
Πιτραια βλασα δαμασσει.

Sophoc. in Antigon.

From this chorus Seneca has copied a part of his:

—————*Tu tantalidos*  
*Funera matris viatrix numeras;*  
*Stat nunc Sipyli vertice summo*  
*Flebile saxum,*  
*Et adhuc lacrymas marmora sudant*  
*Antiquas novas.*——

In Agamem. ver. 974.

nable



nable antiquity ; and every part of him is expressive of weakness and decrepitude. Mr. Spence supposes the scythe to have been an instrument of husbandry, and to allude to his first introducing an improved manner of cultivating the earth.

A Fauness dancing a child on her foot. These were ideal beings, and constantly engaged in rural sports. It is for this reason, perhaps, that they are generally represented as attendants on Bacchus. Our Fauness evinces how much she is interested in her innocent amusement, by the pleasure diffused over her countenance. She has a tail\*, which is a mark of her being a woodland divinity. The relievo is of red Egyptian jasper, it is on a ground of oriental transparent alabaster, and has a frame of ancient marble.

Four Boys, eating grapes.

Endymion † asleep, and Luna descending to him. By him is a belt, a horn, and a hunt-

\* *Oupas exonias*, says Lucian in Bacch.

“Cet attribut (une queue) m’a determine a la regarder comme une divinite champetre.” Cayl. tom. 3. p. 77.—  
“Quant a l’anciennete de la representation des Faunes, dont l’espece n’est designee que par une queue terminee par des grands poils.” Cayl. tom. 5. p. 165.

† The learned Palmerius observes a contradiction in Pausanias’s account of Endymion ; as that historian mentions him sometimes as the same person, and at others as different ; Eliac. Sylburg. 287, 288. He therefore conjectures there were two of that name. *Dicendum est, ut puto cum veritate, alium fuisse Endymionem regem Elidis, alium vero pastorem, illum celebratum in Latino monte.* Exercit. p. 392.

ing

ing spear. Luna or Diana in a chariot appears above in a cloud: in her left hand she holds a bow, and her right is stretched out to the shepherd. Endymion was extremely fond of hunting; and it was from this circumstance that he became the favourite of Diana\*. On a fine cornelian, in the cabinet of Baron Stofche†, we see him holding in one hand a bow and arrows, and the other resting on a hind.

A Bass Relief, supposed to exhibit the cave where Calypso entertained Ulysses. Homer ‡ gives the following account of this transaction:

Ulysses conducted by the goddess, came to a cave hollowed § by art, and was there placed on a seat from whence Mercury had arisen.

\* Seneca alludes to this amour:

*Arfit obscuri dea clara mundi  
Nocte deserta, nitidosque fratri  
Tradidit currus aliter regendos.*

Hippolit. ver. 311.

† Descrip. p. 83.

‡ Ως αρα φωνησας' ηγησατο δια θεων  
Καρπαλιμως.

Ιξον δε σπειος γλαφυρον θεος ηδε και ανηρ.

Odyss. 5. ver. 11, & sequent.

§ Γλαφυρον, hollowed by art, in opposition to those which are natural, and colder and more humid, and consequently not so habitable. How any person, who ever read Homer's account of the simplicity of ancient times, could dream that architecture was then advanced to a state of perfection, is amazing. Yet an old catalogue describes this cave as *a most beautiful ruin of architecture*. In those ages a goddess had no other dwelling than a grotto, probably made by herself or her companions.

The





mony, his enemies also deprived him of his life\*.

Cupid sucking Venus, and Mars sitting by richly dressed. At the bottom is a dog attacking a cat, and two doves.

Silenus held on an Ass † by drunken Bacchanals. At a distance Venus lies asleep, and Cupid is covering her with part of her garment. There are also a number of boys in different postures.

Britannicus's Junia. It is of red Egyptian jasper.

A mosaic, representing the gardens of the Hesperides ‡, which were situated in the ex-

\* Non può farsi a meno di compassionar questo infelicissimo principe: essend' egli nato all'impero; per l'insidie d' Agrippina moglie di Claudio, gli ne fu tolto il diritto e data ingiustamente a Nerone; cui non contento di avernelo spogliato, volle anche togli con il veleno la vita. Tef. Brit. pag. 185, 186.

† Thus the poets represent him:

— *Bacchæ satyrique sequuntur,  
Quique senex ferula titubantes ebrius artus  
Sustinet, et pando non fortiter hæret asello.* Ovid.

See Orph. Hymn. in Silen. & Lucian. in Consil. Deor. who gives an accurate description of this grotesque deity.

‡ Thus Virgil describes them:

*Oceani finem juxta, solemque cadentem,  
Ultimus Æthiopum locus est: ubi maximus Atlas  
Axem humero torquet stellis ardentibus aptum.  
Hinc mihi Massylæ gentis monstrata sacerdos  
Hesperidum templi custos, epulasque draconi  
Quæ dabat, et sacros servabat in arbore fructus.*

Æn. lib. 4.

Πειρασιν εν γαιης, προπαρ' Ἑσπεριδων λιγυφωνων.

Dionysii Perieg.

treme parts of Ethiopia. The precious fruit\* produced there, was not only guarded by the daughters of Hesperus, but by a dragon or serpent also. One of the labours imposed on Hercules, was the procuring some of this fruit; and he is here represented as having accomplished it†. He is seated on a stock of one of those trees on which were the golden apples; the serpent is twisted round it, and his head touches that of the hero. Hercules, in one hand, holds his club; in the other, a quiver; and the lion's skin appears at one side. Opposite to him stands Ægle, one of the Hesperides. She is very beautiful, and has a becoming head-dress. Her cloathing is graceful, and her breasts half-naked. In one hand she holds an apple, and in the other a branch of the tree, with three apples on it. She looks at the hero with a countenance expressive of love and admiration.

\* *Post hæc, adortus nemoris opulenti domos  
Aurifera vigilis spolia serpentis tulit.*

Senec. Her. Fur.

Μηλα ευσμα αλλ' αερωτα. Athenæi, lib. 3. cap. 7. Apples of an agreeable flavour, but not to be eaten.

† Lucan has given a full description of this story:

*Fuit aurea silva,  
Dignis et gravis et fulvo germine rami:  
Virgineusque chorus, nitidi custodia luci;  
Et nunquam somno damnatus lumina serpens,  
Robora complexus rutilo curvata metallo.  
Abstulit arboribus pretium, nemorique laborem,  
Alcides; passusque inopes sine pondere ramos,  
Rettulit Argolico fulgentia poma tyranno.*

Lib. 9. v. 367.

There

There is something extremely beautiful in this mosaic; and it accords perfectly with the representations of ancient writers.

A Bacchanal, filling a basket with grapes.

Remitalces, king of Thrace.

A Relievo, supposed to be taken from a temple of Bacchus. The Thyrsus has the usual addition of grapes, and a vine shoots from the bottom.

Venus on the sea, drawn by two dolphins: two Cupids attend her. Above is her chariot, drawn by two doves\*.

The three Graces, cloathed: Aglaia, Euphrosyne, and Thalia.

Clelia. In this relievo there are thirteen women and four horses. They are in different actions: some are washing themselves, and others are wading in the river. Romulus and Remus, with the wolf, are on the banks of the Tiber, which is the river here represented. It has been conjectured, and with great probability, that this relievo refers to the escape of the Roman virgins from Porfenna's camp; which they effected, by swimming across the Tiber.

Silenus drunk upon an ass. There are also a variety of other figures.

\* *Perque lewes auras junctis in vesta columbis*  
*Littus adit laurens.*

Ovid. Metam. lib. 15.





*In the Gallery of the Great Hall,*

There are several suits of armour, disposed in niches. One of them belonged to William, Earl of Pembroke, who commanded the English forces at the battle of St. Quintin; another to the Constable Montmorency, taken prisoner there; and another to the Duke of Montpensier, also taken prisoner there.

Queen Mary, having declared war against France, Philip, her husband, passed over to Calais, and from thence into Flanders, where he commenced hostilities. Lord Pembroke was appointed captain general, Viscount Montacute lieutenant general, the Earl of Rutland marshal, and the Earl of Leicester master of the ordnance. The English army joined the Dukes of Savoy and Brunswick, and the Earls of Egmont, Horn, and Mansfield, who were laying siege to St. Quintin\*. Admiral Coligny defended the fortress, but with a small garrison. The Constable Montmorency hastened to throw succours into it, contrary to the advice of the Marshal St. Andre. In this attempt he was prevented, and a battle ensuing, the French received a total defeat. Among the prisoners were Montmorency and St. Andre, the Dukes of Montpensier and Longueville, Admiral Coligny, and many

\* Hollingshead, p. 1768. Henault, Hist. Chron. de France, tom. 2.

officers of inferior quality. The Duke of Anguien, and Count Turreine were among the number of the slain.

Here are also some spears, and bows and arrows, which were taken from the French on this occasion.

A whole length of the above-mentioned Earl of Pembroke, by Hans Holbein. This picture must have been executed before the French expedition, as that painter died in 1554.

A picture of Capt. Bernard, by J. E. Eccard.

*At the Bottom of the Stair-Case, painted by  
Van Reiffchoot,*

There is a colossal statue of Hercules. In one hand he holds his club, and in the other the golden apples. Over his shoulders is the lion's skin. The expression of the muscles is very great. It is seven feet ten inches high\*.

Near this statue is a tomb of white marble, six feet four inches long, and two feet broad: the height is two feet, including the cover, which is two inches and a half thick. The whole is ornamented with relievos. It was found, it is said, near Athens, by some travellers, who brought it into France, as a present

\* The Irish Giant late in London, was full four inches taller.



to Cardinal Richlieu ; but the Cardinal dying in the mean time, it came into the family of Rostains, and from that into Monf. Foucault's. For these particulars we are indebted to Father Montfaucon ; and as this author has also given an explanation of the figures on the monument, we shall extract from him what is most interesting in it.

Ceres, being in search of her daughter Proserpine, came to Eleufis ; and her disconsolate condition being observed by Celeus, king of the Eleusinians, he invited her to his house. At this time his son Triptolemus was reduced by sickness to the last extremity ; and the goddess having restored him to health by a kiss, took upon her the care of his education. She is represented as sitting ; her head-dress ends in a peak, and half her head is covered with a veil : she holds a crooked staff, and a serpent is near her. The four persons about her are of Celeus's family. Triptolemus is in a chariot, which is drawn by two dragons a-breast : beyond him are women with torches, as they are used in the mysteries of Ceres. The person near the goddess is Eumolpus, whose descendants were Hierophants \* for above twelve hundred years. A woman holds a sickle, and a child ears of corn, to shew that Ceres first instructed mankind in the art of agriculture. Behind is Bacchus with grapes

\* See Banier's Mythol. book iv. ch. xl.

and a crown of vine leaves ; a man holding a whip ; and Proserpine driving a chariot, under which lies a bacchanal.

On the lid of the monument are represented the four seasons, by as many women, attended by children or genius's, and proper symbols. At each end are two griffins and a tripos, the symbols of Apollo, denoting that he was the tutelar god of Epaphroditus. The inscription is in Greek.

Upon the tomb there stands a colossal bust of Alexander the Great.

A little statue of a crouched Bacchus, with a lion's skin.

When Aristophanes, in his comedy of the Frogs, makes Bacchus descend into the infernal regions, he gives him the club and lion's skin of Hercules. It is not, however, from this idea that the present figure is taken. It appears to be rather in the Egyptian style. The artists \* of that country, either from the grossness of their conceptions, or to render their works immortal, aimed constantly at solidity ; and, for this reason, joined their statues to blocks, or gave them such a position, as secured them from injuries.

A small Tomb for Children, with Cupids and baskets of flowers.

\* " C'est en consequence de ce principe, qu'ils ont toujours  
" represente accroupis les sphinxes et les autres animaux."  
Cayl. tom. 1. pag. 5.

## In the first Window,

A statue of Mercury. He has his \* petasus, talaria, caduceus, and purse. The two first mark his swiftness, as the messenger of the gods: with his caduceus he conducted departed spirits to the infernal regions: his purse † was a symbol of his thievish disposition.

Saturn with a Child: he looks sternly at it. The notion of Saturn's inhumanity of devouring children, is derived from the remotest antiquity ‡. Hesiod, the oldest greek writer,

\* Ὑπο ποσσιν ἐδῆσατο καλά πεδίλα  
Εἰλετο δὲ ραβδόν.

Hom. Odyss. 5.

— *Et primum pedibus talaria nectit  
Aurea.*

Virg. Æneid. 4.

*Tum virgam capit; hac animas ille evocat orco*

*Pallentes, alia sub tristia Tartara mittit.*

Virgil ib.

† Καὶ τοῦτ' ἐγείνατο παῖδα πολυτρόπον αἰμυλομήτην,  
Ἀΐϊσιν, ἐλάτρηρα βῶν; —

Hom. Hym. in Merc.

Some ascribe these hymns to Orpheus.

‡ We shall begin with the testimony of Hesiod.

Τῷ οὐ γὰρ ἐκ ἀλαοσκοπῆν ἔχεν, ἀλλὰ δοκεῦν

Παῖδας εὖς καταπίνει, Ρῆν δ' ἔχε πένθος ἀλαστον.

Theog.

## 2. Lycophron.

— Τὸν ἀντὶ ποῖνον ἐκλαψας πέτρον

Ἐν γυιοκόλλοις σπαργανοῖς εἰλεμένον,

Τυμῶς γεγῶς κενταυροῦ ὠμοφρῶν σπορας.

Cassand.

## 3. The Sybilline verses.

Ὡποτε κεν δὲ Ρέα τίκτεν, παρὰ τὴν δ' ἐκαθεντο

Τίτανες, καὶ τέκνα διέσπων ἀρρενα πάντα.

## 4. Lucretius.

*Ne Saturnus eum malis mandaret adeptus,*

*Æternumque daret, matri sub pectore vulnus.*

Seneca, Macrobius, and many other authors might be cited to the same purpose,

has



has observed, that Saturn, fearing to be dethroned by his sons, devoured them. Lycophron, a man most attentive to ancient traditions, mentions, a stone given him instead of a child. Whatever might have been the origin of this fable, that Saturn devoured his children, the matter is doubtless as clearly expressed as any other circumstance in ancient mythology.

A statue of Jupiter, with ram's horns, and a ram on his shoulders. When Typhon pursued \* the gods, they assumed various shapes, in order to conceal themselves: Jupiter, it is said, assumed that of a ram. Pausanias † intimates, that the worship of Jupiter Ammon was very ancient in Greece; and it was certainly derived from the Egyptians.

*In the second Window,*

The statue of Bacchus, clad with an entire skin, the head of which appears on his breast. This is the Nebris ‡, with which he is usually clad.

A Shepherd playing on a flute; and a Goat standing by him.

\* Diod. Sic. lib. 1.

† Eliac.

‡ Πρωτας δν Θηβας της δε γης Ελληνιδος  
Ανωλολυξα, Νεβριν εξαψας χροος,  
Θυρσον τε δας εις χειρα κισσινον βελος.

Eurip. in Bacch.

So he is described by Lucian in Bacch. and by Seneca;

*Nebride sacra præcinēta latus.*

In Oedip. ver. 442.

The statue of the Foster-Father of Paris, with a Phrygian bonnet, and a coat of skins.

When Hecuba had conceived Paris, she dreamed that she would bring forth a torch, whereby Europe and Asia would be set in flames. To prevent this, she resolved to expose the child, and for this purpose gave him to the shepherd Archelaus; who brought the boy home, and educated him as his own son. This is the foster-father of Paris. The Phrygian bonnet fell down the neck a considerable way, and enveloped it, and the chin to the lower lip. So Virgil describes it\*.

\* *Mæonia mentum mitra crinemque madentem  
Subnixus.*

Virg. *Æneid.* 4.





LADY PEMBROKE'S  
SUMMER DRESSING ROOM.

THE painted glass in the gothic window is by Price, to whom parliament had granted five thousand pounds, for having discovered the ancient method of staining glass; but he did not live to receive the reward, dying a very short time before the intended day of payment.

*Over the Door,*

The bust of a young Cupid.

LORD

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P A S S A G E

T O T H E

L I B R A R Y.

**T**HE bust of Ptolemy, king of Syria,  
and the brother of Cleopatra.

The statue of Marcus Antonius the orator.  
Cicero \* speaks highly of him, and expresses  
the vehemence of his eloquence by a beautiful  
similitude.

The statue of a Boy, holding the golden  
apple in his right hand.

The statue of Clio the Muse, she holds a  
role in her hand.

The bust of Phocian, the famous Athenian  
general.

The bust of Dollabella.

The statue of the father of Julius Cæsar.

Hercules killing the serpents, a group.

\* *Genu mehercule M. Antonium vidi, cum contente pro se ipse  
lege varia diceret, terram tangere : ut enim balistæ lapidum &  
reliqua tormenta telorum, eo graviores emissiones habent, quo sunt  
contenta atque adducta vehementius.*

The

The bust of Afinius Pollio. The merit of this Roman raised him to the first offices of the state. He was consul with Domitius Calvinus, and enjoyed the honor of a triumph for the conquest of Dalmatia. If his reputation in arms was great, in letters it was greater. Horace assures us he wrote orations and tragedies with success. Virgil has inscribed an eclogue to him, and other writers have mentioned him with applause.

The bust of Coriolanus.

THE

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T H E  
L I B R A R Y.

*On a Pedestal,*

**A** YOUNG Bacchus smiling, and grapes  
growing up a tree.  
The statue of Adonis.

*Over the Doors,*

The bust of Nerva. The Romans, wearied with the tyranny, and disgusted with the wickedness of Domitian, bestowed the empire on Cocceius Nerva, who was admirably qualified for that important trust\*.

The bust of Gryphinas, wife of Ptolemy Evergetes.

*In the Window,*

The statue of Isis, with Osiris, of Theban iron-stone, which is much heavier than marble. Plutarch † has informed us, that when

\* *Se nihil commississe toto principatu, quo minus posset privatus, imperio deposito tuto vivere*, was a saying of his, and is worthy of a great prince.

† De Iside & Osiride.





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*P I C T U R E S.*

The late Sir Charles Hotham, by Richardson.

Barbara, second wife to Thomas, Earl of Pembroke. She was daughter of Sir Henry Slingsby, Bart. and widow of Lord Arundell, of Trerice, by whom she had a daughter, Lady Barbara, married to William Dudley North, Esq. who is here with her mother. By Sir Godfrey Kneller.

The late Duke of Montague, by Dahl.

Lady Rockingham, daughter of Sir George Manners, and sister to the Earl of Rutland. She was married to Lewis Watson, first Lord Rockingham. By Sir Peter Lely.

Four of the Royal Family, by Zimmen.

Mary, last wife of Thomas, Earl of Pembroke, by Jervoise.

Buildings perspective, and figures, by Marco, and Sebastian Ricci.

An Old Woman teaching school, by Ostade.

A Fair, by Casteels.

Venus leading Cupid and the Graces, to see Vulcan forging arrows for Cupid; Vulcan who is lame, rests his knee on a wooden leg. There are ten figures; the drawing and colouring are admirable. By Aless. Turco Veronese.

Drawing

duck, as we may perceive from the shape of its beak. It is probably the *Ardea Ibis* of Hasselquist, or the Ibis of the ancient Egyptians. This ingenious traveller gives us the following account of it: "It is of the size of a raven hen. It is found in the lower Egypt, and is frequently seen during the overflowing of the Nile, in those places which the water does not reach, and afterwards in places which the water has deserted. It feeds on insects and frogs, which abound in Egypt during the inundation of the Nile, and for some time after; and, on this account, it is of great service to the country. I am inclined to believe this bird to be the Ibis of the ancient Egyptians, rather than any other: 1. Because it is very common in Egypt, and almost peculiar to that country. 2. Because it eats and destroys serpents. 3. Because the urns found in the sepulchres contain a bird of this size."

On a Porphyry Table, stands an equestrian statue of Marcus Aurelius. This statue was erected on a place before the church of St. John de Lateran, because the emperor was born in a house near that spot. It was allowed, however, to fall down, and was afterwards set up in the Capitol; and a public office has been erected under the name of *Custode del Cavallo*. The senate of Rome gave to the chapter of St. John de Lateran a nosegay, as a kind of homage or acknowledgment of their ancient right to the statue.

A figure





hog belong to the Etruscans. "In that part  
" of Cisalpine Gaul called Etruria," says the  
Comte de Caylus, "the earth, according to  
" Strabo, produces fruits of all sorts, and  
" particularly acorns in great abundance :  
" hence we every where behold large herds of  
" swine; and from these Rome draws much  
" of her subsistence. An animal, so common  
" and profitable, naturally engaged the Etrus-  
" cans to place it on their monuments. In  
" religious matters they likewise made use of  
" it. With its blood they sealed the treaties  
" into which they entered with neighbouring  
" nations. It was also sacrificed on occasions  
" of marriage, being esteemed a proper symbol  
" of fecundity." This account is so natural  
and well supported, that it is very probable  
the statue and hog refer to the religious tenets  
of the Etruscans. The bonnet too, it is to be  
remarked, is Etruscan.

The bust of Plato.

The bust of Homer.

The bust of Aristotle.

The bust of Anacreon, the elegant Teian  
poet, whose compositions will be ever admired  
for delicacy of sentiment, and tenderness of  
passion.

An Oriental Alabaster Table, There is  
upon it, Cupid with wings, and Ganymede,  
a group. The latter is playing on an in-  
strument with seven pipes. Cupid listens  
with attention : his arrows and bow are under  
him. They rest against a laurel tree.

*Over*

*Over the Doors,*

The bust of Sulpitia, a poetess in the reign of Domitian.

The bust of Libertas.

The bust of Domitia.

The bust of Semiramis.

The bust of Mesalina.

The bust of Didia Clara, daughter of Didius Julianus, and Manlia Scintilla; she was accounted extremely handsome, and married her relation Cornelius Repentinus. After her father's death, Septimius Severus deprived her of her fortune, and the title of Augusta: the former, however, he returned to her.

A statue of Pomona sitting with symbols.

An urn of the emperor Probus, and his sister Claudia.

A small statue of Apollo. He leans on the lyre, or cithara, of which he was the inventor\*. The lyre is placed in a tripod, round which a serpent had been twisted. This animal always appeared, when the responses were made from the Delphic oracle†. On the basso relievo of Constantine's arch at Rome,

\* Εἴη μοι κιθαρὶς τε φίλη καὶ καμπύλα τοῦτα  
Χρησῶ τ' ἀνθρώποις Διὸς νημερτὶα βελήν.

Homer. Hym. in Apoll.

† Among Baron Stosche's gems is one representing "le tre-pied d'Apollo, avec un serpent entortille autour." Descrip.

there is a serpent in the same posture. The quiver of the god hangs by him on a laurel, and his head is adorned with a laurel crown.

A small statue of Orpheus.

The statue of Andromeda chained to a rock. She was the daughter of Cepheus and Cassiopeia; and because her mother boasted that she was more beautiful than any of the inhabitants of the watry element, the Nereids bound her in resentment to a rock, to be devoured by a sea monster. Perseus, assisted by the head of Medusa, slew the monster, and after delivering the maid, married her. The monster's head appears here\*.

\* Ovid. Met. l. 4.

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T H E  
C H A P E L.

*On the Window are painted,*

**W**ILLIAM, first Earl of Pembroke, and his two sons, Henry and Edward. In another pannel is Lady Anne Parr, sister to Queen Catherine, sixth wife of Henry VIII. Her daughter Anne is with her, who was married to Francis Lord Talbot, son to George sixth Earl of Shewsbury.

The bust of Libera.

*Over the Chimney,*

The bust of Mary Fitzwilliam, Countess of Pembroke. She was the eldest daughter of Viscount Fitzwilliam, and one of the Maids of Honour to her late Majesty. August 28, 1733, she was married to Henry, Earl of Pembroke, and was mother to the present Earl.



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T H E   N E W

D I N I N G   R O O M.

**A** FRIAR and Nun, by Aldegraaf, as large as the life; from the Arundelian collection.

A Nativity, by Triga.

The late Duke of Marlborough, by Reynolds.

A Fruit-Piece, by Mich. Angelo, called *di Battaglia*\*. We here see none of the brilliant tints, so admired in the fruit and flower pieces of the Flemish school.

A Landscape, by Zuccarelli.

Jupiter, Cupid, and Psyche, by Gioseppe Arigoni. Cupid complains to Jupiter, that Psyche would have killed him. This picture is on copper.

The late Earl and Countess of Pembroke, by Hoare.

A copy of Michael Angelo's celebrated Bacchus in the Grand Duke's gallery; a composition, called *Scaliola*; by Gori.

\* He had this name from the excellence of his style in painting battles.

A Land-



A Winter-Piece, with snow, and many little figures, and carriages going on the ice, by Mumper. The figures are done by Brueghel, the son of Velvet.

A Fair, by J. Brueghel Velvet.

Christ in the Virgin's arms in the inn: the straw appears below. There are three angels looking on. By Carlo Maratti.

The Children of Henry VII. Arthur, Prince of Wales; Henry, when three years old; and Margaret, who married the king of Scotland. By Hans Holbein, the father.

A Country Boy with a bird's nest in his hand; and at a distance a cow bemoaning her calf. By Antonio Amorosi.

Cupid giving a boy some fruit and flowers, by Carlo di Fiori.

A Flower-Piece, by Mrs. Cerjat.

The Duke of Epernon, on horseback; by Vandyke\*.

The Reverend Mr. Woodroffe, by Hoare.

Bacchus on an altar in a wood: there are several inferior figures. The whole picture is executed with great spirit; by Salvator Rosa.

\* "The most capital of the works of Vandyke are in England. "At Blenheim, the portrait of King Charles I. in armour, on "a dun horse. At Houghton, a whole length in armour. At "Hampton-Court, the King in armour, on a white horse; his "equerry holding his helmet. At Kensington, George Villiers, "second Duke of Buckingham, and Lord Francis his brother. "And at Wilton, the Pembroke Family, a most capital performance. Also, at the Marquis of Rockingham's, the celebrated picture of Lord Strafford, and his Secretary."

Pilkington's Dict. of Painters.

*Over the Glasses,*

The bust of Curius Dentatus, who, having obtained a triumph for his victories over the Sabines and other adjoining nations, retired to the country to lead a private life.

The bust of the Emperor Otho; who was the first that wore a peruke.

*Over the Chimney, are the Busts of*

Thomas Earl of Pembroke, the collector of these antiquities.

Lord Chancellor Bacon, who opened the paths to the true method of philosophizing.

Sir Isaac Newton, who, pursuing his steps, made the most astonishing discoveries concerning nature, and her operations.





*Over the Chimney, in a Niche,*

A fine antique statue of Bacchus, with poppies hanging from both shoulders to the knees. It does not appear to us, that this circumstance has been observed by any antiquarian. It probably alludes to that part of his story mentioned by Orpheus, which supposes his being \* asleep with Proserpine for three years, and his being at last awakened by the noise made by her nymphs in dancing. The poppy was sacred to Ceres and her daughter, and may very well express the company he was so long in, and his sleep. There is a cup in his hand.

The bust of Sappho, of the finest marble. This celebrated poetess was of Lesbos, and was called the tenth muse. She lived about the forty-fifth olympiad. Longinus, has preserved an ode of her composition, which has been translated into English with great spirit: and Dionysius Hallicarnassæus † has

\* Αμφιέτη καλεῖται Βακχόν, χθόνιον Διονύσον,  
Εγρομένον κυραῖς ἀμὰ Νυμφαῖς εὐπλοκαμοῖσιν·  
Ὅς παρὰ Περσεφονῆς ἐροῖται δόμοισι γαυῶν,  
Κοιμίζει τριετήρα χρόνον, Βακχῆϊον ἄγνον.

† Ταύτης ἴης ἀλέξεως ἡ εὐσπεία καὶ ἡ χάρις ἐν τῇ εὐσπείᾳ καὶ λειότητι γέγονε τῶν ἀρμονίων. De Struct. Oration. pag. 206. edit. Upton.

“ Toutes ces graces, toutes ces beautez, cet art secret et admirable d’entrer dans les cœurs, de parler et de vaincre en même tems, de toucher les passions les plus tendres, (car c’est par là, qu’elle s’acquit une singulière estime) tout cela, dis-je, sont des bien, qui ne sont point venus jusques a nous.” Tan. Faber. Abrege des Vies des Poetes Grecs, pag. 21.

T H E

## C U B E R O O M.

**T**HE bust of Massinissa, king of Numidia. The head of Medusa and the upper parts of two dragons appear on the breast-plate, and from these circumstances one might be induced to think it the bust of some Grecian general.

The bust of Aventinus, the son of Hercules, generally so called. In assigning this name to the present bust, people have been guided by the similitude of the hero's dress to the description that Virgil \* has given of him. If the passage, however, is accurately examined, there will be found in it no similitude to the bust. The figure represented seems to be Hercules himself.

The bust of Trajan. He was created Cæsar by Nerva; and on the death of that prince, he hastened to Rome, where he was received with applause, and where he governed during twenty years with great clemency and prudence.

\* *Post hos insignem palma per gramina curram,  
Victoresque ostentat equos, satus Hercule pulchro,  
Pulcher Aventinus, clypeoque insigne paternum  
Centum angues cinctamque gerit serpentibus Hydram.*

Lib. 7. ver. 654.





“ Those are but indifferently employed, who  
 “ waste their time in such enquiries.”\*

A statue of an ancient Priest.

An alto relievo of Pyrrhus, son of Achilles,  
 of porphyry.

The bust of Vespasian. He was proclaimed  
 emperor by the Syrian army, and took his son  
 Titus as partner in the empire; thinking  
 thereby to perpetuate the throne in his fa-  
 mily. This design, however, was defeated;  
 for both Titus and Domitian died without issue.

The bust of Pyrrhus, king of Epirus.  
 Caylus exhibits some casques lately dug up  
 at Herculaneum, and preserved at Portici, in  
 his Neapolitan majesty's cabinet, which very  
 much resemble this bust. From this circum-  
 stance it may be thought, that it is improperly  
 said to be Pyrrhus, and that it represents some  
 Roman general.

## P I C T U R E S.

The portraits of Mrs. Killigrew, who has  
 fair hair, and Mrs. Morton, with brown, by  
 Vandyek. The skill of the painter here is  
 truly admirable. He makes the lovely bril-

\* “ Comment en effet, apres la revolution de tant de siecles,  
 “ pourroit-on rendre raison d'un attribut donne en consequence  
 “ d'une allegoire originairement Egyptienne, jointe successive-  
 “ ment aux idees de la Grece, avec une si grande profusion, que  
 “ la divinite primitive reunissoit plusieurs divinitez. Ces ob-  
 “ scuritez me paroissent inutiles a discuter.” Recueil, tom. 4.  
 pag. 152.

Margaret Sawyer, first wife of Earl Thomas ; by Wiffing. She has a lamb with her.

The Virgin, Christ, and Joseph, reading, with other figures, by Gennari.

In the cieling, Dædalus and Icarus, by Gioseppe Arpino. It was brought out of a villa near Florence by the first Sir Charles Cottrell, for Earl Philip. There was a print engraved from it in 1600.

A Table inlaid with one hundred and thirty-five different specimens of Agates and Marbles. On it, the rape of the Sabines, a very curious and beautiful groupe of eleven figures, all of one piece of marble. The pannels at the bottom are painted by the brother of Signor Tomaso, who only painted small figures. They contain the history of the Countess of Pembroke's Arcadia, written by her brother Sir Philip Sidney. This Countess was Mary, daughter to Sir Henry Sidney; a lady of great learning and virtue. She was the third wife of Henry Earl of Pembroke, whom she survived, and lived to a great age. She was interred in the Cathedral of Salisbury. The inscription to her memory has been much admired.

“ Underneath this marble herse  
 “ Lies the subject of all verse;  
 “ Sidney's sister, Pembroke's mother.  
 “ Death, e're thou hast slain another  
 “ Wife and fair and good as she,  
 “ Time shall throw a dart at thee.”

THE



A whole-length of William Earl of Pembroke, commonly said to be Lord Steward, but Collins says that he was Lord Chamberlain to James I. Vandyck painted the face from the brass statue after Rubens's design, and now in the Founder's gallery at Oxford.

A whole-length of Penelope, the daughter of Sir Philip Naunton, and the wife of Earl Philip.

Three children of Charles I.

A whole-length of Lady Mary Herbert, afterwards Duchess of Richmond; and of Mrs. Gibson, the dwarf.

A whole-length of the Duke of Richmond and Lenox.

A half-length of the Countess of Castlehaven.

A half-length of Philip, second Earl of Pembroke.

Two large Pier Glasses.

A red Egyptian Granite Table: upon it a fine antique vase, exhibiting a Grecian wedding, from the sacrifice to the washing the bride's feet.

A Lapis Lazuli Table, and on it a very fine antique urn, with birds, flowers, and foliages round it.

The cieling painted by Signor Tomaso, a disciple of Caracci, whom Sir Charles Cottrell brought from Italy. It represents Perseus cutting off Medusa's head, and the relieving Andromeda.

*The*



He reigned alone, and dying at York, declared by will his sons Geta and Caracalla emperors.

Horace, in porphyry.

Marcus Aurelius.

Antoninus Pius.

Cicero, of touchstone, with the vetch on his face.

Artemis, or Diana.

Lucan the poet. A Pegasus at the bottom expresses the eccentricity of his genius.

Cassandra, the daughter of Priam. Apollo endowed her with the gift of prophecy, upon certain conditions, which she not fulfilling, he made every thing she predicted to be disregarded.\* Her head-dress has many bandages.

Ammonius. The olympiad 229, marked on it, answers to the year of Christ 137.

Augustus, of Parian marble.

Germanicus, the son of Augustus.

Prusias, king of Bythia, who basely betrayed the illustrious Hannibal, who fled to him for protection.

Scipio Asiaticus. This celebrated Roman, after having defeated Antiochus, and subdued Asia, was accused of extortion by the seditious tribunes; but was defended by Tiberius Gracchus.

\* *Et vana vates ante Cassandram fui.* Senec. in Troade. ver. 38.



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T H E  
L O B B Y.

**T**HE Decollation of St. John, by Dobson. This picture is highly commended. At Blenheim, Northumberland-house, and the Duke of Devonshire's, there are several pictures, in a good style, by Dobson. Vanduyck recommended him to Charles I. who distinguished him by the name of the English Tintoret.

Fruits, Vines, and two Vintage People, by Michael Angelo di Battaglia. Sir Robert Gere gave this painter's widow three hundred pistoles for this picture.

A Piece of still Life, by Gabriel Salci.

A Sea Triumph, by Luco Giordano.\* Neptune and Amphytrite are represented, with

\* This painter was commonly called Luca Fa Presto. This appellation was not given him on account of the fame he had acquired by his expeditious manner of painting; but from the mercenary eagerness of his father, who sold, at a high price, the designs which Luca had made after the compositions of the great masters, while he pursued his studies. The father of Luca scarce allowed him time to refresh himself, but still said to him, while he was at his meals as well as at his work, Luca fa presto, or Luca make haste; from which expression, perpetually uttered, his companions gave him the name of Fa Presto.—See Pilkington's Dict. of Painters, article Giordano.

twelve

airs are fine, and the colouring of the picture is excellent.

The Virgin, and Christ at her breast, by Andrea Solari. The landscape over her shoulders is wonderfully neat. Brueghel Velvet followed the manner of this master.

An *antique* Picture from the temple of Juno, with six Heathen Deities, having their symbols.

A Nativity, by John Van Eyck. It is dated 1410, the year in which he is said to have invented painting in oil. It belonged to a chapel in Bruges.

A Landscape, in imitation of Salvator Rosa, by Bartolomeo. There is a cascade, and three travellers walking.

A Landscape, with fishermen carrying a net, by Francesco Giovanni, in imitation of Mola.

The bust of Marcus Modius, with an epitaph, informing us, that he was an Asiatic physician. A person of this name is mentioned by Cicero.\*

On an antique African table, stands an excellent bust of Apollonius Tyanæus.

The bust of Mago, the Carthaginian.

\* See the orations against Verres.





St. Sebastian, shot with arrows, by Scarcelina di Ferrara.

A Landscape, with a ferry in it, by Herman Sachtleven. His pictures in his best manner are rare, and are highly esteemed.

The History of Hercules, in six pictures, by Francis Floris. He was called the Raphael of Flanders.

A Harvest-home, by Rubens. There are many figures, some about half a yard high. It is in his best colouring. This artist came into England in the reign of Charles I. who had a taste for the arts, and encouraged them. He is chiefly admirable for his portraits, which are natural, easy, and lively.

The Money-changers, and People selling Doves in the Temple; by Dominico Fetti. His paintings are exceedingly scarce, and much sought after by connoisseurs.

Christ taken from the Cross, by Albert Durer. He has placed the monogram of his name on the picture. There are ten figures, and all of the most capital expression. The bloody body of Christ is wonderfully painted. This piece was purchased out of the Arundel collection.

The Judgment of Midas, by Filippo Lauri. Correctness of outline, and delicacy of touch, are the characteristics of this artist.

A Nativity, by Theodoro. There are two angels above; and below a lamb tied by the legs.

Leda is standing upright, and carelessly embracing Jove in the form of a swan. He looks amorously on her; and she fixes her eyes with pleasure on four smiling children, Castor, Pollux, Helen, and Clytemnestra, just hatched out of egg-shells. It has been remarked of this painter, that he was extremely slow in finishing his pictures; but that when he did finish them, they were exquisite.

Virtue awakening Apollo and the Muses, by Luigi Gentili.

The Port of Leghorn, on copper, by Viviano Codazzo.

The Virgin, with Christ, Elizabeth, an Angel, and Boys; by Raphael d'Urbino.

Hercules and Dejanira, by Giovanni Montano.

The birth of St. John, by Dominico Pegludio. There are nine figures: the mother of St. John is in bed; and St. John is in swaddling-cloaths.

Cupid wresting his bow out of the hands of a boy, by Emilio Taruffi. This artist had a most lively and agreeable manner of painting and designing.

An antique of the Virgin and Child, by St. Luke. Gambarini observes, that the drawing and manner are in the stiff Byzantine taste. It would require very strong evidence to prove, that this piece is prior to the times of Cimabue, who was born in 1240, or even to those of Van Eyck, who was born in 1370. Painting





*Next the Lobby-Door.*

The bust of Drusilla,\* the daughter of Drusus, and the sister and concubine of Claudius. She was adored under the character of Ceres.

The bust of Horace, the consular.

The bust of Commodus. He was the son of Marcus Aurelius and Faustina junior, and came to the empire at the age of nineteen. He discovered himself to be an abandoned tyrant, and was strangled. He was the last of the family of the Antonines.

Polemon, an Athenian philosopher. This bust and the foregoing are in bronze.

A Marble Table, the produce of Mount Edgcumbe. Upon it a statue of Morpheus, the god of sleep, in black touchstone. The head is wreathed with poppies, and the god has a poppy in his hand.

\* Drusilla figlia di Germanico, sorella e concubina di concubina di Caligula, morì ab. U. C. 791, il second' anno dell' impero di Caligula dal quale fu tanto amata, che dopo la sua morte volle gli fossero fatti tutti quegli onori ch' erano stati fatti a Livìa, &c. Tes. Brit. vol. 2. page 182.

mistress, Diana Valentinois. There are on it the arms of France, and three half-moons, as emblems of Diana. It has been said of this artist, that he had the same spirit in painting, that Lucan and Dante had in poetry.

Bacchus, with a bowl in his left hand; and an old man emptying grapes out of a basket into a vat. By a scholar of Raphael.

Women bringing Children to Christ, by Sebastian Bourdon: there are 51 figures. The most esteemed work of this artist is the martyrdom of St. Peter, in the church of Notre Dame at Paris.

Democritus holding a book, and laughing, by Spagnolet; from the collection of Cardinal Medici.

Magdalen over-looking the vanities of the world, by Dominichino. Below her are six boys handling jewels. The postures are agreeable, and the colouring in the best manner of the artist: he was admirable in expressing the passions.

Narcissus viewing himself in the water, by Pouffin.

The Assumption of the Virgin, by Rubens. In Lord Arundel's catalogue it is said, that his Lordship desired Rubens to paint a closet picture, and that he made this. At the bottom are nine angels, as raising the cloud under the Virgin. Rubens made a large picture from this, for a convent at Antwerp.

The





tarini. This artist imitated the manner of Titian.

Four Children, representing our Saviour, an Angel, St. John, and a little Girl; by Rubens. The attitudes here are simple and natural, without being cold; contrasted and animated, without being exaggerated.

The Descent of the Holy Ghost, by Sa-lembeni. There are many figures, and in his best manner.

A dead Christ, surrounded with angels, in white and black; a fine sketch, by Bonamico Bufalmaco.

Mars and Venus, with a Cupid; by Vandervwarfe. It was sold from the Elector Palatine's collection.

Christ in a Manger, by Vandyck.

An ancient painting of Richard II. executed in 1377. Hollar, in the reign of Charles I. engraved and dedicated it to that prince, under the title of *Tabula Antiqua*. Two brass plates at the bottom are thus inscribed: *Invention of Painting in Oil, 1410*. King Richard is at his devotion, kneeling by his three patron saints, St. John Baptist, King Edmund, and King Edward the Confessor; having a crown, and a robe adorned with white harts and broom-cods, in allusion to his mother's arms and his own name of *Plantagenista*. There are angels with collars of broom-cods, and wreaths of white roses round their heads. St. John holds a lamb, King Edward a ring, and  
King



is dated 1587, and was done by Sophonisba Angusciola. At Lord Spencer's, at Wimbledon, there is a portrait of this artist, playing on the harpsichord, painted by herself.

Ruins and Figures, by Paoli Panini.

Christ on the Virgin's lap, in an easy posture, and Joseph teaching him to read: the figures project with a tender roundness. By Bernardino Gatti.

The Harmony between Poetry and Painting, by Romanelli. The colouring is bright and strong.

The Virgin, with a young Christ: more backward is a woman with a child in her arms, and a little figure of a saint playing at a distance. By Andrea Del Sarto. This painter had a profound knowledge of the art, and possessed great correctness of design.

Christ carrying the Cross, by Andrea Del Sarto. His countenance shews divine resignation: he has on a red garment. The lights and shades are wonderfully disposed. It is painted on board.

The Rape of Dejanira, by Carlo Cresci. Hercules, at a distance, is shooting at the Centaur.

A Landscape, by Claude Lorraine. This inimitable painter served an apprenticeship to a pastry-cook; and what is very remarkable, he discovered no symptoms in the early part of his life, of that genius, which, in his more advanced years, shone out with so much lustre; his



Albano, in his most beautiful manner. In the characters of the Virgin and Christ, the artist has here painted his own wife and one of his children.

Job and his Friends, by Andrea Sacchi.

Christ in the Virgin's arms, St. John embracing him, and Joseph and the lamb looking on, by Scidone, in his best manner. Some have ascribed this picture to Correggio. The works of Scidone are exceeding scarce; and when they are met with, they are, not unfrequently, ascribed to Correggio, or Parmegiano.

*In the Ceiling.*

The Conversion of St. Paul: the apostle is struck from his horse. The painting is executed with great freedom and spirit, and the figures are as big as the life. By Luca Giordano.

*On the Chimney Piece.*

The bust of Pertinax. After the death of Commodus, Pertinax, though sixty years of age, was proclaimed emperor: he had reigned only four months, when he was killed for attempting to restore discipline to the army.

The bust of Solon, the celebrated Athenian legislator.

from the solemn shades are very striking. By Valerio Castelli.

King Edward VI. by Hans Holbein.

Our Lord's Ascension, by Giulio Romano. He was the first and the favourite disciple of Raphael. There is much spirit and grandeur in his compositions.

*Over the Chimney Piece.*

The Virgin, by Carlo Dolce; her veil is painted with ultra marine, by Maria da Fiori.

Two Boys, flying a bird with a string; by Nicolo Pouffin.

A Nativity, by Carlo Signari.

Siege of Pavia, by Hans Holbein.

St. Sebastian shot with arrows, with an angel above, by Benedetto Luti.

The Circumcision of Christ, by Paolo Fiorentino. There are above twenty figures.

Four Cupids in different attitudes, by Sirani.

The Temptation of our Lord, by Paris Alfano di Perugia: from the Medicean collection.

The Prodigal Son's Return, by Wouverman.

Dutch People playing at draughts, by Egbert Hemskirch.

People playing at cards, by Lucas Van Leiden.

Day, represented by Apollo, drawn in a chariot by four horses; and Night, by a female





he would have been at the top of his profession, if he had known how to give more tenderness to his colours; for, as to his pencil, there was not one that was so perfectly master of it.

Andromache fainting at hearing of the death of Hector. Here are twenty-five figures, as large as the life. By Primaticcio. It was a present from the King of France to Cardinal Mazarine.

A Battle-Piece, and a Parley, by Burgognone. This artist, who had served for some time in a military character, is admirable for his battles.

*On the Chimney Piece.*

Two young Faces, in bronze.

*In the Cieling.*

The Birth of Venus: she is rising out of the sea. By Lorenzino da Bologna.

*In the Inner Part of the Closet, begin on the Right Hand.*

Venus, with the Graces, dressing. One of them holds a looking-glass. By Andrea Camassei, the disciple of Dominichino.

The Flight into Egypt: Joseph is holding the ass to drink: on copper, by Giovannini, painter to the Duke of Parma.

Abraham's

Abraham's Steward puts bracelets on Rebecca at the well: there are sheep; and a woman passes by with something in her hand: on copper, by Pietro Bambini.

Christ praying in the garden, with two angels to comfort him: on copper, by Giuseppe Gratti da Bologna.

On a black and yellow table, on which cards are represented, is a sleeping Cupid.

The bust of Tithonus, the deity of the Morning, and the husband of Aurora.

The bust of the Venus de Medicis.

The bust of Bacchus.

The bust of Crispina, the wife of Commodus: having been taken in adultery by her husband, he banished her to Caprea, where he afterwards put her to death.

The bust of Fauna.

A Pantheon, with the symbols of Ammon, Mavors, and Thoth, three of the Dij Majores of the Egyptians.

The bust of Epicurus, the celebrated philosopher.

The bust of Achilles.

*These eight busts are on gilded mask-trusses.*

A Table whereon Cards are represented, a sleeping Cupid.

On a Porphyry Table, a sleeping Venus, of the size of the Hermaphrodite at the Borg-hese Palace: this is a fine Greek sculpture.

L A D Y

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## LADY PEMBROKE'S

### W I N T E R

## DRESSING ROOM.

OVER the Chimney, in a niche, a statue of Cupid, with a Phrygian bonnet ; his hands tied behind him. From this statue we may observe, that before sculptors were numerous in *Greece*, there were some good pieces executed. The little God shews in his countenance a sensibility of his condition, though by no means a fullness.

An alto relievo of the present Earl of Pembroke, when ten years old, by Scheemaker.

The bust of Poppea, Nero's second wife. Her right hand is holding up part of the garment ; the platting and dress of the hair very singular. This lady was more remarkable for her beauty than her chastity. Her first husband was Rufus Crispus, and her second Otho, whom Nero sent into Spain, whilst he cohabited



habited with her. One night after she had reproved him for some frolick, he gave her a kick in the belly, of which she expired. Pliny has preserved an astonishing instance of her luxury. He observes, that she always had with her five hundred asses, to bathe herself in their milk, that her skin might be kept soft and smooth.

A Picture of Lord Herbert, by Brompton.

Drawings by Lady Diana Beauclerk, Cosway, &c.

*On the Stair-Case, painted by Clermont, in  
Arabesque, are*

Two busts, representing Torment and Contentment.

An antique Mask.

A Janus.

A Snake-stone, taken out of a Portland stone at the building of Westminster-bridge.

A small statue of a Boy dancing.

The Urn of Horace; is has on it this inscription:

D M

Hor: Flacc. P i i S. M A R:  
PAMPH. MIN. FA. FECIT.

*At the Bottom of this Stair-Case, is*

A statue of Shakespeare, by Scheemakers. This statue resembles that in Westminster Abbey, only the lines on the scroll are different. These are

“ Life’s but a walking shadow,  
“ A poor player,  
“ That struts and frets his hour  
“ Upon the stage,  
“ And then is heard no more.”

THE



bound at her feet. There are arms and ensigns, and instruments of war.

Two figures, representing Painting and Sculpture.

Two Altars; a fire on the one, and Pan on the other. A priest is bringing sheep for sacrifice.

Jupiter and Juno, and other figures with offerings; a very fine antique relievo.

A Man and Woman bidding adieu to each other.

An ancient Sacrifice. The priest, laureated and naked, leads a bull, whose head is adorned with a mitre and fillets. Another priest follows with a sacrificing pot and an ax.

A very large Relievo, representing the story of Niobe and her Children. The subject of this performance has been already explained. " In the MSS. of Pirro Ligorio, preserved " in the Vatican, it is mentioned, that among " the ancient ruins of Sallust's gardens at " Rome, there was found a large and finely- " executed relief, exhibiting the fable of " Niobe."

This relief is composed of twenty figures, among which are the seven sons and the seven daughters of Niobe. The latter are partly sitting and partly standing: the sons are on horseback, and their heads and necks project from the marble. Apollo and Diana do not appear here.

Two Priests going before a victim: one is playing on pipes, and the other holds a simpulum and a patera.

Jupiter



‘ wrought in imitation of the olive-leaf : in  
 ‘ his right hand he holds out a victory, com-  
 ‘ posed of ivory and gold, with a wreath and  
 ‘ crown : in his left hand is a beautiful scap-  
 ‘ tre, studded with all the variety of metals :  
 ‘ the bird fitting on the sceptre is the eagle ;  
 ‘ and the sandals and robe of the deity are of  
 ‘ gold.’

“ Our Jupiter is in the attitude here de-  
 “ scribed ; but has a diadem interwoven \*  
 “ with the olive, and high above his brows,  
 “ as Pindar † describes it.

“ Maffeus, in the Museum Veronense, speak-  
 “ ing of this relievo, cries out, ‘ Who ever  
 “ heard of a beardless Jove ?’ Here he forgot  
 “ himself ; for Pausanias, if I remember right,  
 “ mentions two instances to this purpose. Our  
 “ Jove, however, has a beard.

“ 2. The eagle, every body knows, is the  
 “ attribute of Jupiter. He is standing on  
 “ the palm of his hand, as ready to execute  
 “ his orders. He is small, and with the ut-

\* Τα Ολυμπια — τα δε επαθλα τειω, ελαια, δαφνη, σελινον ξηρον  
 τε η χλωρον. Schol. Vet. in Pind.

Εν τη δεξια πεφυκως Κοτινος, καλειται δε ελαια καλλισηφανος η τοις  
 νικωσι τα Ολυμπια καθεστηκεν απ’ αυτης διδοσθαι της γεφανης. Paus.  
 Eliac. 162.

Carol. Paschal. de Coron. lib. 4. cap. 1.

† ——— Ελεφαντων  
 Αιταλος ανηρ υψοθεν,  
 Αμφι κομαισι ελαιας  
 Μνημα των Ουλυμπια καλλισων αθλων.

Pind. Olymp. od. 3.

“ most



“cient times, cups, and articles of that kind,  
 “were usually bestowed on the public, as well  
 “as on divinities.

“Let us now consider the inscription.  
 “Pausanias informs us, that the Boustrophe-  
 “don, or writing from right to left, and  
 “continuing the line from left to right, as  
 “oxen plow, was used by Periander, in So-  
 “lon’s time, in the inscription he put on  
 “a chest of his father Cypselus. Solon had  
 “recourse to a different method, called Cyr-  
 “bes, \* or Axones. Before this inscription  
 “was observed, it was supposed that no writ-  
 “ing in the manner of the Boustrophedon  
 “existed; but the Sigeian and other inscrip-  
 “tions † have been since discovered.”

A relieve, exhibiting the ancient manner of eating. Jupiter is accumbent, and Pallas and Hebe attend him. Mr. Castel has engraved this in his book of the Villas of the Ancients.

The story of Meleager, from the beginning of the quarrel to the burning of the fatal brand. There are thirteen figures, besides a dog and a boar’s head.

A small frieze from the Temple of Neptune, four Tritons, and four Nereides.

\* Αξονες κῆ Κυρβεις—οἱ μὲν αξονες ησαν τετραγωνοι, οἱδε κυρβεις τριγωνοι. περι Ομοι. κῆ Διαφ. Λεξ. Ammom.

† Vid. Mus. Veronens. Caylus, tom. 1, p. 64.

*STATUES in the STONE HALL.*

Urania, the muse; with a symbol representing the sun \* and moon, cut on the plinth.

Calliope, the muse, with a roll in her hand.  
Pandora.

Sabina, the wife of Adrian.

*B U S T S.*

Cato Major. He was an able statesman, and an eloquent orator. In public he extolled continence, and gave himself up in private to his vices. His life and his discourses were perpetually at variance.

Julia Mæsa, the grandmother of Heliogabalus.

Octavia, the daughter of Claudius by Messalina.

A Sarcophagus. In a round in the front is the bust of a man; and upon the tomb is Sesostris. His head is of red Egyptian granite; the bust-part of white Egyptian granite.

A black marble table, eleven feet nine inches long, by four feet two inches wide. Upon it is the bust of Geta, the brother of Caracalla.

\* Vid. Plat. in Epinomide. Ovid. Fast. 5. Phurnut. apud Opuscul. Mytholog. Galei.





which the ancients have exhibited with two faces. The family of Tituria struck a medal with the heads of Tatius and Romulus joined together, to signify their perfect concord in the administration of government. A double face may also be seen on very ancient Etruscan coins, which have no connexion with the Romans, and which indicate the union of princes in the affairs of commerce and marine.\*

The Bifrons of two young women. It is now impossible to determine what the ancients meant to intimate by the bifrontes, which have women's faces.

\* Caylus, tom. 2. p. 149.

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T H E  
B U G L E R O O M.

**T**HE busts of  
Lucius Vitellius.  
Galba.  
Olympias, the mother of Alexander the  
Great.  
Collatinus, the consul.  
Cæsonia, wife of Caligula.

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T H E  
C O L D   A N D   H O T   B A T H  
R O O M.

**T**HE bust of Tiberius.

P A S-

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P A S S A G E  
T O  
COFFEE AND BREAKFAST  
ROOM.

**A** Table stained with figures and Land-  
scapes : on it a bust of Tmolus, an an-  
cient lawgiver.

**THE**



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T H E  
C O F F E E   R O O M .

**A** Madona and Child, by Pordonone.  
A Landscape and Cattle, by Berghem.  
A Magdalen Penitent, by Girolamo da Carpi.

Philip Earl of Pembroke, by Vandyck.  
A Daughter of the Earl of Holland, by Vandyck.

The Ark of Noah, by Benedetto Castiglione.  
A Shepherdess and Children, representing innocence, by Gieuseppe Franchi Fiorentino.

The Women of Cana, by Stradano.  
A Madona and Child, and St. John, by Perino del Vagha.

A Holy Family, by Timoteo da Urbino.  
Lot and his Daughters, by Le Blond.  
Salmace and Hermanfrodile, by Cervelli.  
Diana and Calisto, by Girolomo Peschi.  
A noble figure of a Woman with five children: it may be intended for riches and pleasure; a very capital piece, by Andrea Mantegna of Mantova.

The

The Judgment of Solomon, by Baptist Mantovano.

Orpheus demanding Eurydice, by Maturo.

Signor Medici e Moglie al Nupt. del Figliulo 1441; a capital curious picture, by Massaccio.

The Ark of Noah, by Giacomo Bassano.

Our Saviour receiving Magdalen, by Pietro Faccino Senese.

Adam and Eve, in the terrestrial Paradise, by Peter Van Giesen.

Cephalus and Prochis, by des Giardins.

The finding of Moses, by Girardot, a scholar of Rembrandt's.

Our Saviour washing the Apostle's feet, by Giacomo Tintoretto.

Venus and a Cupid, by Orazio Samachini.

A Snow piece, by Ryfdall.

A Rock by the sea-side, by Salvator Rosa.

A Landscape, by Coype.

Roman Charity, by Pietro Dandini.

A Nativity, by Giacinto Pantor.

The parting of Tobit from his father, by Michael Angelo da Caravaggio.

A Landscape, with the history of our Saviour and women of Cana, by Winckeboons.

St. Andrew going to be crucified, by Spagnolo di Bologna.

A Picture of Insects, by Ruvenars.

A Madona and Child, and St. John, by Pietro Perugino.

The murderer of the Innocents, by Dominichino, from Rafaele.

A Battle, by Pandolfo.

Piazza Navona, by Bamboccio.

A Madona and Child, and St. John, by Frate Bartolomeo.

The Manna, by Giacomo Bassano.

A Bacchanalian subject, by Polinbergh, very fine.

The Marriage of St. Catherine, by Julio Romano.

St. John preaching in the Desert, with a portrait of a gentleman, his lady, and two children, by Tintoretto.

A Madona, by Carlo Dolci.

A small ditto and Child, by Corregio; a sketch.

Abraham and the Angels, by Pasqualini.

Venus and Cupid, by Fialetti.

Four Landscapes, by Lambert, of Westcombe, Blackheath.

A view of Campo Vaccini, with the arch of Septimius.

Severus, by Claudio Ghisolfi Milanese.

Boys playing, by Girolamo Donini.

A fine Head, by Benedetto Lutti; a drawing.

The Nativity of our Saviour, by Giuseppe Passeri; a drawing.

Four Heads from Raphael; drawings.

Two Crayons, by Morland.

Fine drawing of a Cupid, by Rosalba.

Lot and his Daughters, by Cavalier Balestrel.

Her-

*Curiosities in Wilton-House.*

115

Hercules and Achelous, by Paolo Pærolino.

Lord Pembroke, by Sir Joshua Reynolds.

Lady Pembroke, by ditto.

A Landscape and figures; Flemish school.

A Portrait of Mr. Pope, by Dall.

Ganymede on an Eagle, by Giuseppe Passari.

A Madona and Child, and St. John; School of Albano.

St. John, by Giacinto Brandi.

A Riposo, by Balestra; fine.

The Judgment of Paris, by Rottenhamer.

Two Landscapes, English.

A Concert of Music, by Giorgione.

Achilles drawing the dead body of Hector, by Palidoro da Carravagio.

The four Seasons in Crayons, by Mr. Hoare.

The Angel appearing to Hagar, by Giacomo Carano.

Lord Pembroke, when a child in a frock, by Miss Lisle.

Lord Herbert, when a child in a frock, by Lady Diana Beauclerk.

The Angel driving Adam and Eve out of Paradise, by Isenback.

A Magdalen, by Pietro Danini.

A Madona, by Lady Betty Herbert, sister to the late Earl of Pembroke.

Jeptha's rash Vow, by Flaminio Tori.

Venus chiding Cupid, by Fialetti.

Judith cutting off Holifernes's head, by Bonifaccio Bembi.



A Landscape, by Stefano della Bella.

The Virgin looking on Christ, by Domenico Beccafumi.

Dalilah cutting off Sampson's hair, by Sisto Badolocci.

Hagar looking back on the Angel, by Francesco Buzzi.

Tobit and the Angel, by Adam Elshamer.

A dead Christ, with the Virgin and Angels, by Trevifani.

A Nativity, by Giacomo Pantormo.

Six Drawings, by Piazzetta.

Several Drawings, by Mr. Hoare.

Lord Herbert, by Pompeo Battoni.

Lady Diana Beauclerk, by Sir Joshua Reynolds.

The late Duke of Marlborough, by Vanlo.

The late Duchess of Marlborough, by ditto.

An allegorical representation of Charity, with several figures, by Lanfranchi.

Lomallo Livini; the sacrifice of Noah.

A Magdalen, by Pignoni, scholar of Carlo Dolce.

A Madona and Child, and St. John, by Guido Cagnacci.

Balthazar's Feast, by Taddeo Zuccheri; very capital.

Apollo fleeing Marfyas, by Benedetto Carpi.

The Baptism of our Saviour, by Cabalasco.

The Descent from the Cross, by Old Palma.

A small Holy Family, by Barocci.

Nymphs,

Nymphs, and a Satyr, by Sebastian Concha.

An allegorical Subject, by Martino Freminet.

Two histories of Tobit and the Angel, by Adam Elshamer.

The Nativity of our Saviour, by Carlo Maratti.

Apollo and Daphne, by Abraham Johnson, from Albano.

The Rape of the Sabines, by Pietro da Cortona.

A Madona, a Child, St. Joseph, and two Noblemen, by John Bellini; very capital.

A Madona and Angels, by Bernardino Gatti.

The Virgin, a Child, and some Saints, by Sebastiano Concha.

Ganymede upon an Eagle, by Giosappi Pafari, a disciple of Maratti.

A dead Saviour, with the Virgin and Angels, by Michael Rocche.

Nymphs bathing, and a Satyr peeping at them, by Sebastiano Concha.

Callisto bathing, and discovered to be with child; nymphs appear to carry her before Diana; by Girolamo Peschi.

The statue of Diana with her symbols; she has a crescent on her head, to shew that she is the same as Luna. In her left hand is a bow, and with her right hand she takes an arrow from the quiver.

The statue of Plautilla dressed like Diana; she was the wife of Caracalla, and like the

latter empresses affected the attributes of divinity. \*

A small statue of Hercules lifting Antæus.

A statue of a Roman priestess.

The bust of Jotaphe, wife of Antiochus Comagena.

The bust of Lyfimachus, one of Alexander's Captains.

The bust of Triphina, wife of Antiochus.

The bust of Sabina, wife of Gordian.

The bust of Agrippina, wife of Germanicus.

The bust of Plotina.

The bust of Arsinoe.

The bust of Domitian.

The bust of Aspasia. This lady was as much celebrated for her learning, as for her amours. She was in the character of a courtesan, till Pericles put away his wife, and took her to his bed. Socrates and the gravest philosophers of Greece thought it no dishonour to attend her lectures on eloquence. Her country was Miletus, a place remarkable for all the effeminacies of luxury.

An Arundelian marble, a present from the present Lord Onslow to the present Earl of Pembroke. Mr. Spence, author of *Polymetis*, gives the following explanation of it.

\* ΠΛΑΥΤΙΑΝΑ ΝΕΑ ΘΕΑ ΗΡΑ. *Plautilla nova Dea Juno.* Questa insigne medaglia si rende cospicua per i titoli dati a Plautilla, non prima sopr'alain altra osservati. Tes. Britan. vol. 2. pag. 246.

“Among

“ Among the antient heathens, it was a general thing to represent the genius's whom they supposed to preside over every nation or city, under the forms of men or women; only of a larger, as nobler size. They were much the same with the Guardian Angels, that are still sometimes supposed to preside over cities and kingdoms.

“ In this marble the principal figure may be the genius of some Grecian city or republic. He is remarkably tall, and seems to be receiving some stranger into the freedom or friendship of their community. A column rises between them (which is an usual emblem of firmness and stability) and their hands are joined just before the middle of it. On this column stands a naked figure (probably of some deity) with one leg crossing the other; the upper part of it is much defaced; but if I was obliged to guess at it, I should guess it to be Apollo, rather than any other. The taller figure holds a volume (or roll) in his left hand; and there is a horse's head appears (in the corner to the right) a little above his: it may therefore be the genius of the city of Argos (in Peloponnesus); a place so particularly famous for horses: and who knows but the little man may be a horse jockey? Both the receiver and the received have short curled heads of hair, and are both clothed, except their heads, legs, and arms. The two small figures under them, may be



the Camilli, or lads that attended their ceremonies and sacrifices. That between them, standing just before the column, holds up something like a roll too, but much defaced; and that in the right hand corner below, rests his head a little on his left hand, and supports his left elbow with his right hand, as silent, or thoughtful. Above the indented square, in which these are represented in mezzo relievo, is the name of the person received, "Dionysius, the son of Dionysius, and grandson of Metrodorus;" and above that, a laurel (or olive) crown, with the name of the receiver in it, the people, or community. It must be owned, that there is no characteristic to point out the receiver to be the genius of any people, except his height. If not the genius, it may be some public officer doing the same thing.

"The whole is about 3 feet by 2."

THE

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T H E  
BREAKFAST ROOM.

**P**ICTURE of Baron de Eifenberg, riding-master to Francis the First.

A Council of Horses, and other pictures, by Simonini.

The Attitudes of Horses, untaught and managed, in water colours, by Baron de Eifenberg.

*Over the Chimney.*

The bust of Heraclitus.

T H E

---

THE  
MANEGE ROOM;  
OR,  
RIDING-HOUSE TRIBUNE.

THE bust of Sab. Tranquillina.

AN



**A C C O U N T**  
**OF THE**  
**EARL OF PEMBROKE'S**  
**CABINET of MEDALS.**

**H**OW imperfect soever antient history is, it would have been much more so, had it been deprived of the light and authenticity which it derives from medals; and chronology is not less indebted to them for the assistance they give towards ascertaining many memorable transactions. Our breasts glow with congenial warmth, when we view the representations of the brave, the virtuous, and the patriotic; and we look with detestation at those of the vicious and unworthy. Medals may be termed a school of silent instruction: they are capable of inspiring us with the most generous sentiments, and of filling



filling us with an abhorrence of every thing that is base. It is no wonder, therefore, that the study of them has been cultivated, and that collections of them have been made by the most illustrious and distinguished personages.

No cabinet in Europe, in the possession of a subject, is perhaps so richly stored with medals, as that of Lord Pembroke. Earl Thomas spared no pains or expence to complete his collection of them; and considering the avidity with which medals have been always sought after, it is wonderful that he was able to bring it to so great a degree of perfection.

By medals, I must observe, I understand coins; for Patin \* has proved, that monetæ and numismata passed as coins, as did all sorts of medals, except the very large ones, termed medallions. It must likewise be remarked, that it is impossible to complete sets of medals, without admitting many suppositious ones; and indeed, the connoisseur will quickly discover, that there are many such in this collection, from the profile, figures, letters, and workmanship.

The engravings of the Pembrochian medals have been published in one volume in quarto, and are well executed.

\* Introduction à l'Histoire des Medailles, à Paris, 1665.

GOLD MEDALS, Darics, Grecian, and Roman.

I. Darics: of these there are here a few, with some Carthaginian coins.

II. Grecian; of the Macedonian and Greek Egyptian Princes; the Kings of Syria, ending with Prusias, king of Bithynia.

A series of Cities and small Republics, called Populos & Urbes.

III. Roman; of single Families, Consular Persons, and Emperors, in a regular succession, from Julius Cæsar to Stephen Urosius, the last of the family of Paleologi, when Constantinople was taken by the Turks, in 1453.

The second part consists of SILVER and BRASS MEDALS.

I. Grecian; there are above four hundred relating to the ancient Geography of Greece, of a higher antiquity than the reduction of that country by the Roman power.

The Founders of Cities.

Ancient Kings and Heroes.

II. Athenian, Trojan, Carian, Boeotian, Theffalian, Macedonian, Egyptian, Thracian, Cappadocian, Mauritanian, Lydian, Parthian, Persian, Syracusan, and a great variety of other coins.

The Heads of learned Men; Bifrontes, and Coins, with the weight and value stamped on hem.

These

These are succeeded by

I. Samaritan and Hebrew Medals.

II. Phenician, or Punic.

III. Arabic.

IV. Celtic.

Then follow,

I. The Roman Denarii, with the images of their deities.

II. Illustrious Romans.

III. Historical Events; Magistrates, Dignities, Victories, Trophies; different sorts of Silver Coin.

IV. Roman Families, Consuls, and Emperors, on Denarii; with a great number relating to the civil and military transactions of the Roman people, both at home and abroad.

V. Hetruscan Coins; Spintriæ; Nummi Contorniati; of the Byzantine Princes, &c.

The English antiquarian will be particularly pleased with the admirable collection of ENGLISH COINS, of which we shall present the reader with an epitome.

I. English Pennies during the Heptarchy, beginning with Ethelward, A. D. 728.

II. Pennies of Archbishops, and those of St. Peter and St. Martin.

III. Pennies



III. Pennies of Saxon Kings before the Conquest; beginning with Egbert, A. D. 828, and ending with Harold, A. D. 1066.

IV. Pennies from William the Conqueror to Edward the Black Prince.

V. Groats from Edward III. A. D. 1327, to Henry VII.

VI. Shillings from Henry VII. to the Commonwealth.

VII. Different species of English and Irish groats, half-pennies, farthings, &c. from Edward III. to Queen Mary.

VIII. Milled groats, crowns, &c. of Queen Elizabeth, to Charles I.

IX. Groats, crowns, and half-crowns coined at Tournay, Calais, Dublin, Chester, &c. from Edward III. to Charles I.

X. Queen Elizabeth's portcluse money, coined for the East-Indies.

XI. Various silver coins during the rebellion.

XII. King James II.'s brass and tin money coined in Ireland, and his healing pieces.

XIII. Milled pieces of the Commonwealth.

XIV. Coins of the English settlements and colonies, viz. Fort St. George, Maryland, Massachusetts Bay, Carolina, Darien, and Isle of Man.

XV. English gold coins from Edward II. to the Commonwealth.

XVI. Cop-



XVI. Copper coins from Edward III. to James II. with silver historical counters, and small medals.

XVII. Scottish pennies from Alexander I. to Robert I.

XVIII. Scottish groats from David II. to James V. with silver and copper coins of Queen Mary and James VI.

The first English medal was struck by Henry VIII.

The foregoing English coins are followed by FRENCH, SABAUDEAN, GERMAN, and DUTCH medallions and coins, with some of those of the Popes, and wooden cuts of illustrious men.

Here we cannot but express our regret, that Nicola Francesco Haym did not live to execute a work with regard to the Pembrochian medals which he had undertaken, and in which he was greatly encouraged by Thomas Earl of Pembroke.

This antiquary came to London an Italian fidler, as he himself informs \* us; but having more erudition and taste than are usually the portion of his itinerant countrymen, and having also a particular propensity to the study of medals, he became acquainted with the Duke of Devonshire, Lord Winchelsea, Lord

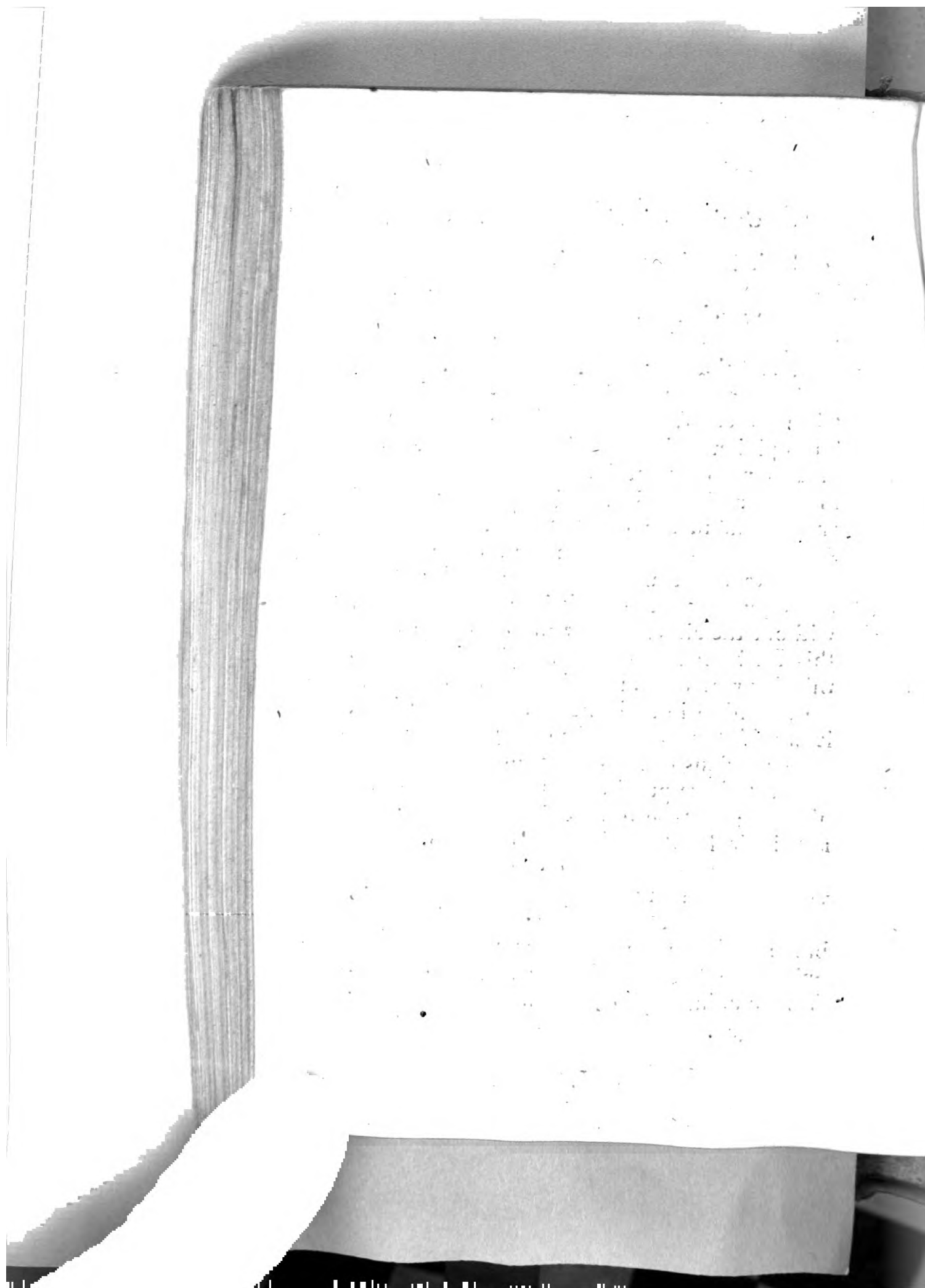
\* *E trovandomi in Londra, in quell' ore d' ozio che dalla mia professione di musica m' erano concesse, mi servì della piccola cognizione ch' o del disegno, in delineare alcune medaglie, &c. Tes. Brit. Proemio.*

Pembroke, and several other noblemen and gentlemen, who had valuable cabinets.

As a proof of his abilities, he published, in 1719, the first volume of his *Tesoro Britannico*, and the year after, the second. This work was an enumeration of coins never before taken notice of, or explained in other books. The opinion which Lord Pembroke conceived of this publication, induced him to engage Haym in his service, and to employ him to engrave and methodize his cabinet. This was a most laborious task, and he performed it with diligence and reputation. Though his name has been allowed to sink into oblivion, yet, without the aid of his attention and industry, this celebrated and valuable collection had to this day remained in confusion and useless.

From hints in different parts of his writings, it would seem that he had made observations on the various classes of the medals, and intended to have published them when properly digested; but until that time, they were to remain in Lord Pembroke's possession.

What has been the fate of these observations, we know not; but if they are still at Wilton, it would be much to the honour of the Pembroke collection, to have them arranged and published; as many of the most valuable medals are unintelligible, for want of a proper elucidation.



A N  
I N D E X  
TO THE  
ANTIQUITIES, CURIOSITIES,  
AND  
P A I N T E R S.

☛ S. stands for Statue, B. Bust, R. Relievo, G. Group,  
and P. Painter.

A.		Page
<b>A</b> CHILLES, B.	- - - - -	95
Adonis, S.	- - - - -	46
Ægle and Hercules, R. illustrated	- - - - -	31
Ænobarbus, B.	- - - - -	8
Æsculapius, S. finely illustrated	- - - - -	15, 16
Agrippina, B.	- - - - -	118
Albano, P.	- - - - -	90, 115
Albinus, B.	- - - - -	11
Alcibiades, B.	- - - - -	73
Aldegraaf, P.	- - - - -	56
Alexander, B.	- - - - -	37
Alfred, founder of Wilton Abbey	- - - - -	1
Altars described	- - - - -	51, 100
Amazon, S.	- - - - -	18
Ammonius, B.	- - - - -	72
Amorosi, P.	- - - - -	58
Anacharsis, B.	- - - - -	51
Anacreon, B.	- - - - -	52
Andromeda, S.	- - - - -	54
Angelo, Mich. called di Battaglia, P.	- - - - -	56, 74, 91
Angelo, Mich. Buonaroti, P.	- - - - -	83
Angelo, Mich. called di Campidoglio, P.	- - - - -	57
Angelo, Mich. da Caravaggio, P.	- - - - -	113
Angusciola, P.	- - - - -	88
Antinous,	- - - - -	S. 14. B. 71
		Anti-



# I N D E X.

	Page
Antiochus, wife of, B.	118
Antonia, B.	61
Antonius, S.	44
Apollo, S. 12, 53. B. 18. Belvidere,	19
Apollonius Tyanæus, B.	76
Ariadne and Theseus, R.	33
Arigoni, P.	56
Aristophanes, B.	51
Aristotle, B.	52
Armour taken at St. Quintin's, account of	34
Arpino, P.	68
Arlinoe, B.	118
Arundelian Marble, account of	118
Aspasia, B.	118
Atys, S.	10
Aventinus, B.	64
Augustus, B.	72
Aurelius, Marcus, B. B. 14, 72. S. 50. R.	105
Autumn, S.	10

## B.

<b>B</b> ACCHANALS, R.	32, 33
Bacchus, G. 18. S. 37, 39, 46, 62, 65. B.	95
Altar of, R.	8, 9, 51
Bacon, B.	60
Badolucci, P.	116
Balestre, P.	114, 115
Bambini, P.	95
Bambocci, P.	89
Bamboccio, P.	114
Barocci, P.	49
Baroccio, P.	85, 116
Bartolomeo, P.	76, 114
Bassano, P.	113, 114
Battoni, P.	116
Beauclerk	97, 115
Beccafumi, P.	116
Bellini, P.	117
Bembi, P.	115
Berenice, B.	61
Berghem, P.	112
Bifrons explained, B.	107, 108
Bingham, Bishop	2
Bloemart, P.	89, 91
	Blond,

# I N D E X

	Page
Blond, P.	112
Bologna, P.	94, 95, 113
Borgiano, P.	93
Bourdon, P.	84
Boustrôphedon explained, R.	101
Boy dancing, S.	97
Boys eating Grapes, R.	27
Brandi, P.	115
Brawer, P.	75
Britannicus, R.	29
Brompton, P.	41, 97
Broughton	49
Brutus, B.	12, 23, 71
Bufalmaco, P.	86
Burgognone, P.	94
Buzzi, P.	116

## C.

<b>C</b> ABALASCO, P.	116
Cadozzo, P.	80, 91
Cæsar, Caius, B.	71
Cæsar, Julius, his father, S.	44
Cæsar, Julius, B.	71
Cæsar, Lucius, B.	71
Cæsonia, B.	110
Cagnacci, P.	116
Caldus, B.	43
Caligula, B.	11, 71
Calliope, S.	106
Calvart, P.	79
Calypso's Cave, R.	28
Camassei, P.	94
Caracalla, B.	73
Caracci, P.	49, 77, 85, 91
Carano, P.	115
Carletto, P.	93
Carpi, P.	112
Carpioni, P.	116
Carravagio, P.	115
Castandra, B.	72
Casteels, P.	48
Castelli, P.	92
Castiglione, P.	112
Cato, B.	106
Cecrops	

# I N D E X.

	Page
Cecrops	109
Centaurs, R.	99
Cerdic, the Saxon	1
Ceres, S.	43
Cerjat, P.	57, 58
Cervelli, P.	112
Chiari, P.	67
Cicero, B.	72
Clara, Didia,	S. 14. B. 53
Claudius, B.	11
Clelia, R.	32
Cleopatra,	B. 14. R. 105. S. 107
Clio, S.	44
Collatinus, B.	110
Column,	Granite, 4. Peacock, 12
Commodus, B.	82
Concha, P.	117
Congiagio, P.	85
Constantine, B.	21
Contarini, P.	85, 86
Contentment, B.	97
Coriolanus, B.	45
Corregio, P.	79, 83, 85, 114
Cortona, P.	117
Coype, P.	113
Cresci, P.	88, 89
Crespi, P.	83
Creuse, P.	43
Crispina, B.	95
Cupid, S. 24, 95, 96. R. 26, 33. G. 30, 33, 52. B. 42	
Curtius, R.	26
Curule Chair, what	33

## D.

<b>D</b> AHL, P.	48, 115
Dandini, P.	113
Dani, P.	81
Danini, P.	115
Della Bella, P.	116
Dentatus, B.	60
Diana,	R. 33. S. 6, 65, 117. B. 72
Direggio, P.	91
Dobson, P.	74
Dolci, P.	49, 77, 92, 114
Dollabella, B.	44
	Domi-

# I N D E X.

	Page
Dominichino, P.	84, 114
Domitia, B.	53
Domitian, B.	118
Donini, P.	114
Drusilla, B.	82
Drusus, B.	71
Durer, P.	78

## E.

<b>E</b> ATING, the ancient manner of, R.	104
Eccard, P.	35
Edgar	1
Edward VI.	2
Eisenberg, P.	121
Ellandunum	1
Elshamer, P.	116, 117
Endymion and Luna, R.	27
Epaphroditus, his tomb explained	35, 36, 37
Epicurus, B.	95
Evelyn, Mr. his credulity	4
Europa, R.	33
Euterpe, S.	15

## F.

<b>F</b> AUNA, B.	95
Faunefs and Child, R.	27
Faunus,	S. 13. B. 63. R. 101
Fauftina,	S. 24. B. 61. R. 105
Ferrara, P.	78
Fetti, P.	78
Fialetti, P.	114, 115
Figino, P.	87
Fiorentino, P.	92, 112
Fiori, P.	58, 92
Flora, or Pomona, S.	18
Floris, P.	78
Foulkes, Martin, B.	51
Fountain, Sir Andrew, B.	51
Frank, P.	77
Freminet, P.	117



# I N D E X.

## G.

	Page
<b>G</b> ALATÆA, R.	33
Galba, B.	110
Ganymede and Cupid, G.	52
Gatti, P.	88, 117
Gentili, P.	80
Germanicus, B.	72
Geta, B.	106
Giardins, P.	113
Giesen, P.	113
Giordano, P.	74, 90
Giorgione del Castel Franco, P.	85, 115
Giovanni, P.	76
Giovarmini, P.	94
Girardot, P.	113
Gladiator, dying, S.	47
Gonsales, P.	75
Gori, P.	56
Graces, R.	32
Gratti, P.	95
Grecian Games, R.	26
Gryphina, B.	46
Guercino, P.	59, 83
Guido, P.	49

## H.

<b>H</b> ADRIAN, B.	11
Hals, P.	93
Hampton-Court man of war	109
Hannibal, B.	11
Heemskirk, P.	43, 92
Heraclitus, B.	121
Herbert	115
Hercules, G. 21, 23, 31, 44. S. 35,	118
Hesiod, B.	47
Hesperides, R.	30, 31
Hoare, P.	43, 56, 58, 59, 85, 115, 116
Holbein, P.	2, 3, 35, 49, 58, 92
Homer, B.	52
Horace, B. 72, 82. Urn,	97
Huntorft, P.	91

# I N D E X.

## I.

	Page
<b>JANUS</b>	97
Jennari, P.	41, 68
Jervoise, P.	48, 79
Johnson, P.	117
Jones, Inigo, P.	49
Jotaphe, B.	118
Jsenback, P.	115
Isis and Ofiris, G.	46
Ifocrates, B.	49
Julia, B.	11, 61
Julianus, Didius, B.	71
Junia, R.	30
Jupiter, - G. 29. S. 39. B. 63. R. 100,	101

## K.

<b>K</b> NELLER, P.	48, 67
---------------------	--------

## L.

<b>L</b> ABIENUS Parthicus, B.	11
Lambert, P.	114
Lampadedromia, the game of	26
Lanfranchi, P.	116
Lauri, P.	78
Lazarini, P.	81
Leiden, P.	92
Lely, P.	48, 67
Lepidus, B.	21
Libera, B.	55
Libertas, B.	53
Lincoln's-Inn-Fields, view of	49
Lille	115
Livia, S.	23
Livy, B.	49
Lomatto Livini, P.	116
Lorraine, P.	88
Lucan, B.	72
Lucilla, B.	4, 18
Luke, St. P.	80
Luti, P.	92, 114
Lyfias, B.	107
Lyfimachus, B.	118

## M

MAGO,

# I N D E X.

## M.

	Page
<b>M</b> AGÓ, B.	76
Maltese, P.	57
Mamaea, Julia, B.	17
Mantegna, P.	81, 112
Mantoano, P.	113
Maratti, P.	58, 59, 85, 117
Marcellus, B.	65, 71
Marcia, B.	12
Masks	17, 97
Maffaccio, P.	113
Maffiniffa, B.	64
Matidia, B.	65
Mattei, P.	93
Maturino, P.	113
Meander, River, S.	51
Medals, Lord Pembroke's account of	123
Meleager, S. 17. R. 22,	104
Mercury, S.	18, 38
Messalina, B.	53
Metellus, B.	65
Mieris, P.	83
Milanese, P.	114
Miltiades, B.	11
Modius, Marcus, B.	76
Moesa, Julia, B.	106
Mola, P.	59
Montano, P.	80
Morier, P.	41
Morland, P.	114
Morpheus, S.	82
Mosaic, a curious one, R.	30, 31
Mumper, P.	58
Murillo, P.	81

## N.

<b>N</b> EPTUNE, R.	99
Nereids and Tritons, R.	99
Nero, B.	17
Nerva, B.	46
Newton, Sir Isaac, B.	60
Niger, Pescennius, B.	11
Nile, S.	49
Niobe and Children, R.	25, 100

OC.





# I N D E X.

Plato, B.	-	-	-	-	-	-	52
Plautilla,	-	-	-	-	-	B. 41. S.	117
Plotina, B.	-	-	-	-	-	-	118
Po, P.	-	-	-	-	-	-	93
Pœrolino, P.	-	-	-	-	-	-	115
Polemon, B.	-	-	-	-	-	-	82
Polinbergh, P.	-	-	-	-	-	-	114
Pollio, Afinius, B.	-	-	-	-	-	-	45
Pomona, S.	-	-	-	-	-	-	53
Pompey, B.	-	-	-	-	-	-	23
Poppea, B.	-	-	-	-	-	-	96
Pordonone, P.	-	-	-	-	-	-	112
Portia, B.	-	-	-	-	-	-	15
Posidonius, B.	-	-	-	-	-	-	107
Pouffin, P.	-	-	-	-	-	57, 84,	92
Price, P.	-	-	-	-	-	-	42
Priest, ancient, S.	-	-	-	-	-	-	66
Priestess, Roman, S.	-	-	-	-	-	-	118
Priests going to Sacrifice, R.	-	-	-	-	-	-	100
Primateccio, P.	-	-	-	-	-	-	94
Probus, his urn	-	-	-	-	-	-	53
Procaccini, P.	-	-	-	-	-	-	75
Prusias, B.	-	-	-	-	-	-	72
Ptolemy, B.	-	-	-	-	-	-	44
Pyrrhus,	-	-	-	-	-	R. 66. B.	66

R.

<b>R</b> APHAEL, P.	-	-	-	-	-	49, 79
Raphael d'Urbino, P.	-	-	-	-	-	80, 89
Raphael, scholar of, P.	-	-	-	-	-	84
Reiffchoot, P.	-	-	-	-	-	6
Rembrandt, P.	-	-	-	-	-	57
Remitalces, R.	-	-	-	-	-	32
Reynolds, P.	-	-	-	-	-	56, 57, 77, 115, 116
Rheni, ( <i>vide</i> Guido) P.	-	-	-	-	-	49, 83
Ricci, P.	-	-	-	-	-	48, 93
Richardson, P.	-	-	-	-	-	48
Rocche, P.	-	-	-	-	-	117
Romanelli, P.	-	-	-	-	-	88
Romano, Giulio, P.	-	-	-	-	-	92
Romano, Julio, P.	-	-	-	-	-	114
Rosa, P.	-	-	-	-	-	58, 113
Rosalba, P.	-	-	-	-	-	114
Rottenhamer, P.	-	-	-	-	-	115
Rubens,	-	-	-	-	-	

# I N D E X.

	Page
Statues, Egyptian	5
Steenwyck, P.	79
Stradano, P.	112
Sulpitia, B.	53

## T.

<b>T</b> ARUFFI, P.	80
Tempesta, B.	63
Terence, B.	107
Testa, P.	93
Themistocles, B.	107
Theodoro, P.	78
Theophrastus, B.	11
Tiberius, B.	110
Tintoretto, P.	49, 113, 114
Tithonus, B.	95
Titian, P.	83, 89
Titus, B.	63
Tivoli, P.	57
Tmolus, B.	111
Tomafo, P.	68, 70
Tomb of white Marble	35
Tori, P.	115
Torment, B.	97
Trajan, B.	64
Tranquillina, B.	122
Trevifani, P.	116
Triga, P.	56
Triphina, B.	118
Tritons and Nereids, R.	104
Tullia, B.	63

## V.

<b>V</b> AGHA, P.	112
Vandervelt, P.	77
Vandervwarfe, P.	86
Vandyck, P.	49, 58, 66, 67, 69, 70, 81, 83, 86, 112
Van Eyck, P.	76
Vanlo, P.	116
Vanfomer, P.	41
Velvet, Brueghel, P.	57, 58
Veni, P.	81
Venus, - S. 4, 6, 7, 8, 18, 95. R. 32, 105. B. 95	Vernet,



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I N D E X

TO THE

PLACES and ROOMS

WHERE THE

ANTIQUITIES *and* PAINTINGS *are disposed.*

	Page
COURT	4
Inner Court	6
Gateway	8
Porch, built by Hans Holbein	11
Vestibule	11
Great Hall	13
Alto and Basso Relievs in the Great Hall	25
Gallery of the Great Hall	34
Bottom of the Stair-Cafe	35
Lord Herbert's Dressing Room and Clofet	41
Lady Pembroke's Summer Dressing Room	42
Lord Pembroke's Dressing Room and Bed Chamber	43
Passage to the Library	44
Library	46
Chapel	55
New Dining Room	56
Hunting Room	61
Cube Room	64
Great Room	69
Lobby	74
Colonnade Room	77
Corner Room	83
Clofet within the Corner Room	91
Lady Pembroke's Winter Dressing Room	96
Stone Hall	99
Passage to the Billiard Room	107
Billiard Room	109
Little Lobby	109
Bugle Room	110
Cold and Hot Bath Room	110
Passage to Coffee and Breakfast Room	111
Coffee Room	112
Breakfast Room	121
Manegé Room, or Riding House Tribune	122

F I N I S.