

Veneres uti observantur in gemmis antiquis / [Anon].

Contributors

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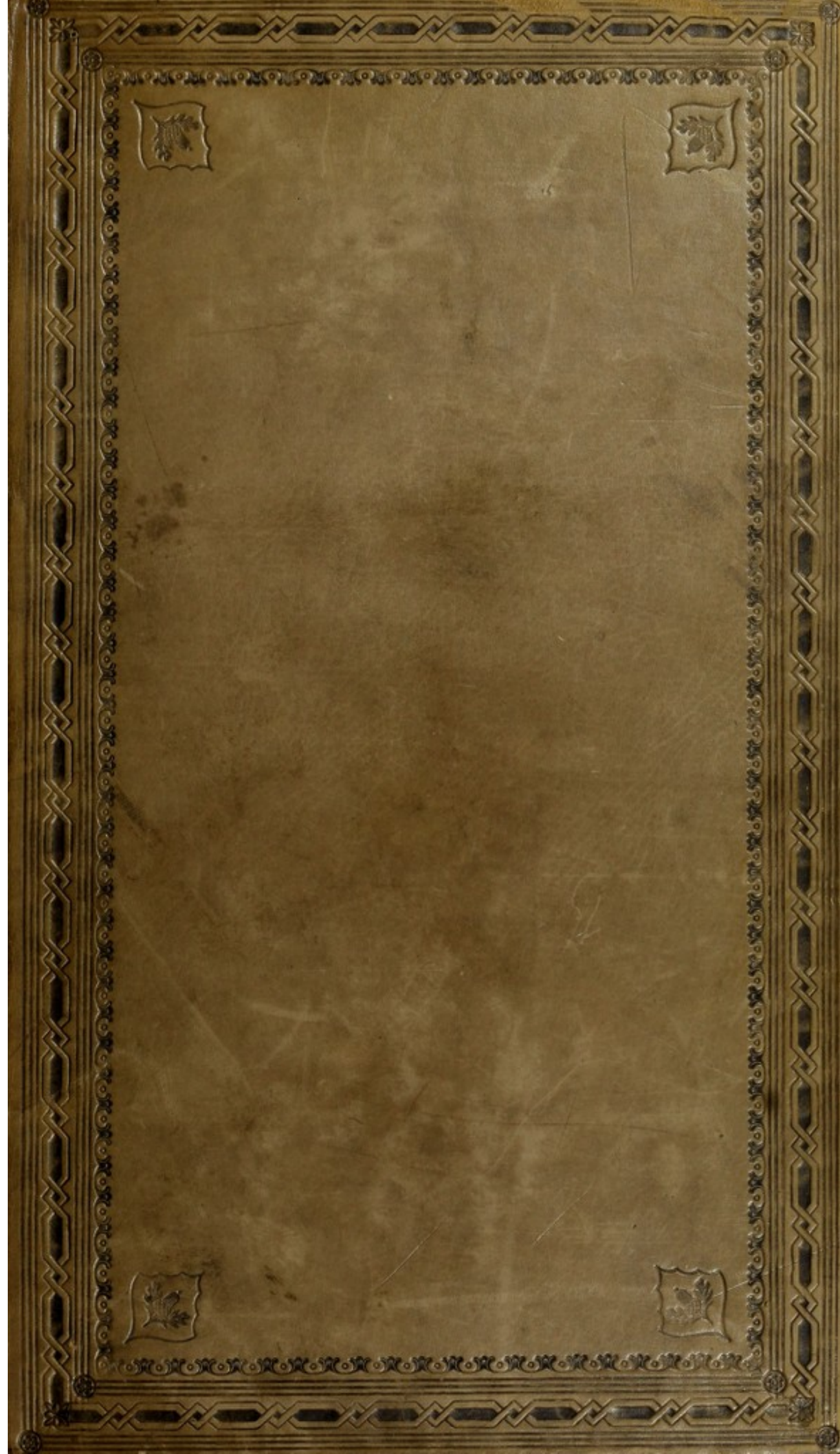
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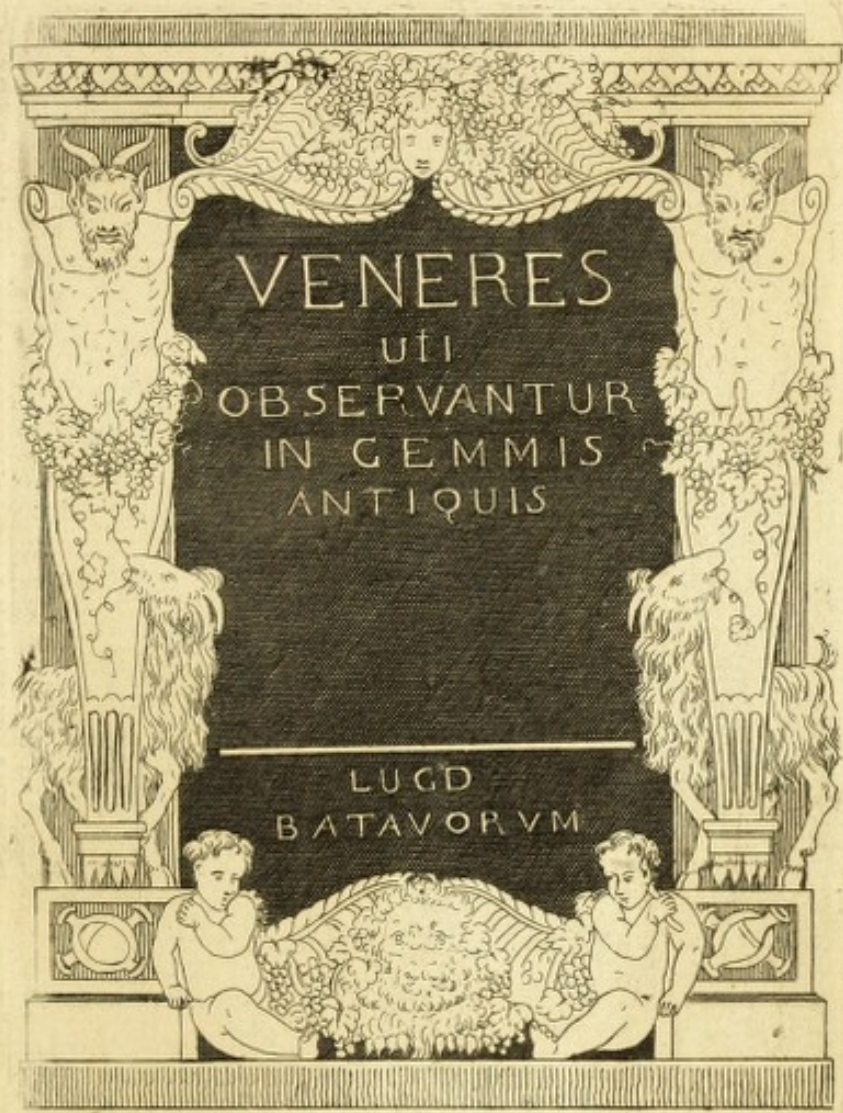
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HANCARVILLE, P.F.H. d'

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THE PRÆFACES
VENERES

ET

PRIAPI.

THE PREFACE.

THIS small collection, singular in the matter, is more so by the manner in which it is done; it may be considered not only as a *master-piece* of the fancy of the Antients, but as a very remarkable monument of their talents, and taste in engraving and designing.

My real opinion is, that the greatest part of these stones have not been executed before the empire of Augustus and Tiberius. I think it also probable, that several of them are the figures of *Elephantis*, the Greek courtesan, who was the first that had the impudence to compose books upon the choice secrets of her trade.

Suetonius says, that Tiberius had these books placed in some of his rooms at Caprea, which were ornamented with bawdy pictures, answering the purposes of this vo-

P R E F A C E.

C E petit recueil singulier par sa matiere, l'est sans doute encore plus par la maniere, dont elle est traitée ; et si d'une part on doit le regarder, comme un *chef d'œuvre* du caprice des anciens, on peut d'un autre côté le considerer, comme un monument très remarquable de leur esprit, et de leur gout dans la gravure et le dessein.

Je crois, que la plus part des pierres, que l'on trouve ici ne remonte gueres plus haut, que les regnes d'Auguste, et de Tibere ; il est probable, qu'elles renferment une bonne partie des figures d'*Elephantis*, courtisane Grecque, qui la premiere eut l'impudence d'ecrire des livres sur les plus rares secrets de son metier.

Suetone nous apprend, que Tibere fit placer ces livres a Caprée, dans des chambres ornées des peintures lascives, qui respondoient a l'usage, au quel ce tyran volup-

THE PREFACE:

luptuous tyrant. *Cubicula plurifariam disposita tabellis ac sigillis lascivissimarum picturarum, et figurarum adornavit, librisque Elephantides instruxit.* My intention in publishing this book, is not in order to save from oblivion the writings of the above-mentioned *Elephantis*, being convinced that no body regrets such a loss; but as I am certain that the original stones, from which I had the designs taken, have been done by some excellent Greek artists, I thought, I should not displease the publick in reducing them to a form easy to be procured, and which could at the same time shew how elegant was the noble simplicity of the ancients, and how far they carried that point of perfection which none of the moderns have yet attained.

Every body knows, that the most eminent amongst the antients, such as *Xeuxis*, *Philoxene*, and *Apelles* himself, have often amused themselves by painting such kinds of subjects; who knows, but some of these I am going to produce were of their invention? What I am convinced of, is, that they could not be better executed.

As I thought it would have been indecent to make a commentary upon all these

P R E F A C E.

teux les destinoit. *Cubicula plurifariam disposita tabellis, ac sigillis lascivissimarum picturarum, et figurarum adornavit, librisque Elephantidis instruxit.*

Mon idée en publiant cet livre n'étoit pas pour sauver de l'oubli les écrits de cette *Elephantis*, car je suis convaincu, que leur perte ne cause aucun regret, mais comme j'étois assuré, que les originaux, des quels j'ai tiré ces desseins, ont été exécutés par d'excellens artistes Grecs, j'ai cru, que je n'aurois pas déplu au public en les réduisant a une forme plus aisée a avoir, et qui put en même tems faire voir l'elegance et la noble simplicité des anciens, et jusqu' a quel point de perfection ils sont parvenus, point, qu' aucun des modernes n'a pas encore pu obtenir.

Personne n'ignore, que les plus excellens parmi les anciens, tels que Xeuſis, Philoxene, et Apelles même ont souvent traités des pareilles sujets qui sçait, si parmi ceux, que je m'en vais exposer, il ne s'en trouve quelqu'un de leur invention? Ce que je peux dire d'être convaincu est, qu' on ne pouvoit pas les faire mieux.

Comme j'ai cru, qu'il auroit été fort indecent de faire un commentaire sur toutes

THE PREFACE.

figures, I shall only give a kind of catalogue, which I think necessary to explain the intention of the artist, and the owners of such rare pieces; begging the reader at the same time to observe, what great difference (luckily for us) there is between our religion and customs, and those of the antients, who carried so far the ridiculous idea of their Gods, as to adore such divinities as we see in several of these engravings, that form this collection.

If any should find fault with my having these figures so small, I'll beg of them to observe, that the smaller they are, the nearer they will be to the original; besides they would have been still more indecent had they been otherwise.

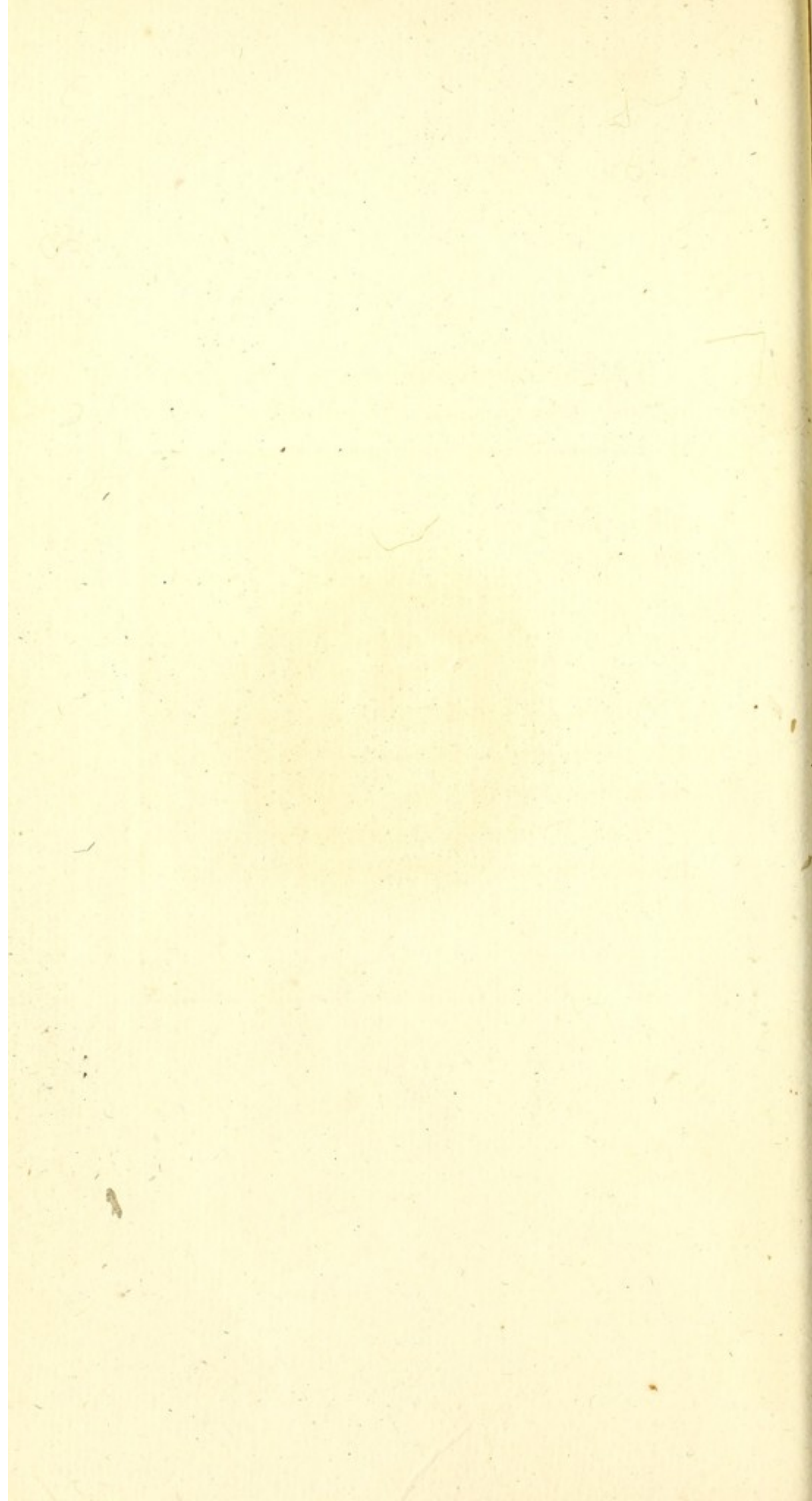
P R E F A C E.

ces figures, je n'en donnerai, qu' une espece de catalogue, que je crois necessaire pour expliquer l'intention de l'artiste et les possesseur des si rares morceaux, priant en même tems le lecteur d'observer, quelle difference, heureusement pour nous, il passe entre nôtre religion et mœurs, et ceux des anciens, qui ont été aussi ridicules, que d'adorer des Dieux, comme ceux, que nous allons voir dans plusieurs des estampes, qui forment cette collection.

Si quelqu'un par hazard me reprochoit d'avoir tenu mes figures si petites, je le prie de considerer, que plus elles sont petites, plus elles approchent a l'original ; outre-ca elles auroient été plus indecentes, si elles avoient été autrement.

1.





No. I.

THIS stone represents the marriage of *Hercules* and *Hebe*, or the alliance of *Youth* and *Beauty* with *Courage* and *Virtue*.

The Athenians, as *Pausanias* says, had an altar, which was consecrated to these two Divinities.

No. I.

Cette pierre represente le mariage d'*Hercule* et d'*Hebé*, ou l'alliance de la *Jeunesse* et de la *Beauté* avec le *Courage* et la *Vertu*.

Les Atheniens, au rapport de *Pausanias*, avoient un autel commun à ces deux Divinités.





No. II.

Pigeons are undoubtedly more faithful than *Cocks*, but these are more valiant in love affairs than *Pigeons*; so *Venus* putting these to her chariot instead of the others, shews, that sometimes she prefers *vigour* to *fidelity*.

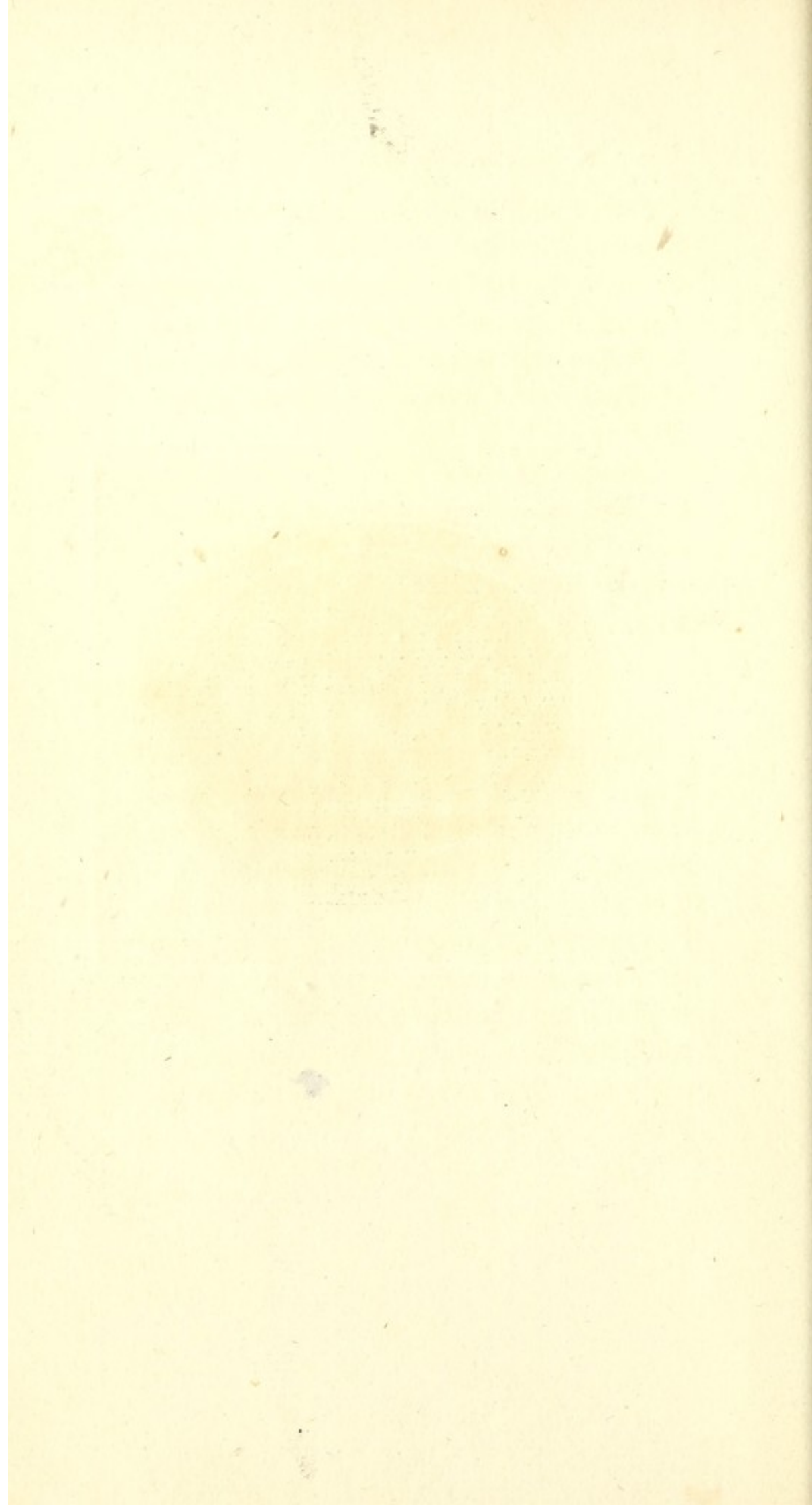
No. II.

Les *Pigeons* sont indubitablement plus fideles que les *Cocqs*, mais ceux ci sont plus valeureux en amour que les *Pigeons*; ainsi *Venus* en attelant a son char les uns à la place des autres, montre, que quelques fois elle prefere la *vigueur* à la *fidelité*,



3.





No. III.

Silenus and his Afs in company with Satyrs and *Bacchantes*. This Afs, equally wonderful in the field of *Mars* and *Venus*, made a great figure in the expedition of *Bacchus* to India, and deserv'd the honours of the *Apotheosis* in the war of the Giants against *Jupiter*.

Aratus says, that *Jupiter* has placed him amongst the constellations near the celestial altar. In a French Poem call'd *la Pucelle*, will be found some of his most brilliant adventures.

No. III.

Silene et son Ane en compagnie des Satyres et des *Baccantes*. Cet ane, merveilleux également remarquable en guerre et en amour, fit une grande figure, dans l'expédition de *Bacchus* aux Indes, et merita les honneurs de l'*Apotéose* dans la guerre, que les Geans firent aux Dieux.

Aratus dit, que *Jupiter* le placa parmi les constellations pres de l'Autel celeste. On trouvera dans la *Pucelle* une partie des ses brillantes aventures.

21st May 1811. The 1st of May was a
great day for the expedition of the
to India, and thereby the honour of the
British in the war of the Ganges against
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No. IV.

A Sacrifice to the God of the Gardens: the Priest, who plays upon the double flute is one of those, which *Sidonius Apollinaris* calls *Mystae*, because they were equally to serve *Priapus* and *Bacchus*: *Herodotus* calls them *Phalliphori*, or *Priapus's* carriers, because in processions their business was to carry the symbol of the God of *Lamp-facus*.

No. IV.

Sacrifice au Dieu des Jardins : le Pretre, qui joue de la double flute est un des ceux, que *Sidonius Apollinaris* appelle *Mystae*, parcequ' ils servoient également *Priape* et *Bacchus* : *Herodote* les nomme *Phalliphori*, ou porte-*Priapes*, parcequ' ils portoient dans les processions le fimbole du Dieu de *Lamp-faque*.



5



No. V.

Hebe holds the cup, with which she presented, as *Homer* relates, the Nectar to *Jupiter*, before *Ganimede* had her place, which she lost by an unlucky fall.

Her history should serve as an example to young girls.

No. V.

Hébe tient la coupe, dans la quelle, selon *Homere*, elle presentoit le Nectar aux Dieu, avant que *Ganimede* obtint l'employ, qu' une chute malheureuse lui fit perdre.

Son histoire est un avis pour les jeunes filles.





No. VI.

Jupiter in love with *Ganimede*, refuses the ardent sollicitations of young *Hebe*.

Several of our readers wou'd have done otherwise, but this God was more fantastick than he was powerful.

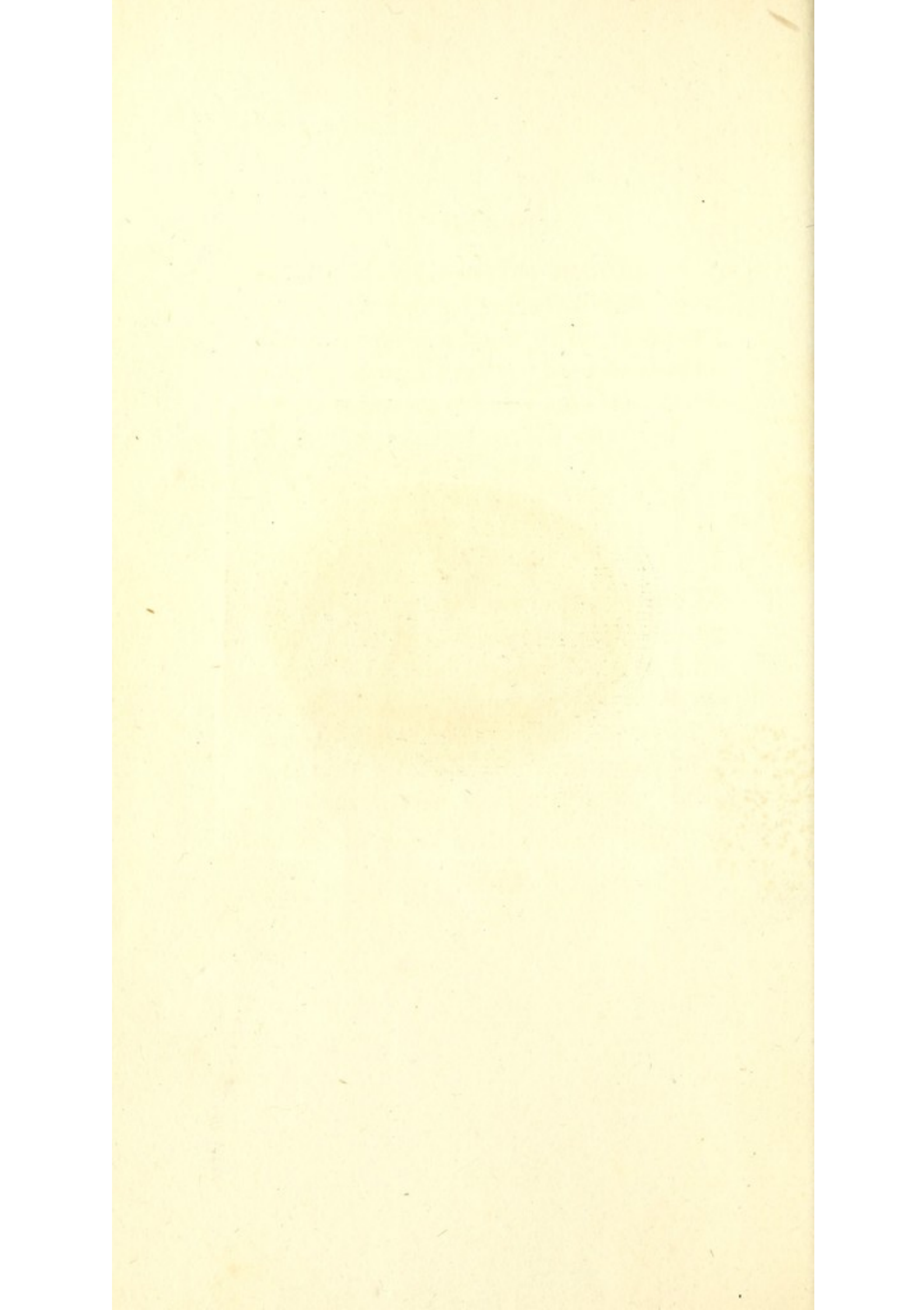
No. VI.

Jupiter brulant d'amour pour *Ganimede*, se refuse aux pressantes sollicitations de la jeune *Hébe*.

Bien des lecteurs auroient fait tout autrement, mais ce Dieu étoit encore plus bizarre qu' il n'étoit puissant.

7.





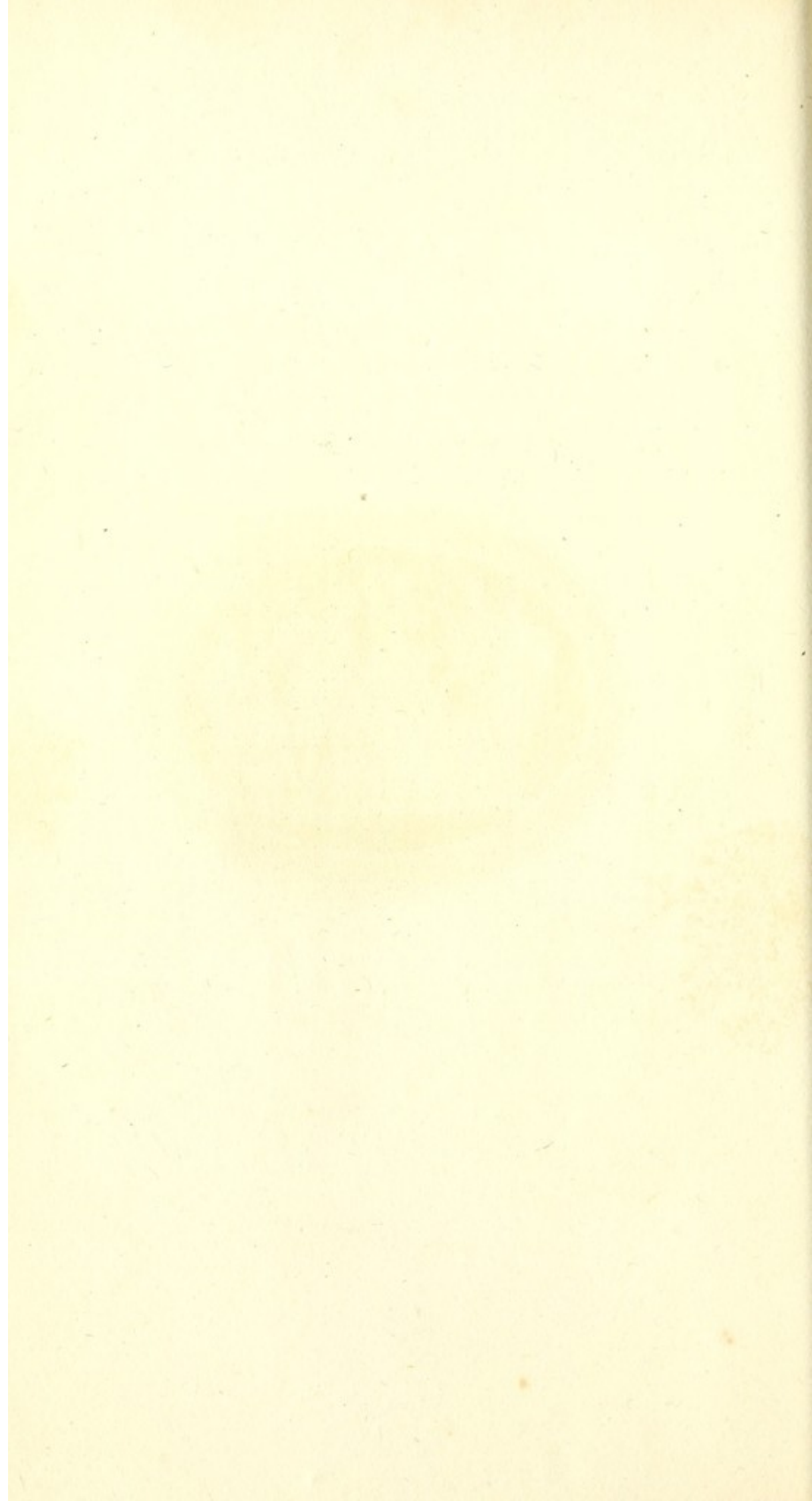
No. VII.

As this invention of nets, in which *Vulcan* caught *Mars* and *Venus*, oppos'd the publick tranquility, all the world condemn'd it, and no body follow'd it, otherwise, more women would have been found in the snares of the jealous, than fish in the nets of fishermen.

No. VII.

Comme cette invention des rets, dans lesquels *Vulcain* enveloppa *Mars* et *Venus*, étoit contraire à la sûreté publique : elle fut condamnée de tout le monde, et ne fut suivie de personne, autrement on auroit vu plus des femmes enfermées dans les filets des jaloux, que des poissons arrêtés dans ceux des pêcheurs.





No. VIII.

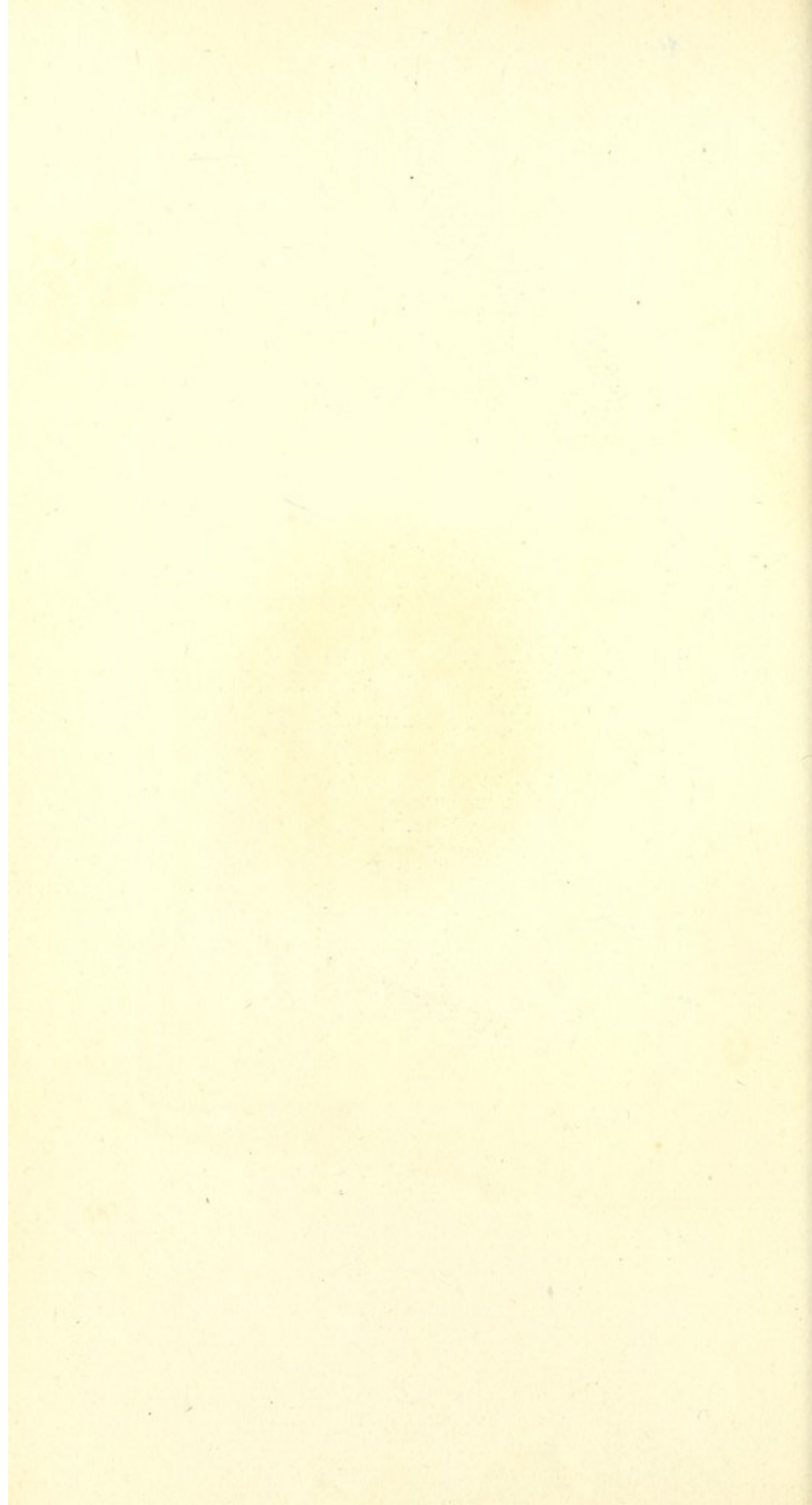
To repair the insult, which *Venus* had received from the jealousy of *Vulcan*, this God, in the presence of all the other, forges *Eneas'* arms, which his wife had got from *Anchises*: *Love*, at the instigation of his mother, smiling blows the Bellows: this may be considered as a model of conjugal patience; the subject is a delightful one.

No. VIII.

En reparation de l'insulte, que la jaloufie de *Vulcain* avoit fait à *Venus*, ce Dieu en presence des tous les autres forge les armes d'*Enée*, que sa femme avoit eu d'*Anchise*: l'*Amour* à l'instigation de sa mere agite en soufflant les soufflets: ceci peut-etre regardé, comme un modele de la patience maritale: au reste rien n'est plus charmant que ce sujet.







No. IX.

Love presents to Venus the arms of Eneas.

No. IX.

L'Amour présente à Venus les armes d'Enée.

B

No. IX.

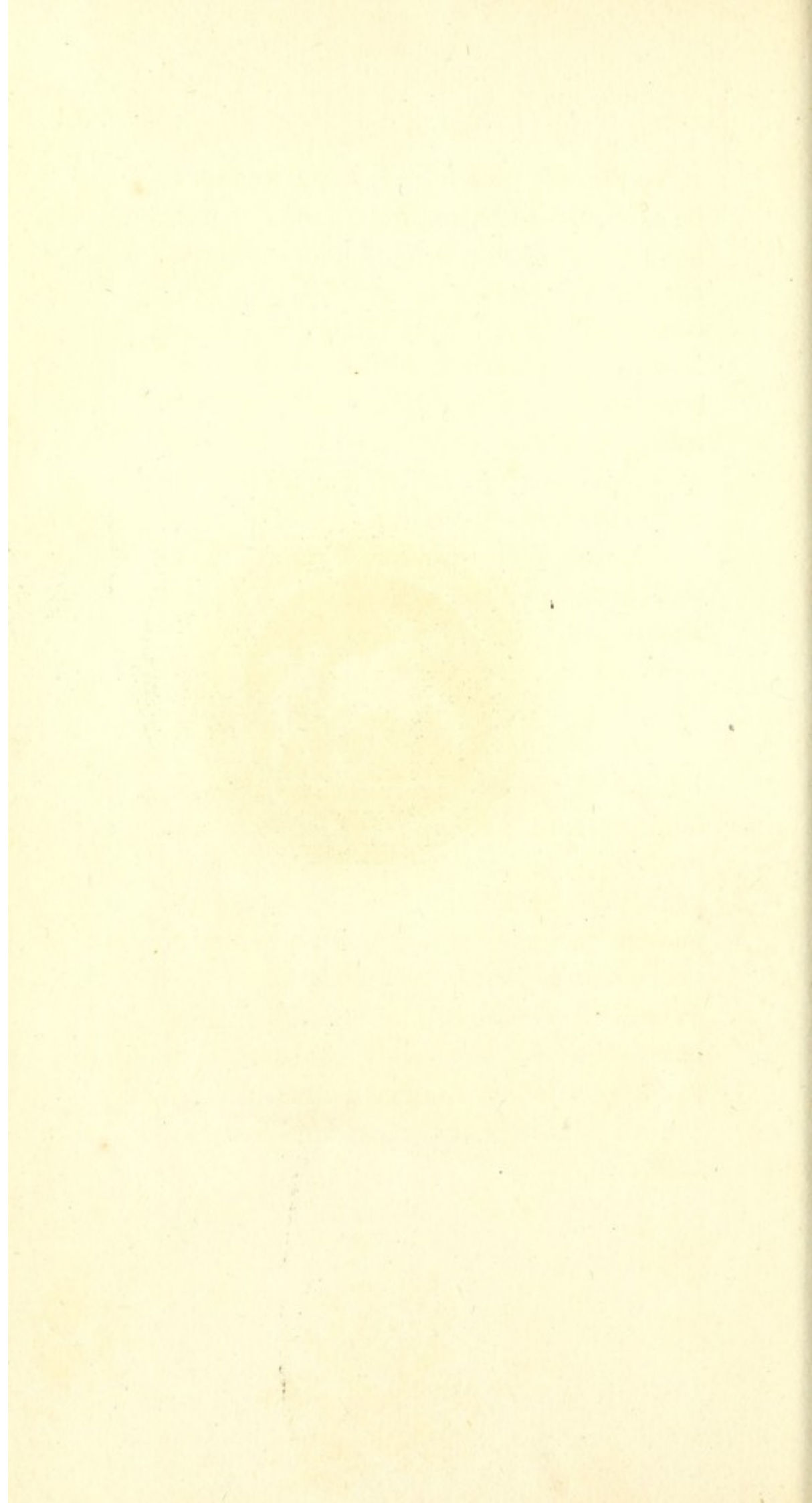
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No. IX.
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No. X.

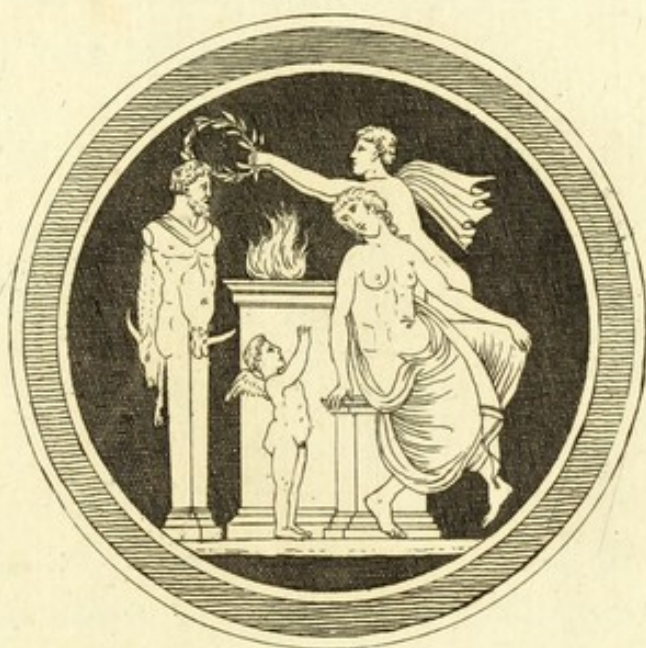
To the Afs, which every body knows to be a sober, modest, and quiet animal, nature has given some very remarkable qualifications ; but he is reproached with being very obstinate and lazy. Two *Cupids*, who know how to make the best of him, endeavour to correct his two faults ; therefore one of them riding upon him guides him, and the other with a flambeau in his hand goads him on, and forces him to be active.

Greecourt's fable about this animal is too well known ; so nothing more will be said about him.

No. X.

L'âne est, comme on sçait, un animal benin, sobre, modeste, la nature l'a doué de très-éminentes qualités, mais on lui reproche d'être peu actif, et opiniâtre. Des amours, qui n'ignorent pas quel parti ils peuvent en tirer, s'occupent à corriger ces deux vices ; l'un monté dessus le dirige, l'autre avec son flambeau lui donne une allure convenable, le pousse en avant, et l'oblige à être actif.

On sçait la fable de *Greecourt*, ainsi je n'ajouterai rien de plus.



No. XI.

Adonis, in the presence of *Venus*, crowns the God, who is going to give him the preference to *Mars*. *Love* looks as if he wanted to convince his mother, by saying, that on some occasions youth and vigour triumph over divinity itself, and that in his empire the most vigorous has the first rank.

La Fontaine says,

Un Muletier à ce jeu vaut trois Rois.

No. XI.

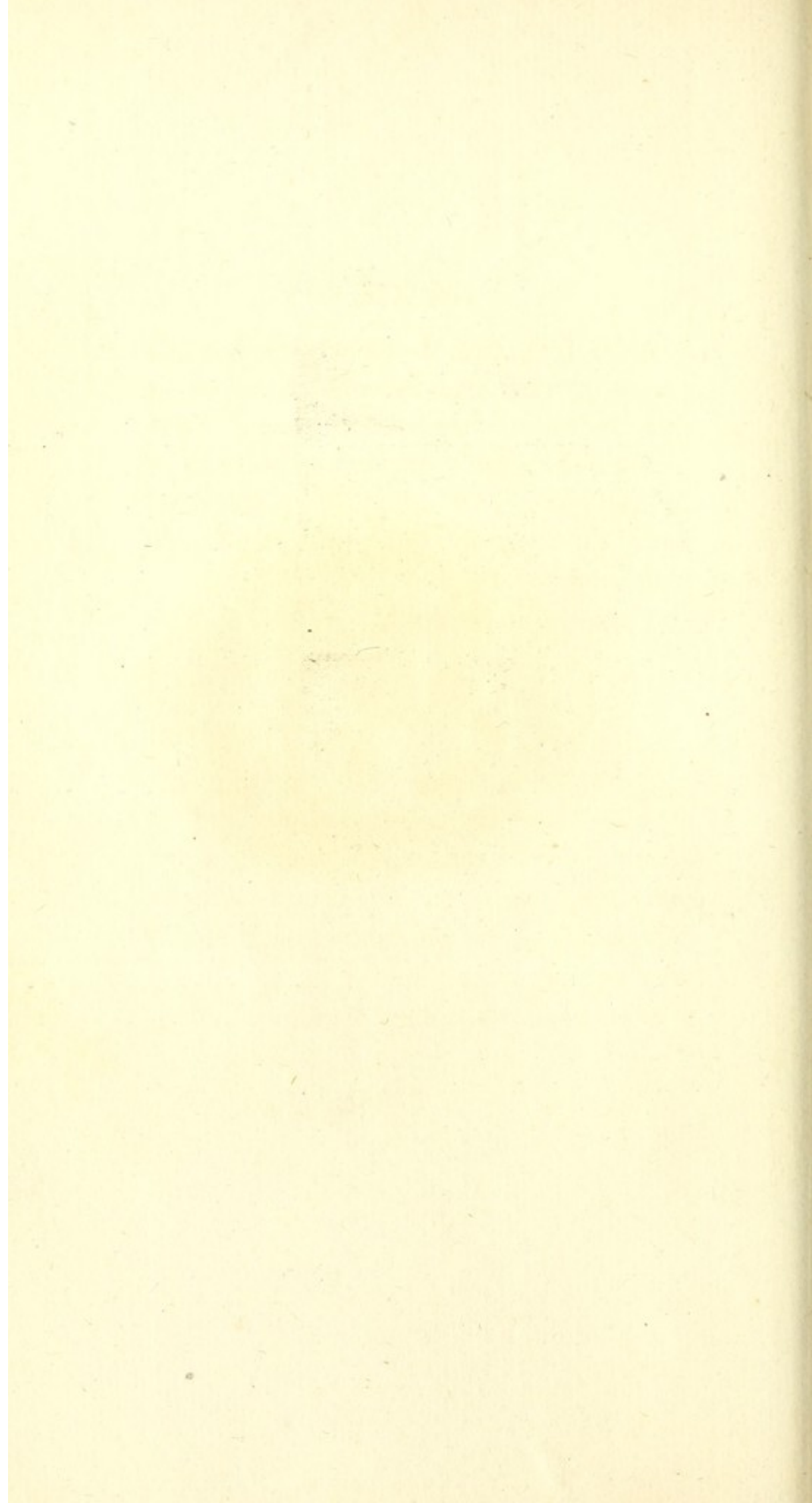
Adonis, en présence de *Venus*, couronne le Dieu, qui va lui faire obtenir la préférence sur *Mars* même. *L'Amour* semble chercher à déterminer sa mere, et lui dire, qu'en certaines occasions la jeunesse et la vigueur méritent de l'emporter sur la divinité même, et que dans son empire c'est la valeur, qui donne les rangs.

La Fontaine dit,

Un Muletier à ce jeu vaut trois Rois.







No. XII.

Festus says, that frequently, before the young married women were delivered to their husbands, they used to conduct them into one of *Priapus's* temples, and make them sit *in sinu ejus*. This seems to be a preparation for such a ceremony; one cannot help saying with *Lucretius*,

O vanæ hominum mentes ! ô pectora cæca !

No. XII.

Festus dit, qu' avant de mener les jeunes mariées à leurs époux, on les conduisoit dans un temple de *Priape*, et on les asséyoit *in sinu ejus*. Ceci paroît un des apprêts de cette cérémonie; on ne peut s'empêcher de dire avec *Lucrece*,

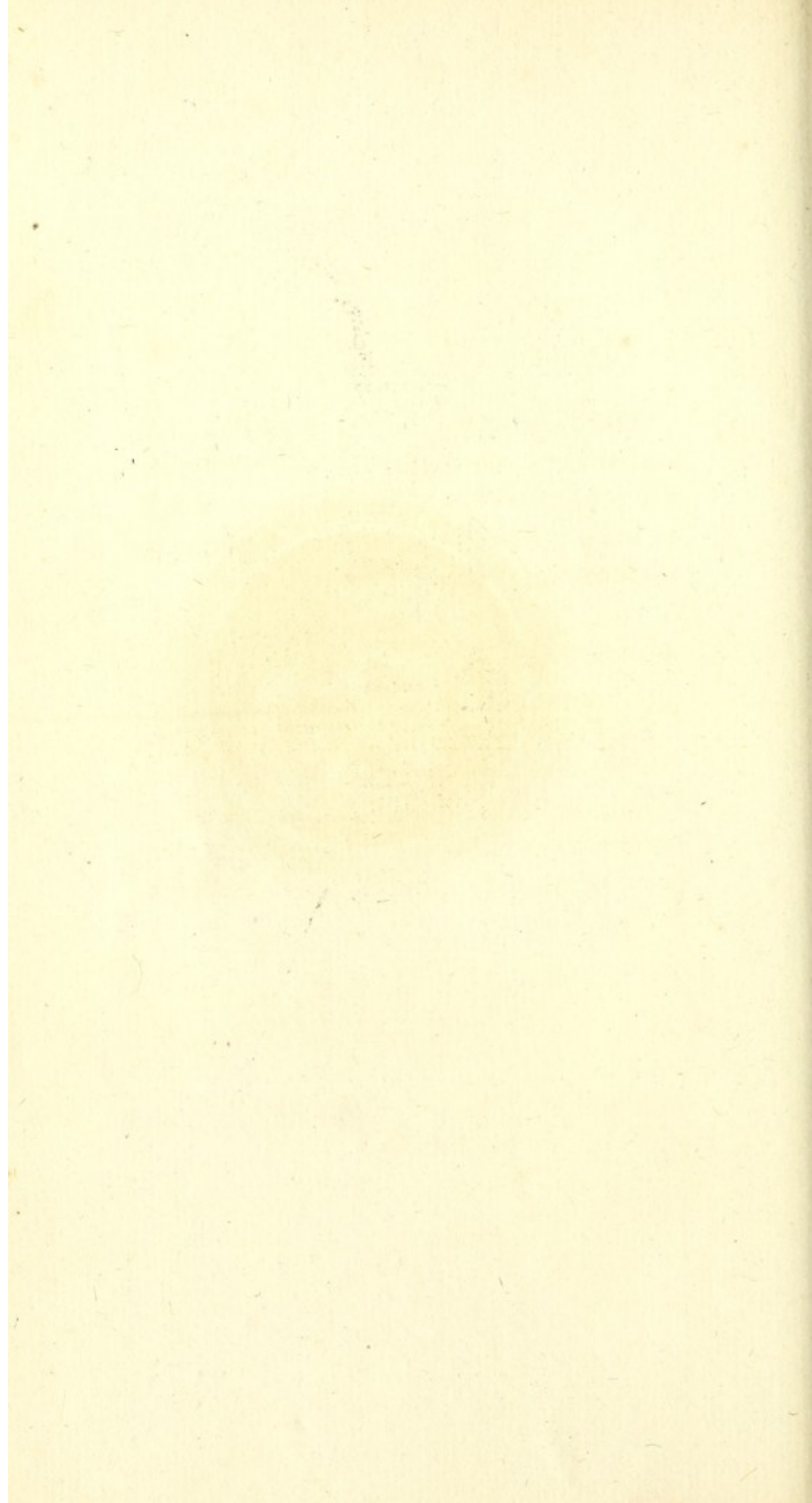
O vanæ hominum mentes ! ô pectora cæca !

the first of the century, the
 young women were educated to
 their husbands, they used to conduct their
 business of the day's work, and were in
 the habit of. The business of the day
 for such a country, and the business of the day



the first of the century, the
 young women were educated to
 their husbands, they used to conduct their
 business of the day's work, and were in
 the habit of. The business of the day
 for such a country, and the business of the day





No. XIII.

Modesty turns her back on a *Priapus* concealed in a basket of fruit, which *Wantonness* presents to her. In those times, as well as in ours, *Modesty* had wings, was young, without experience, and easily flew away.

No. XIII.

La *Pudeur* se détourne à l'aspect du Dieu *Priape* caché dans un panier de fruits, que la *Volupté* lui présente. Dans ce tems là, comme aujourd'hui la *Pudeur* avoit des aîles, étoit jeune, sans expérience, et s'enfuyoit promptement.







No. XIV.

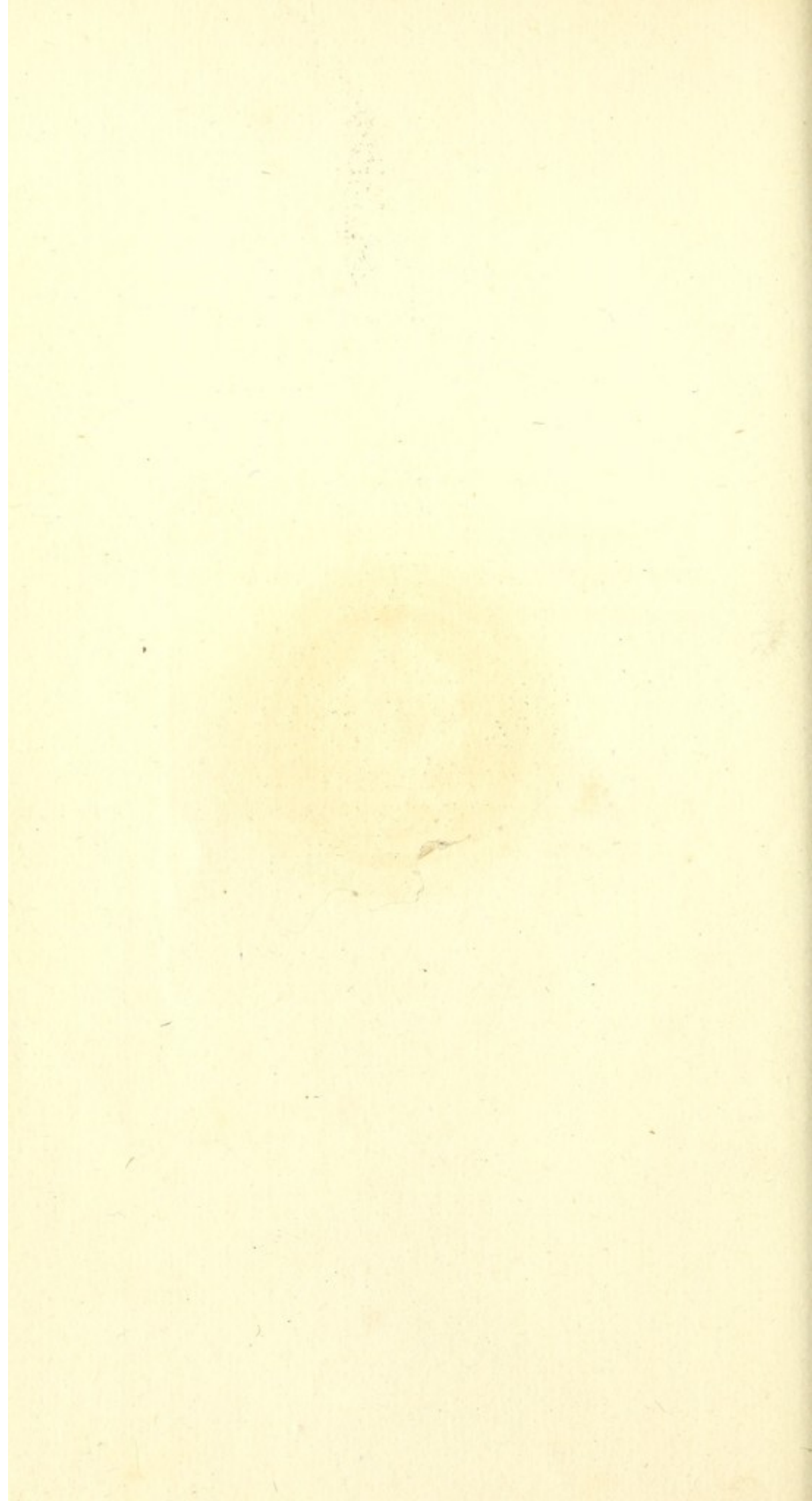
We could apply to this shepherd what
Dametas says to *Menalcas* in *Virgil*,
Novimus, et qui te transversa tuentibus hircis.

No. XIV.

On pourroit appliquer à ce berger, ce que
Damétas dit à *Ménalque*.
Novimus, et qui te transversa tuentibus hircis.

15.





No. XV.

In this stone the *Etruscan* taste and style may be perceiv'd. Nothing can be more expressive than the *Faun's* figure.

No. XV.

On reconnoît dans cette pierre le stile et le goût *Etrusque*. Rien n'est plus expressif que la figure du *Faune*.

NO. XV

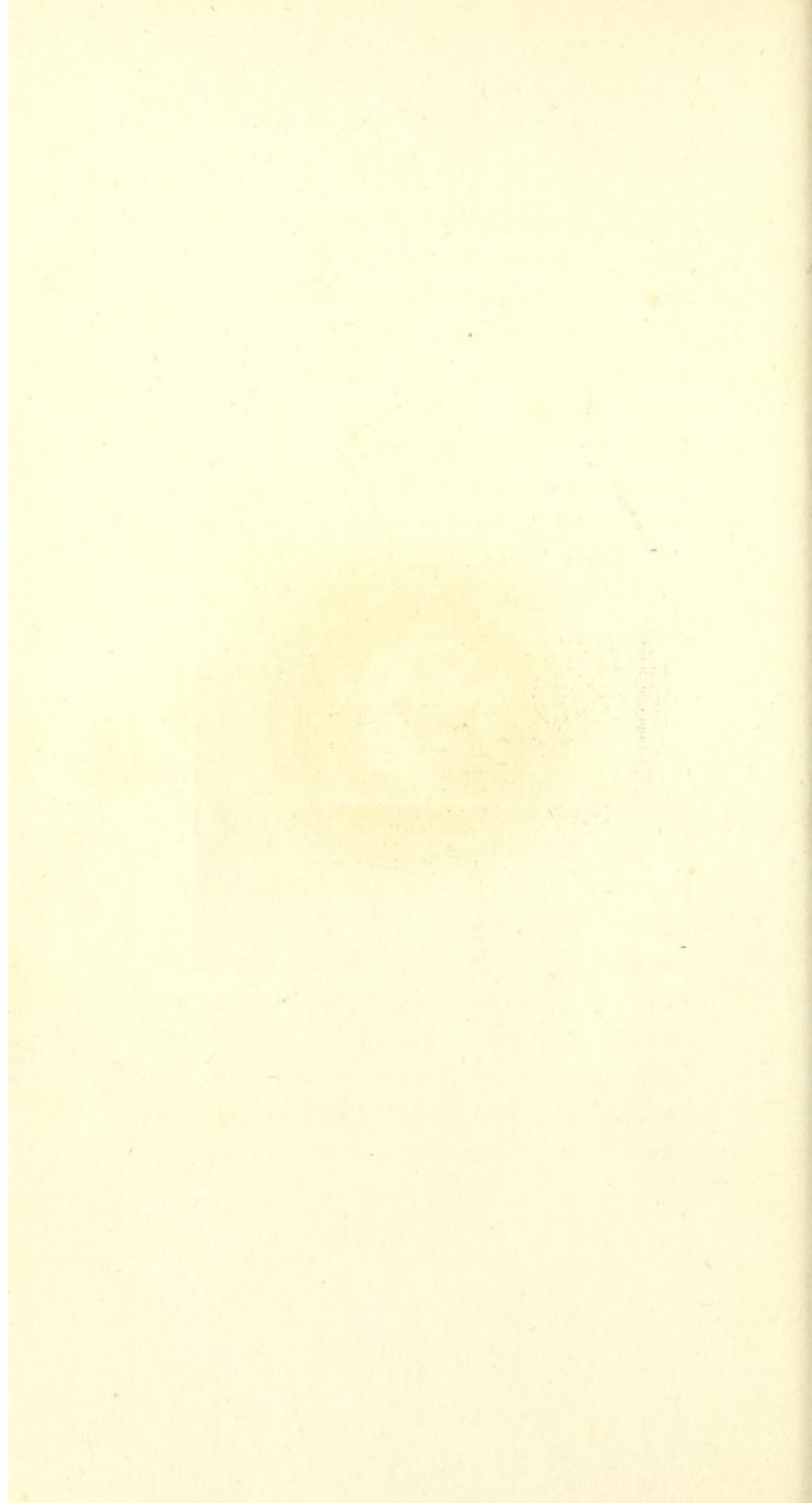
In this House the House of Representatives
may be perceived. Nothing can be more
expedient than to have a House of Representatives

On the 1st of January 1790
it was resolved that the House of Representatives
and is figure of the House of Representatives



16.





No. XVI.

The deceiv'd, though satisfy'd *Leda*, enjoys the pleasures procur'd her by *Jupiter*, and embraces the most powerful of all the Gods, thinking herself enjoy'd by her belov'd and loving Swan. One cannot but admire the wild and foolish imaginations of those Greeks and Romans, who could admit as objects of their devotion such ridiculous Gods: this strange mystery, however, produc'd the egg, from which came out the *Dioscures*, which have been ador'd by the severe *Lacedemonians*.

No. XVI.

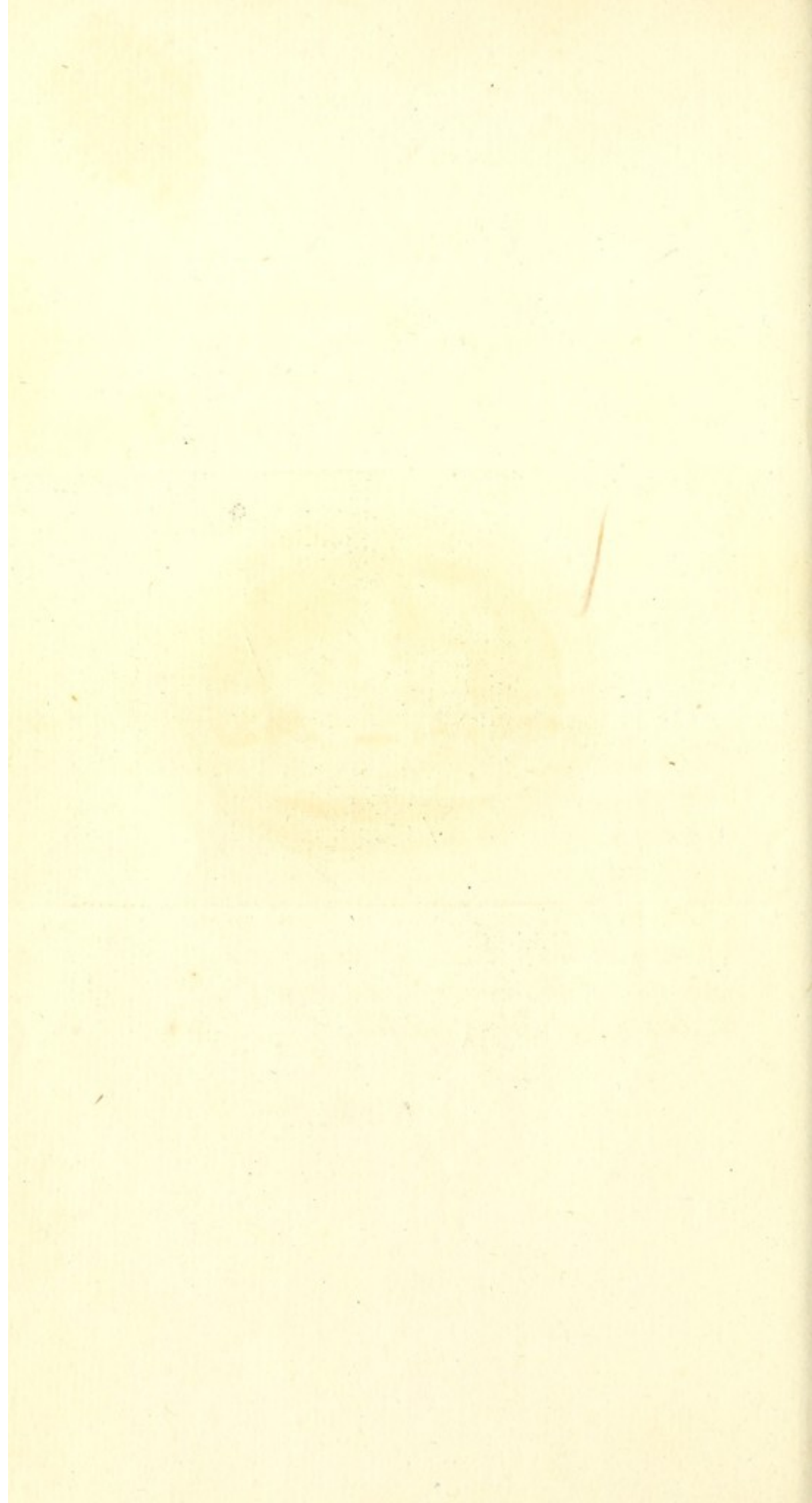
Trompée, mais fatishait *Léda*, jouit des plaisirs, que *Jupiter* lui procure, et embrasse le plus puissant des Dieux, ne croyant se livrer qu' au Cygne amoureux, dont elle est éprise. On ne peut cesser d'admirer la bizarre et folle imagination des ces détestables Grecs et Romains, qui admirent pour objets de leur culte des Dieux si ridicules. C'est pourtant cet étrange mystere, qui produisit l'oeuf, d'où fortirent les *Dioscures*, qu'adora l'austere *Lacédémone*.

The decisive thought of the
 says the classical period but by
 and embraces the most powerful of all the
 Gods, thinking that they are by far beyond
 and loving them. One cannot but admire
 the wild and foolish imaginations of these
 Greeks and Romans, who could admit as ob-
 jects of their devotion such ridiculous Gods:
 this strange myth, however, is the basis of the
 story from which the present is taken,
 which has been taken from the Greek



Tromper, mais l'histoire est si
 plaine, que l'on ne peut en être
 le plus paisible des hommes, et croire le
 liant qu'un Cygne amoureux, dont elle est
 époux. On ne peut cesser d'admirer la bi-
 zarre et folle imagination des ces écrivains
 Grecs et Romains, qui admiraient pour ob-
 jets de leur culte des Dieux si ridicules.
 C'est pourtant un étrange mélange que
 d'être l'objet d'un culte par les Dieux, et
 d'être l'objet d'un culte par les hommes.





No. XVII.

Lovers have often taken different forms to disguise themselves: *Jupiter*, who has been metamorphos'd into a *Swan* and *Eagle*, has now taken the form of a *Bull*, to run away with *Europa*.

This piece of ancient history ought to teach the fair sex not to trust to appearances, though at the same time it shews the greatness of their power.

No. XVII.

Les amans ont souvent pris différentes formes pour se deguïser: *Jupiter*, que l'on a vû metamorphose en *Cygne* et en *Aigle*, l'est à présent en *Taureau* pour enlever *Europe*.

Cet morceau d' histoire ancienne doit instruire le beau sexe à ne pas se fier aux apparences, bien qu' en même tems il sert de temoignage de leur pouvoir.

Vol. XVII

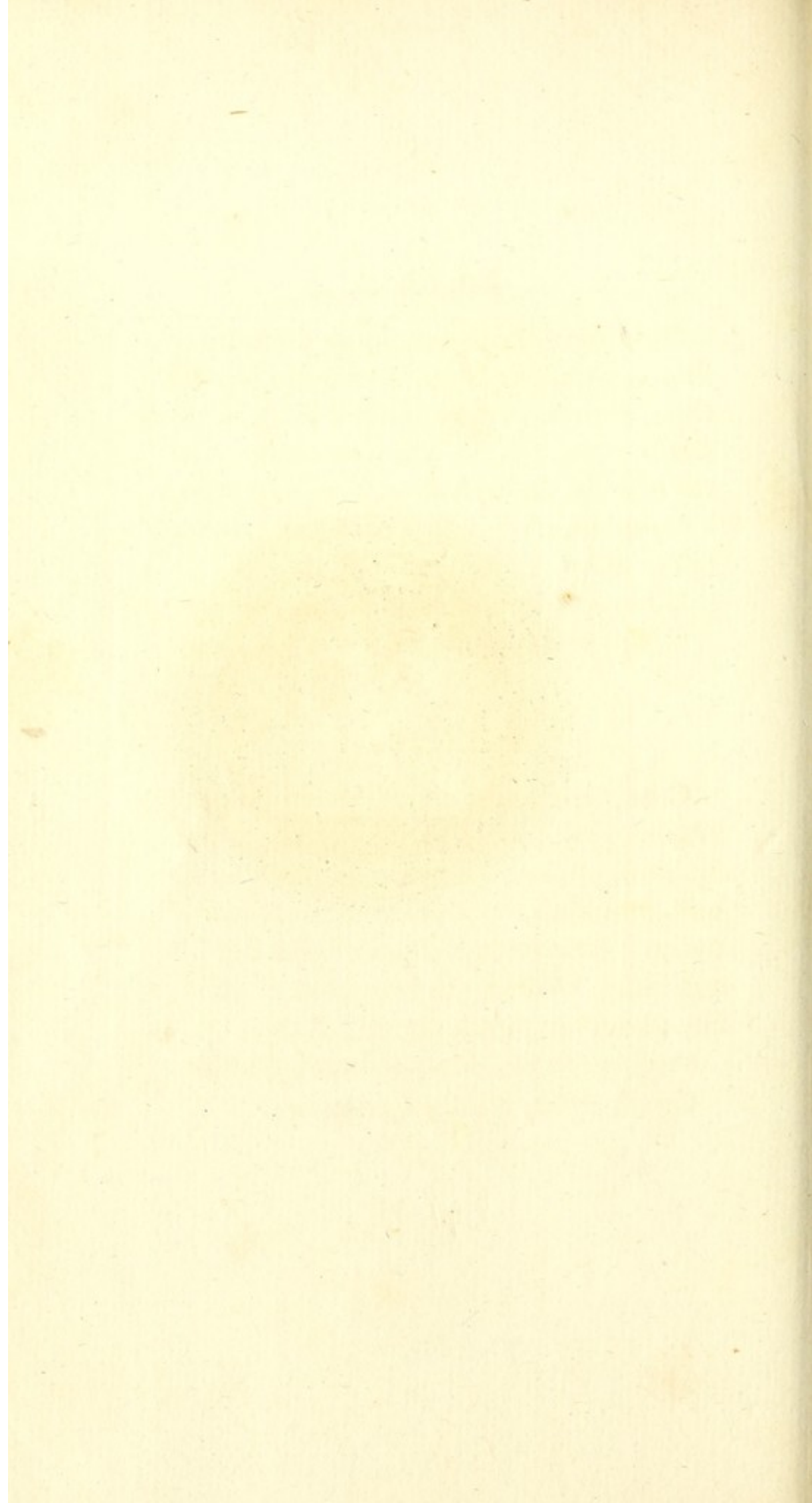
Loose: have often taken different things
to different themselves: & many who have
been transformed into a new and better
has now taken the form of a law, to run
away with Justice.

This piece of ancient history ought to
touch the fair sex not to their appearance
and, though at the same time it shows the
greatness of their power.

Vol. XVII

Les amans ont souvent pris différentes
formes pour le déguiser: & beaucoup qui ont
été transformés en d'autres, & en d'autres
à présent en d'autres pour d'autres.
Cet morceau d'histoire ancienne doit
instruire le beau sexe à ne pas se fier aux
apparences, bien qu'en même temps il leur
de témoignage de leur pouvoir.





No. XVIII.

This stone, which belongs to the King of France, represents *Hermaphroditus*, with three *Cupids*; one of each holds the fan, which we find upon several ancient monuments. In the figure of *Hermaphroditus*, *Venus* and *Mars*, his parents, are easily known, and which brings to mind *Ovid's* verses,

*Cujus erat species, in qua materque, paterque
Cognosci possent, nomen quoque traxit ab illis.*

No. XVIII.

Cette pierre, qui appartient au Roi de France, represente *Hermaphrodite* au milieu des trois *Amours*; dont l'un tient l'éventail, que l'on trouve sur plusieurs monumens antiques. On reconnoit dans la figure d'*Hermaphrodite*, *Venus* et *Mercury*, dont il étoit fils, ce qui me rappelle les vers d'*Ovide*,

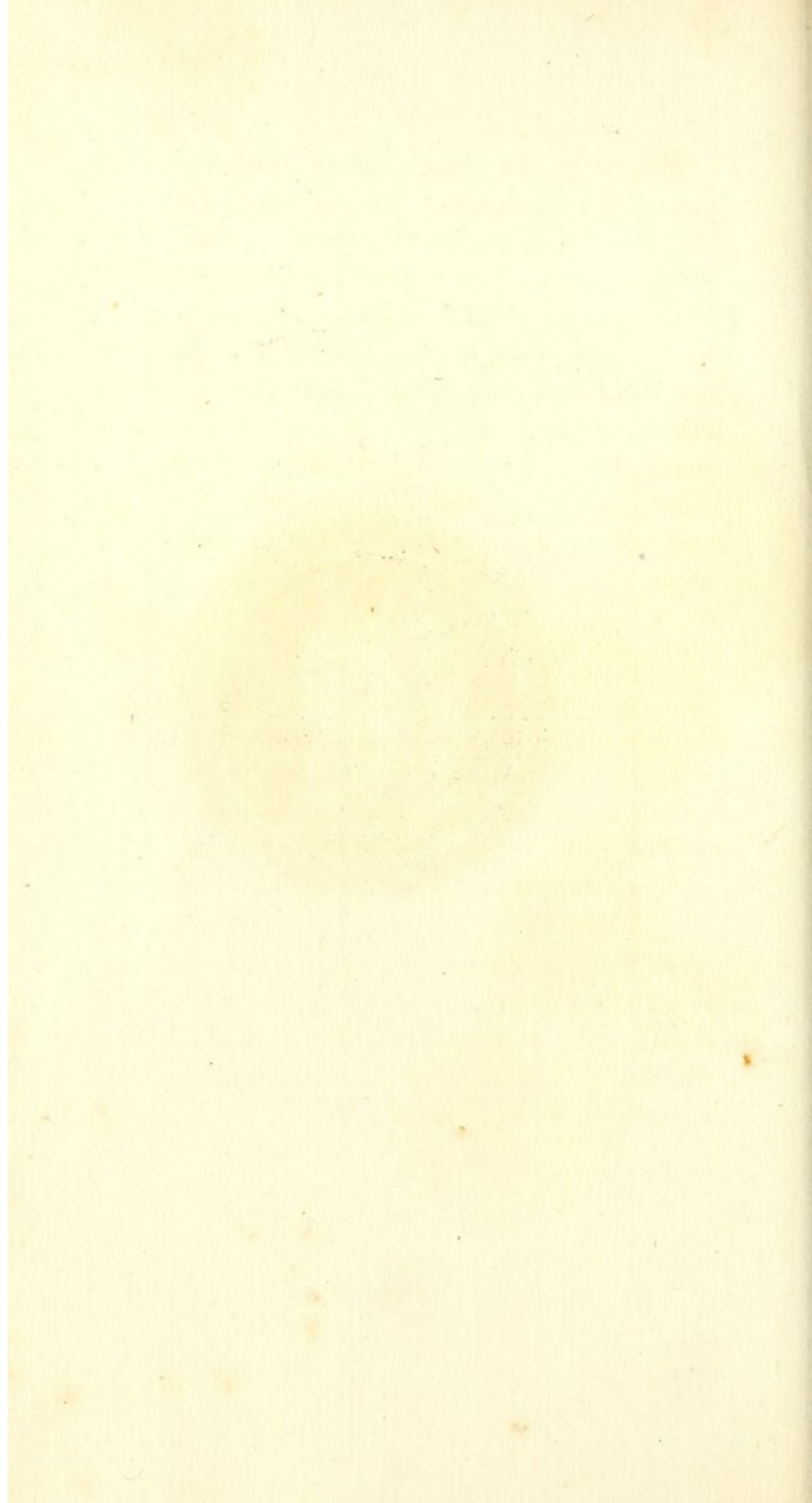
*Cujus erat species, in qua materque, paterque
Cognosci possent, nomen quoque traxit ab illis.*

This stone which belongs to the King of
France represents the monarch with three
Crests; one of each holds the key which he
finds upon several ancient monuments. In
the figure of the monarch's crown and three
his parents are easily known, and which
things to mind of the stone.



Cette pierre qui appartient au Roi de
France représente le monarque et ses trois
Crests; dont l'un est le sceptre, dont l'autre
que l'on trouve sur plusieurs monuments an-
tiques. On reconnoît dans la figure d'un
monarche, l'un de ses parents, dont il étoit
fils, ce qui me rappelle les vers d'Horace.
Cuius erat facies, in qua mater, paterque
Cognoscitur, nonnulli quidem sunt et alii.





No. XIX.

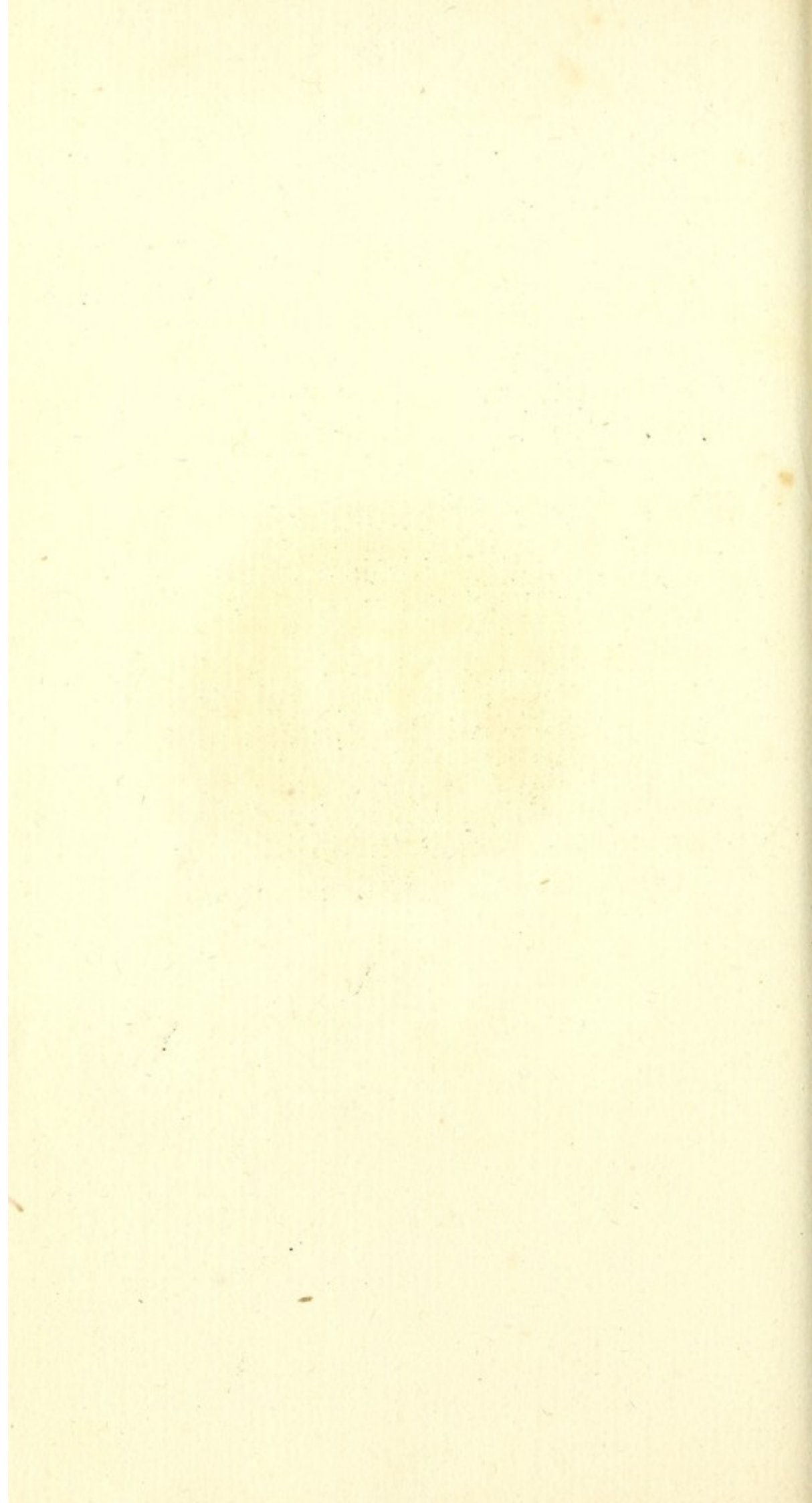
Venus with the Graces. In the most ancient times the *Lacedemonians*, as well as the *Athenians*, knew no more than two. *Pythagoras* of *Paros*, *Bupalus*, *Socrates*, and *Apelles* have represented them drefs'd, as they are here. One of them was called at *Lacedemon* *Clita*, which signifies handsome; the other had the name of *Phaenna*, which means full of splendor: at *Athens* they were named *Auxo* and *Hegemone*, from the two verbs, one of which signifies to augment, the other to guide.

No. XIX.

Venus avec les Graces. Les *Lacédémoniens*, ainsi que les *Athéniens*, des tems les plus anciens n'en connoissoient, que deux. *Pytagore* de *Paros*, *Bupalus*, *Socrates*, et *Apelles* les representoient vetues telles, qu' on les voit ici. L'une d'elles etoit appelée a *Lacédemone* *Clita*, qui signifie belle; l'autre portoit le nom de *Phaenna*, qui veut dire eclatante: elles furent nommées dans *Athènes*, *Auxo* et *Hegemone* des deux verbs, dont l'un signifie augmenter, l'autre conduire.







No. XX.

Pausanias says, that the *Beotians* were well assured, that *Eteocles* was the first who sacrific'd to the *Graces*, and who acknowledg'd them to be three. The poets and painters have often represented them dancing, because the dance contributes to make a person's shape appear to advantage.

In this stone the figure of *Euphrosine* (*Lætitia*) is easily perceiv'd, by her deportment, and her robe without any girdle (*Soluta Zona*); *Aglaia* (*Splendor*) by her naked leg, and her noble look; *Thalia* (or *Fecundity*) at last plac'd in the middle of them, is remarkable by her serious character, which gave her the name of *Decora* by *Hesiod*.

Orpheus call'd the *Graces*, *Lætitia matres*.

No. XX.

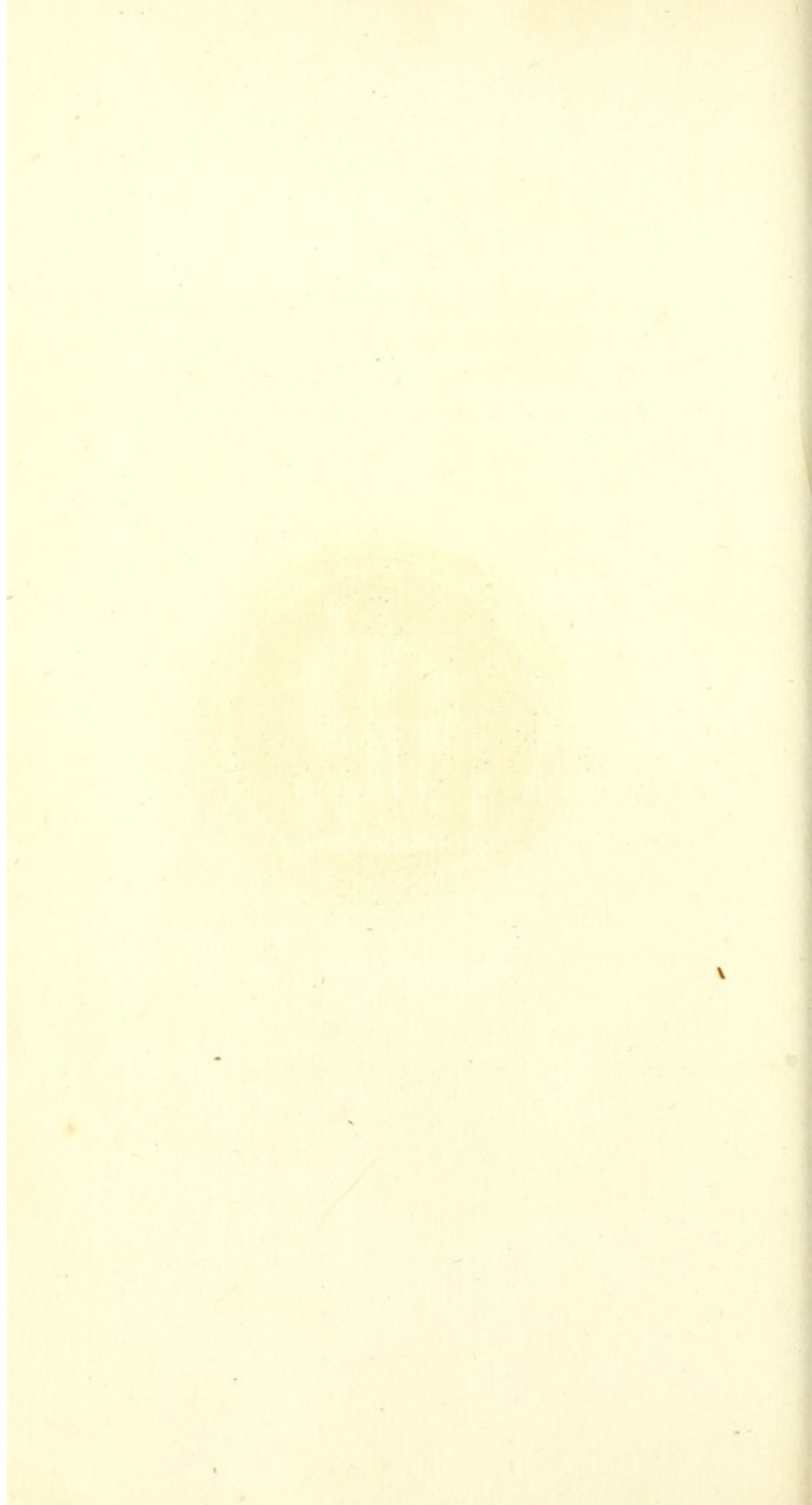
Pausanias dit, que les *Beotiens* étoient bien assurés, qu' *Eteocles* fut le premier qui sacrifia aux *Graces*, et qui en reconnoissoit trois. Les poètes et les peintres les ont souvent représentées dansantes, puisque la danse contribue à donner de la grace à la taille d'une personne.

Dans cette pierre on reconnoit aisement *Euphrosine*, (*Lætitia*) à son air et sa robe sans ceinture (*Soluta Zona*); *Aglaja* (*Splendor*) à sa jambe nue, et son maintien plein de noblesse; enfin *Thalie* (la fécondité) placé au milieu d'elles, est remarquable à son caractère sérieux, qui la fait appeller *Decora* par *Hésiode*

Orphée nomme les *Graces*, *Lætitiæ matres*.

III.





No. XXI.

The ancient engraver of this stone represented the *Hours*, daughters of *Themis* and *Jupiter*, holding one another by the hands.

Homer says, that they stood at the gates of Heaven, always gathering or dispersing the clouds, which I think is represented by those two vases; one of which stands upright, and the other on its side, as if it was to let out the liquor which is in it.

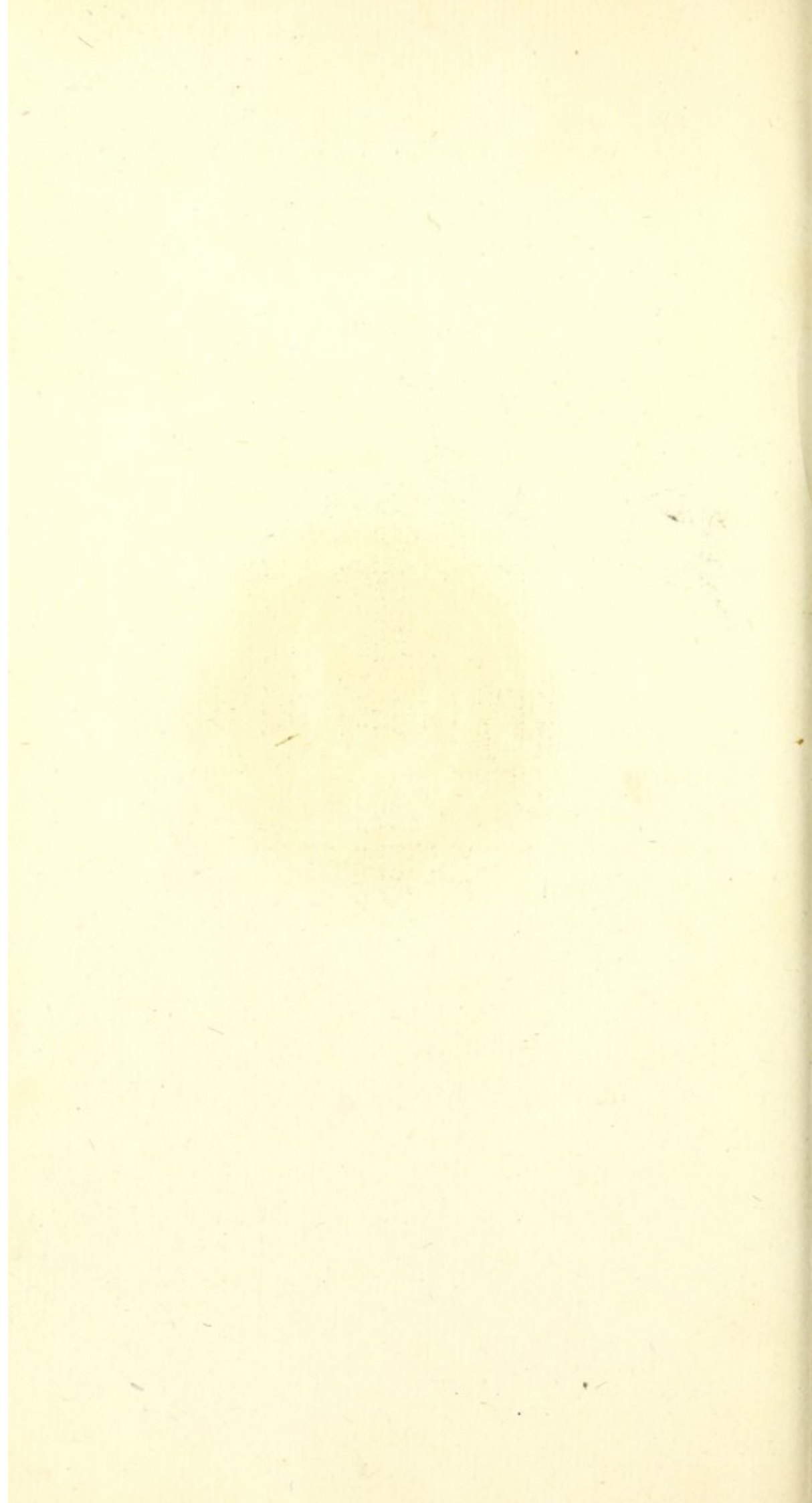
No. XXI.

L'Ancien graveur à voulu représenter ici les *Heures*, filles de *Themis* et de *Jupiter*, se tenant par la main.

Homere dit, qu'elles se tenoient aux portes du Ciel, et amassoient, et repoussioient les nuées ce qui me paroît indiqué par ces deux vases; dont l'un est droit sur son pied, et l'autre renversé, comme pour laisser échapper la liqueur, qu'il contient.







No. XXII.

Daphne is changed into a laurel tree, in order to preserve her virginity.

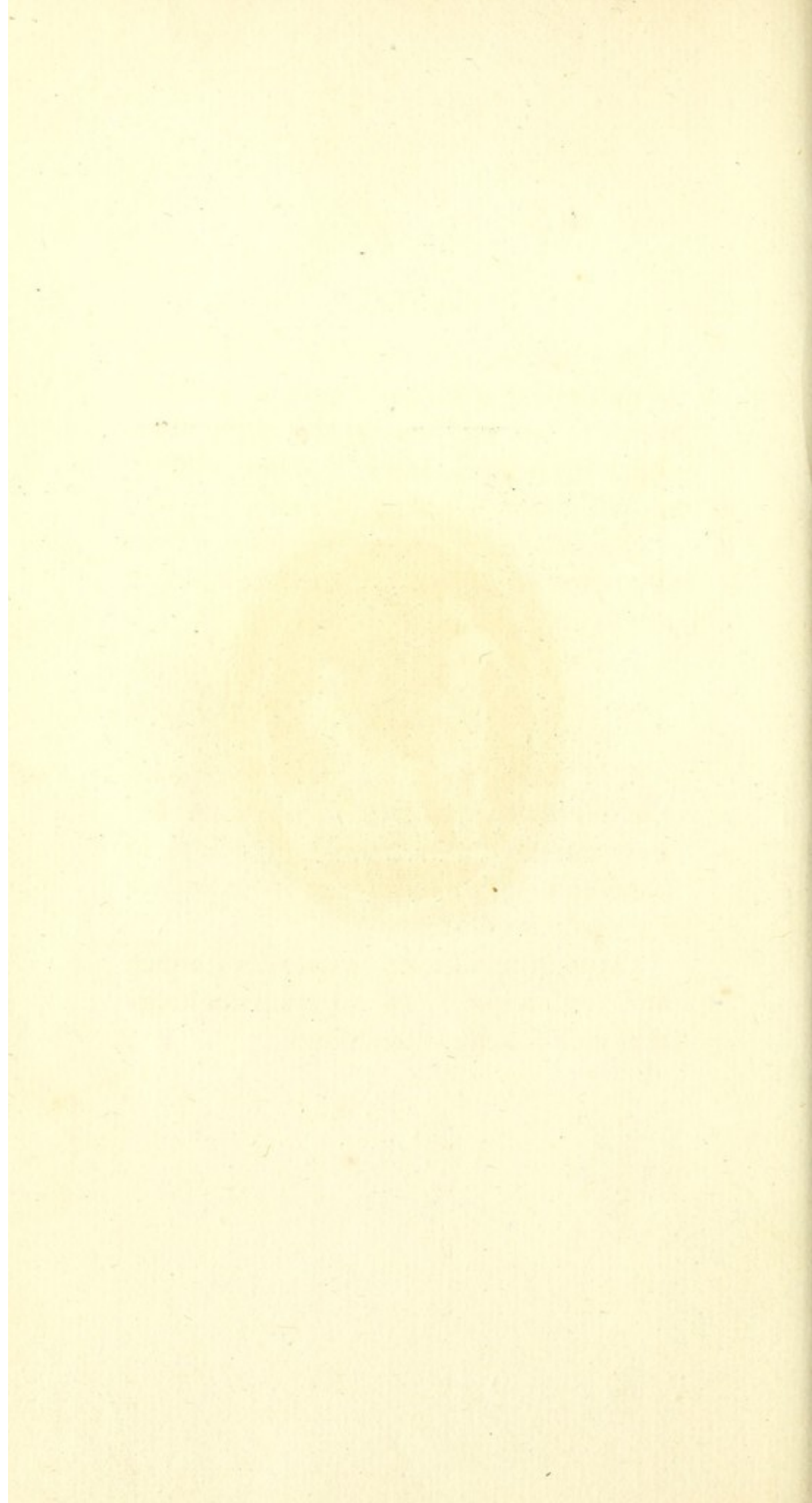
We should have few plants in our gardens, were they to owe their origin to the resistance which occasion'd this metamorphosis.

No. XXII.

Daphné pour conserver sa virginité, est changée en laurier.

Nous aurions fort peu des plantes dans nos jardins, si elles devoient leur origine à la résistance, qui occasionna cette métamorphose.





No. XXIII.

This is *Sapho*, at least we take it to be her by the dressing of her hair, by the book which stands by her, but more by the declaration which she appears to make to *Phaon*, who by his insensibility occasion'd her ruin.

One may easily find women with as tender hearts as *Sapho's*, but no men so savage as *Phaon*.

No. XXIII.

C'est *Sapho*, au moins nous la croyons elle à sa coëffure, au livre qui est près d'elle, mais surtout à la déclaration, qu'elle semble faire à ce *Phaon*, qui par son insensibilité occasionna sa ruine.

On pourroit aisément trouver des femmes aussi tendres que *Sapho*, mais non des hommes aussi sauvages que *Phaon*,

No. XXIII

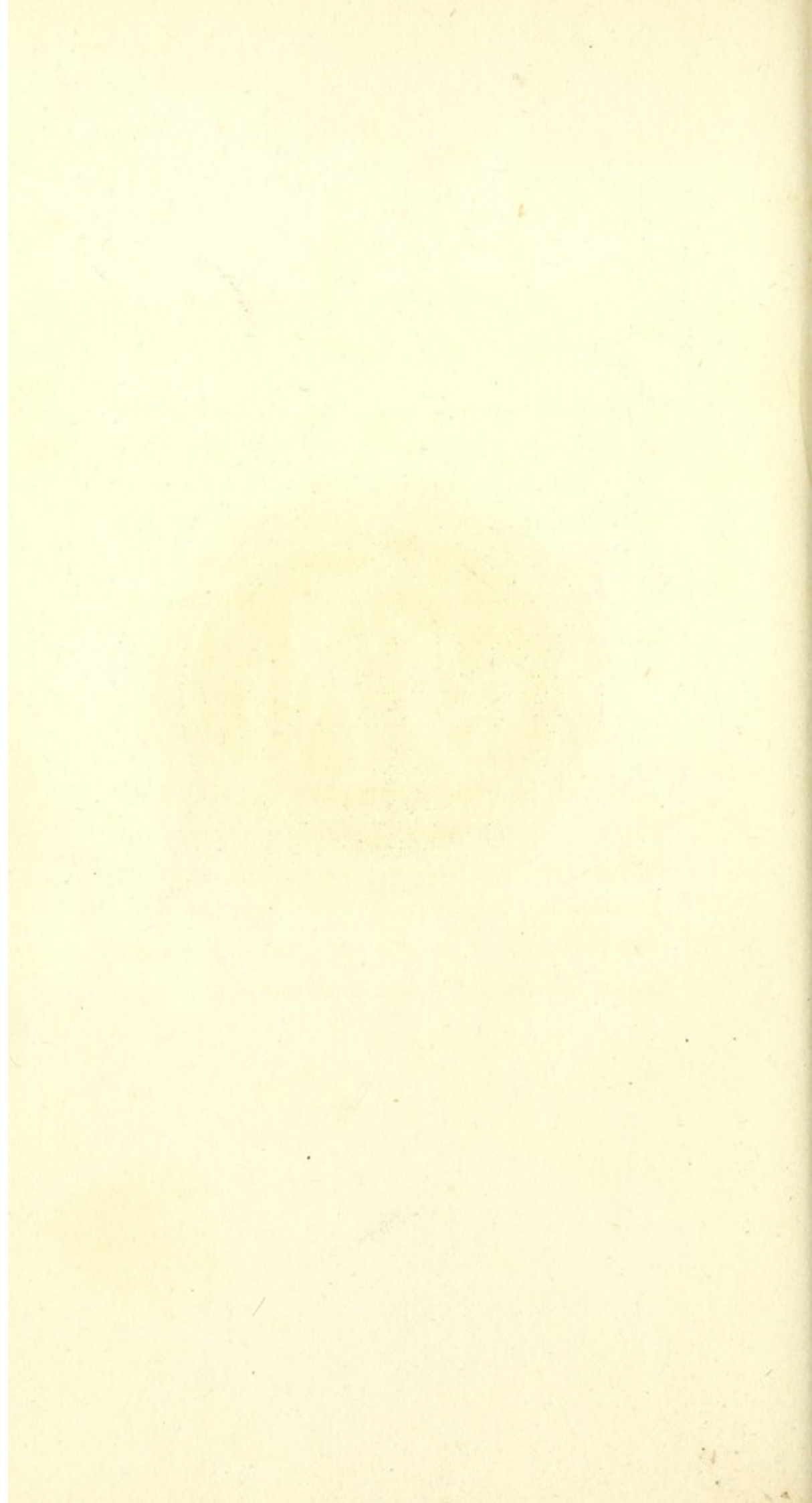
This is done, at least we take it to be her
by the drizzling of her hair, by the book which
stands by her, but more by the decoration
which she appears to make to Vane, who by
his insensibility occasion'd her ruin.

One may easily find women with as ten-
der hearts as Vane's, but none so insensi-
ble as Vane.

No. XXIII
C'est à la fois, et pour moi, et pour elle
elle a la coutume, au lieu d'être pitié d'elle,
mais surtout à la décoration qu'elle se
le fait à ce Vane, qui par son insensibi-
lité occasionne sa ruine.

On pourroit aisément trouver des femmes
aussi tendres que Vane, mais non des hom-
mes aussi insensibles que Vane.





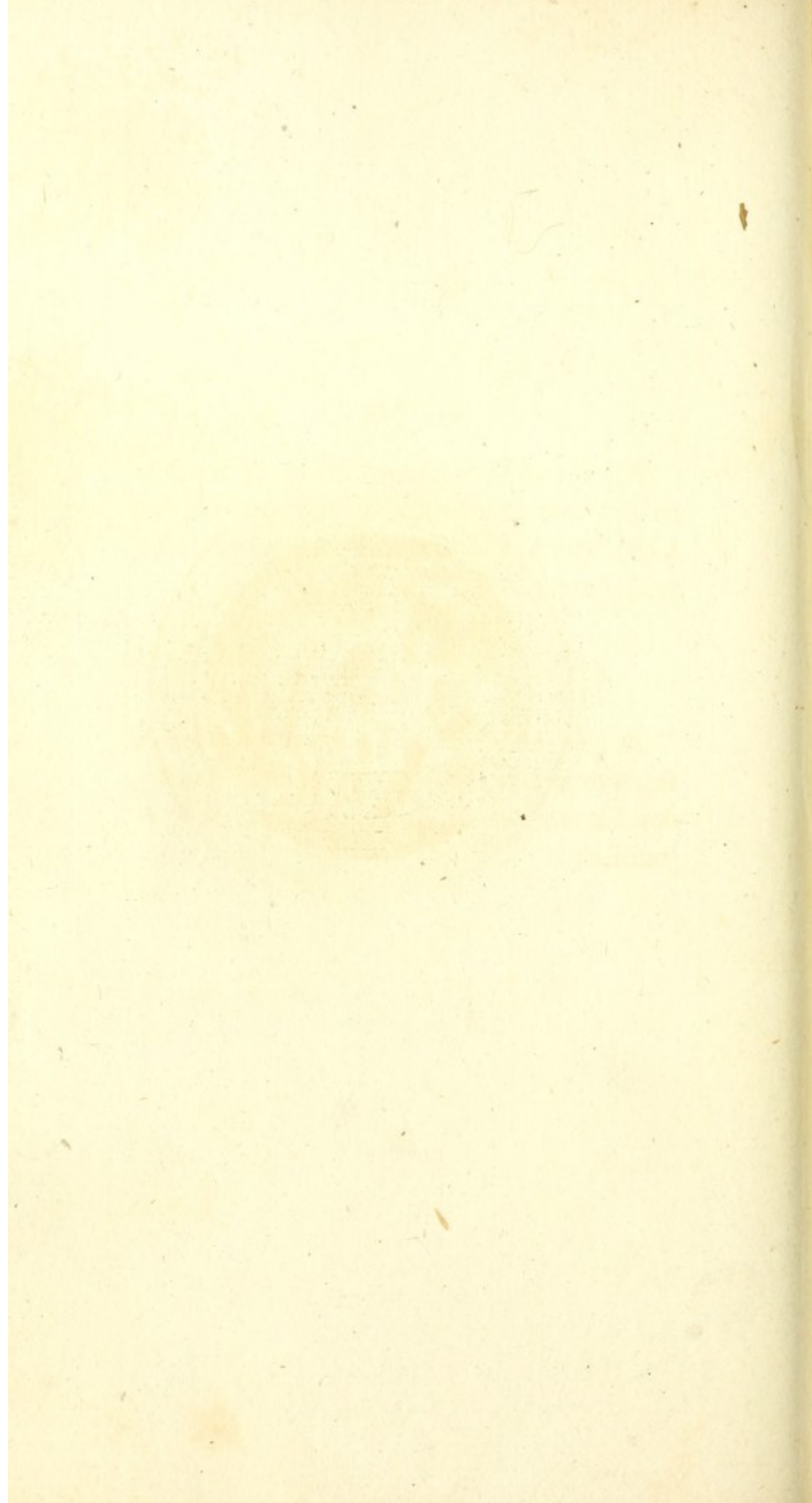
No. XXIV.

Hercules running after the 50th daughter of *Thespius*, after having enjoyed the other 49. We have already observ'd, that ever since his time, men are much chang'd: this last exploit of his would be sufficient to make for ever illustrious ten at least of our modern heros.

No. XXIV.

Hercule poursuivant la 50me des filles de *Thespius*, après avoir joui des autres 49. Nous avons déjà observé, que depuis son tems les hommes ont bien changé : dans cet dernier exploit il y auroit de quoi illustrer au moins dix des nos héros modernes.





No. XXV.

Bacchus and *Ariadne* preparing themselves to sacrifice to *Priapus* in the presence of Love, Satyrs, and of the *Bacchantes*, who look well pleas'd.

No. XXV.

Bacchus et *Ariadne* se mettent en train de sacrifier à *Priape* en presence de l'Amour, des Satyres, et de *Bacchantes*, qui s'en rejouissent.

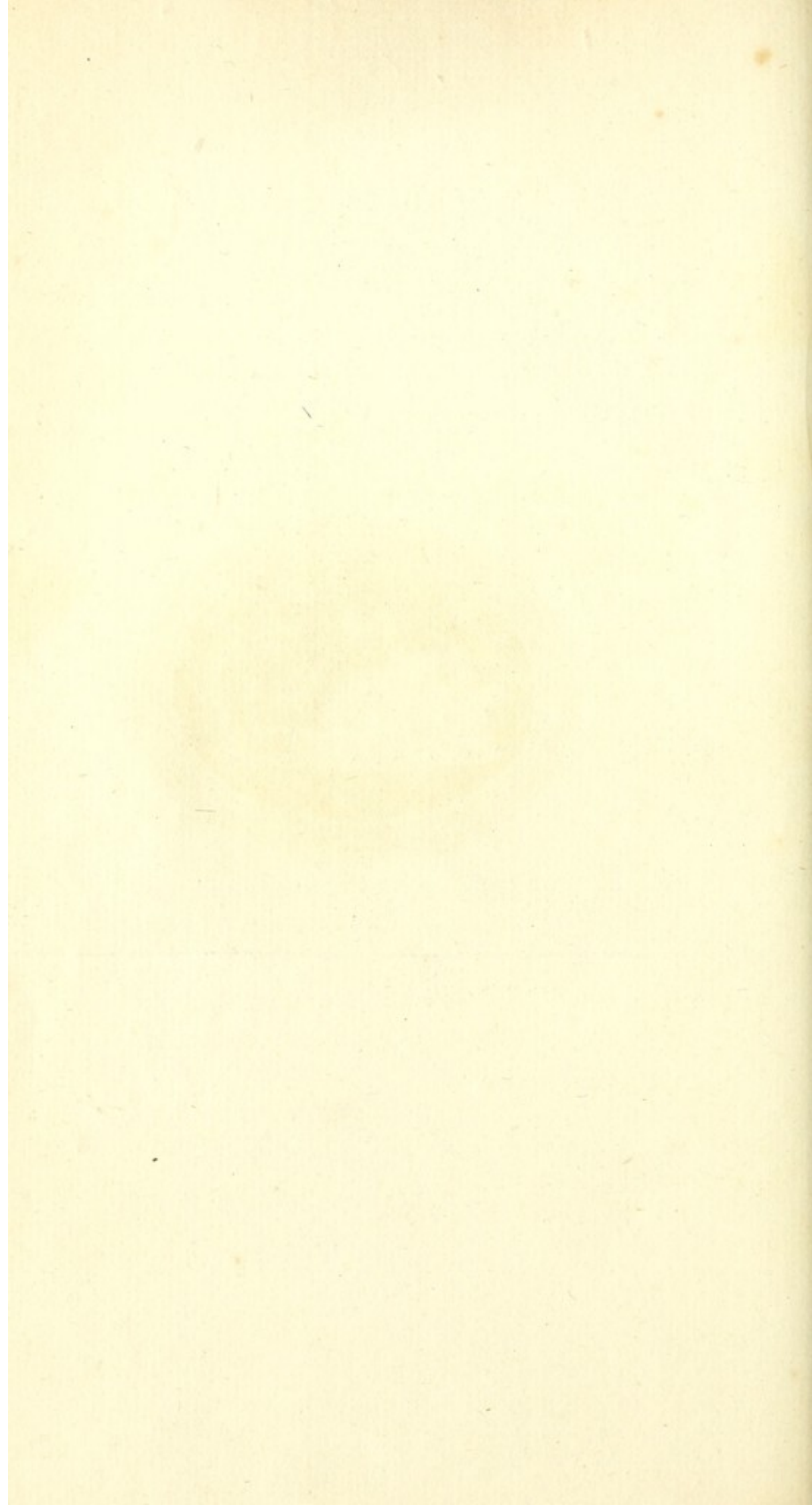
No. XXV.

Baron and Viscountess of ...
to ... in the ...
have ... of the ...
well pleased.



26.





No. XXVI.

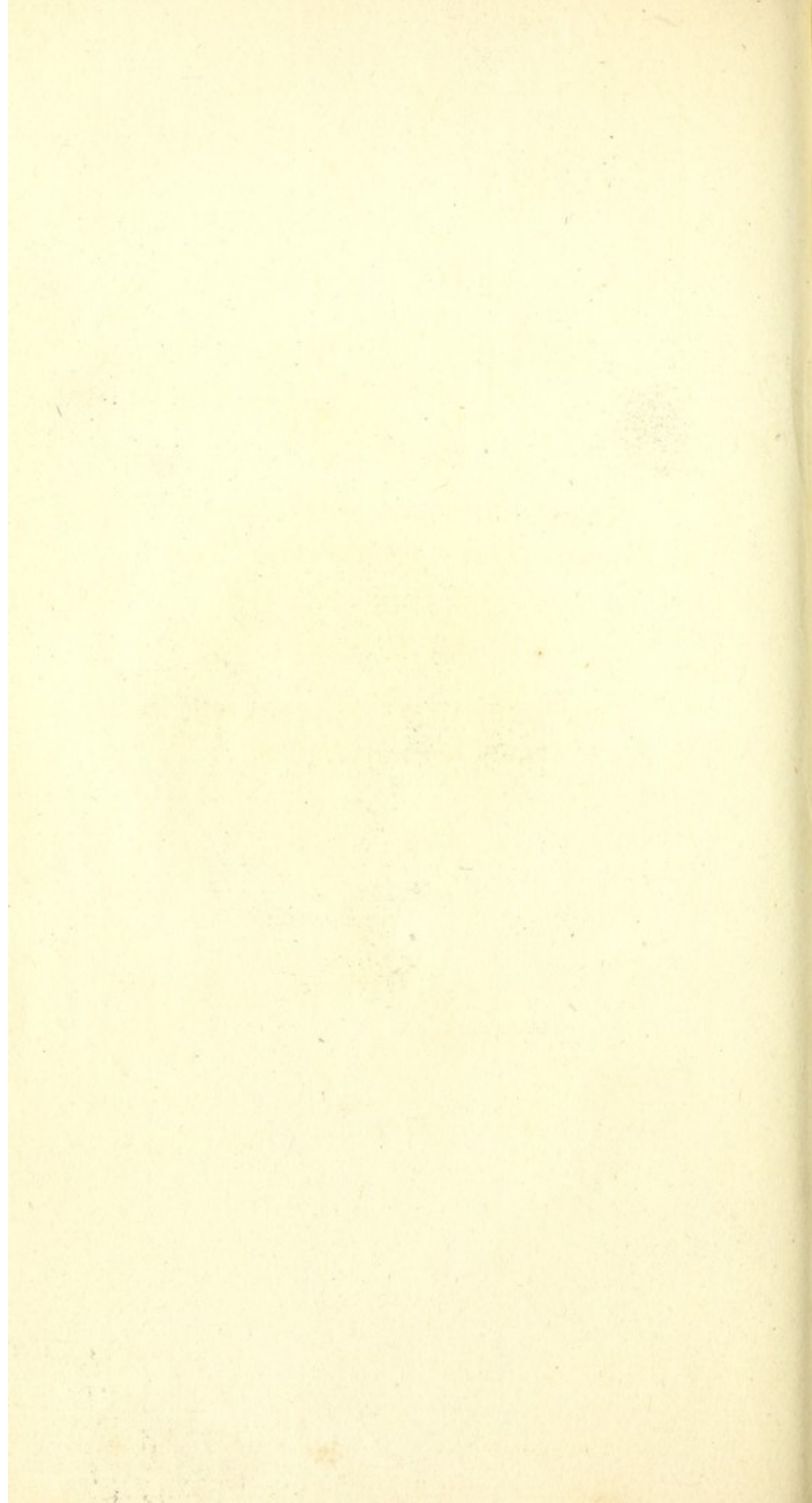
What is represented here is common to so many, that it is impossible to know who it represents : the shield and helmet might indicate *Mars*, but as this God, who was never married, has had several mistresses, no body can say, which of them it is: the butterfly, symbol of life and soul, is there to show what one is to expect from such an operation.

No. XXVI.

L'Aventure représentée ici est aussi commune a trop de monde, pour qu'on y puisse reconnoître quelqu' un en particulier: le bouclier et le casque pourroient indiquer *Mars*, mais comme cet Dieu, qui ne fut jamais marié, eut plusieurs maitresses, on ne sçait la quelle choisir : le papillon, fimbole de la vie et de l'ame, indiquent le resultat de cette operation.







No. XXVII.

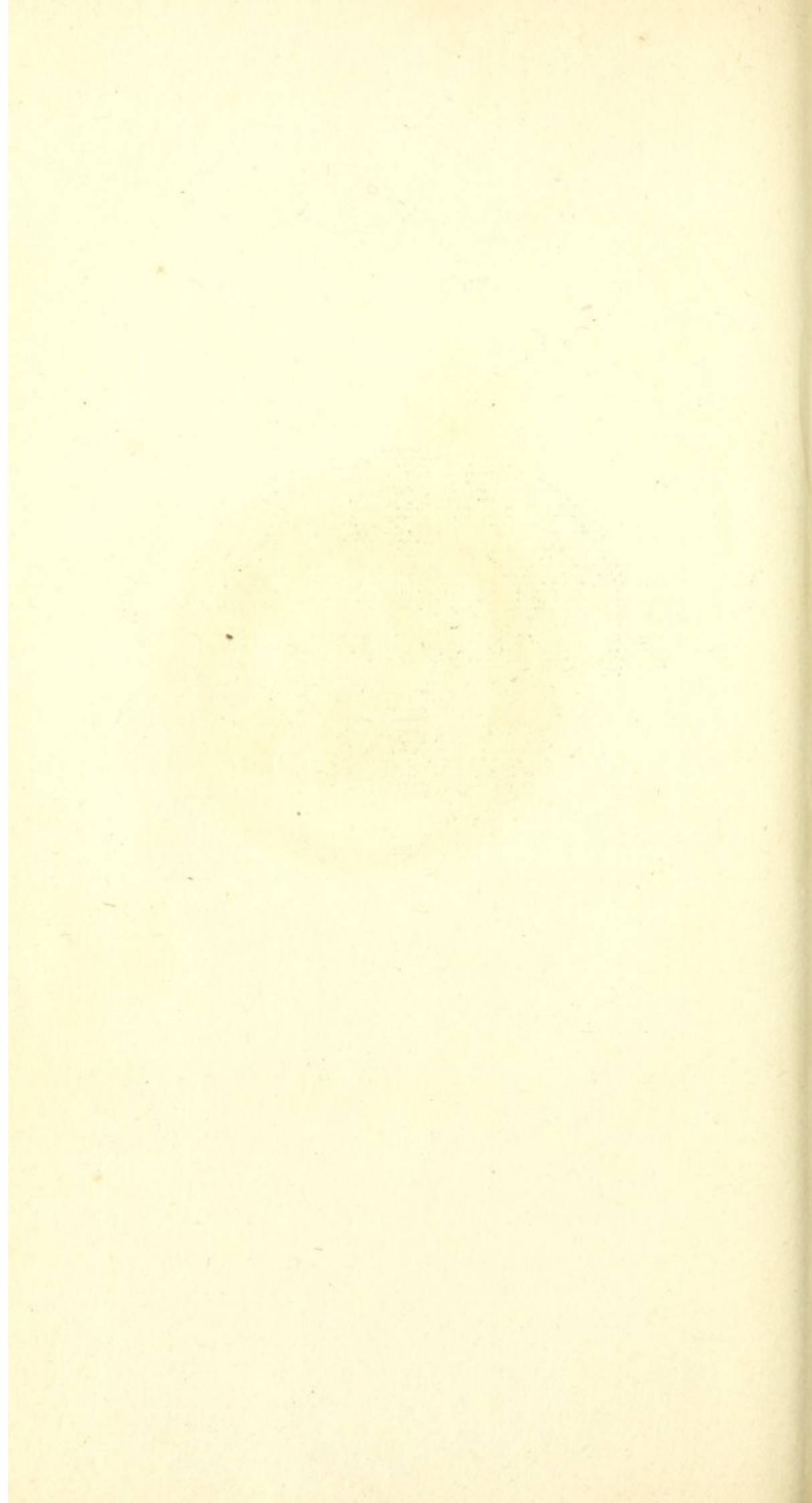
This small figure of brass represents
Priapus, as God of the gardens.

No. XXVII.

Cette petite figure de bronze represente
Priape, comme Dieu des jardins.







No. XXVIII.

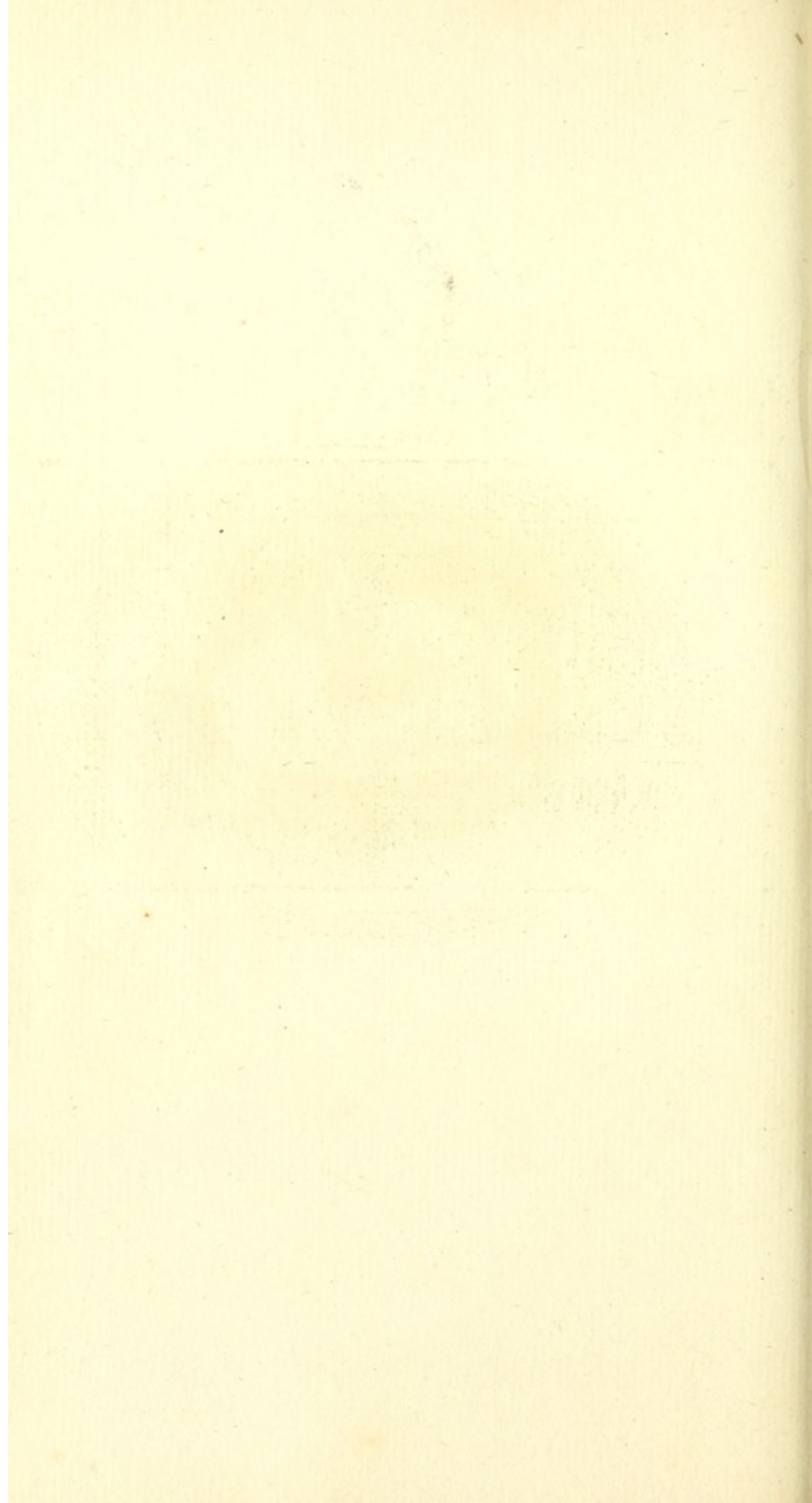
The *Muses* take care of *Pegasus*: the sons of *Alæus* did not know at first but three *Muses*: *Pierus* augmented their number as far as nine.

No. XXVIII.

Les *Muses* ont soin du cheval *Pegasée*: les fils d' *Alæus* d'abord n'en connurent que trois: ce fut *Pierus* qu'en augmenta le nombre jusqu'à neuf.







No. XXIX.

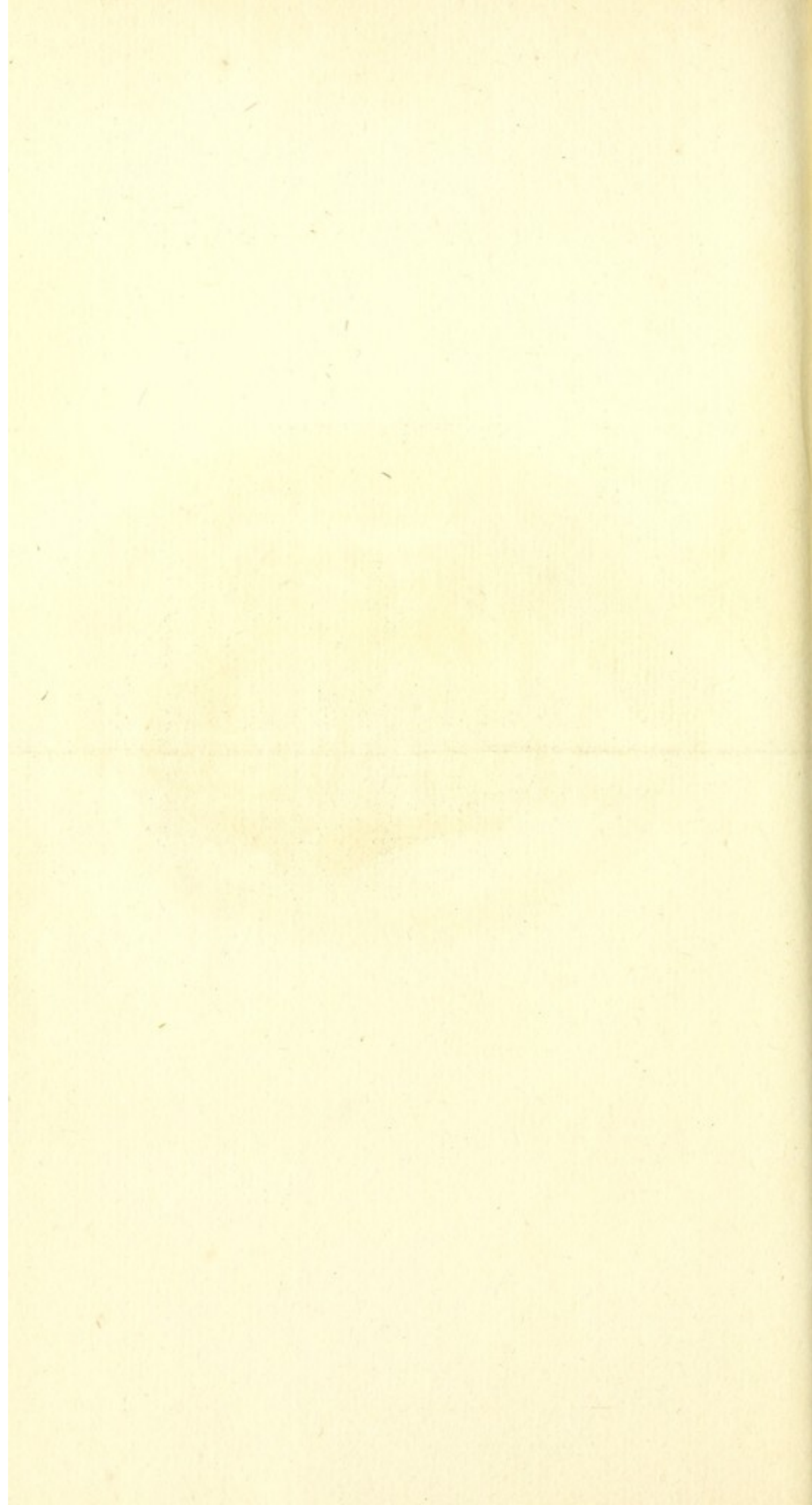
A scene of a Theatre.

No. XXIX.

Scene de Theatre.







No. XXX.

The birth of *Bacchus*. The explanation of this stone is to be met with in the second volume of the Memoirs of the Academy of Inscriptions, and *Belles Lettres*.

No. XXX.

La naissance de *Bacchus*. Cette pierre est expliquée dans le second volume des Memoirs des Inscriptions, et des *Belles Lettres*.







No. XXXI.

A Sacrifice to *Priapus*.

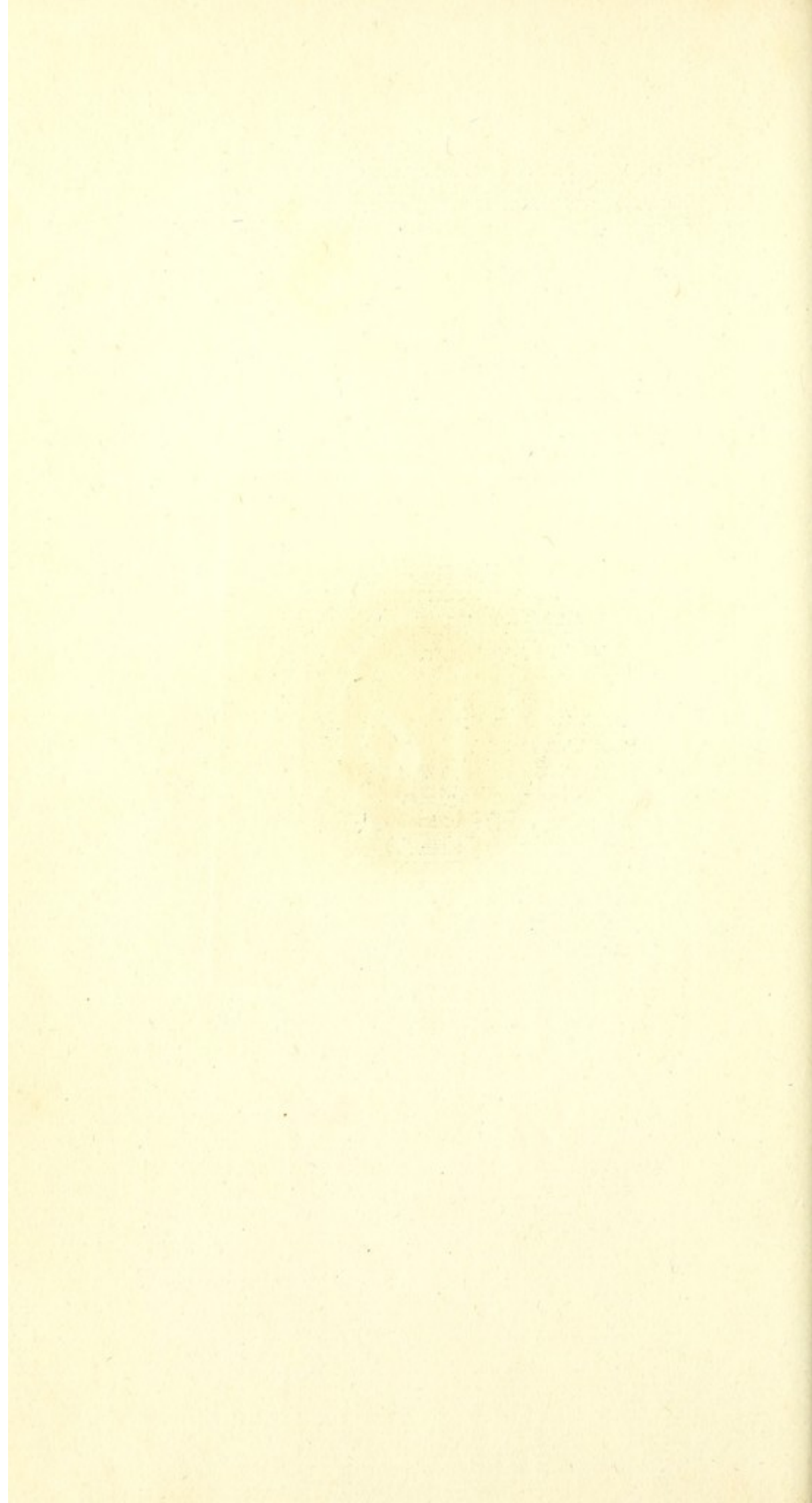
No. XXXI.

Sacrifice a *Priape*.

92







No. XXXII.

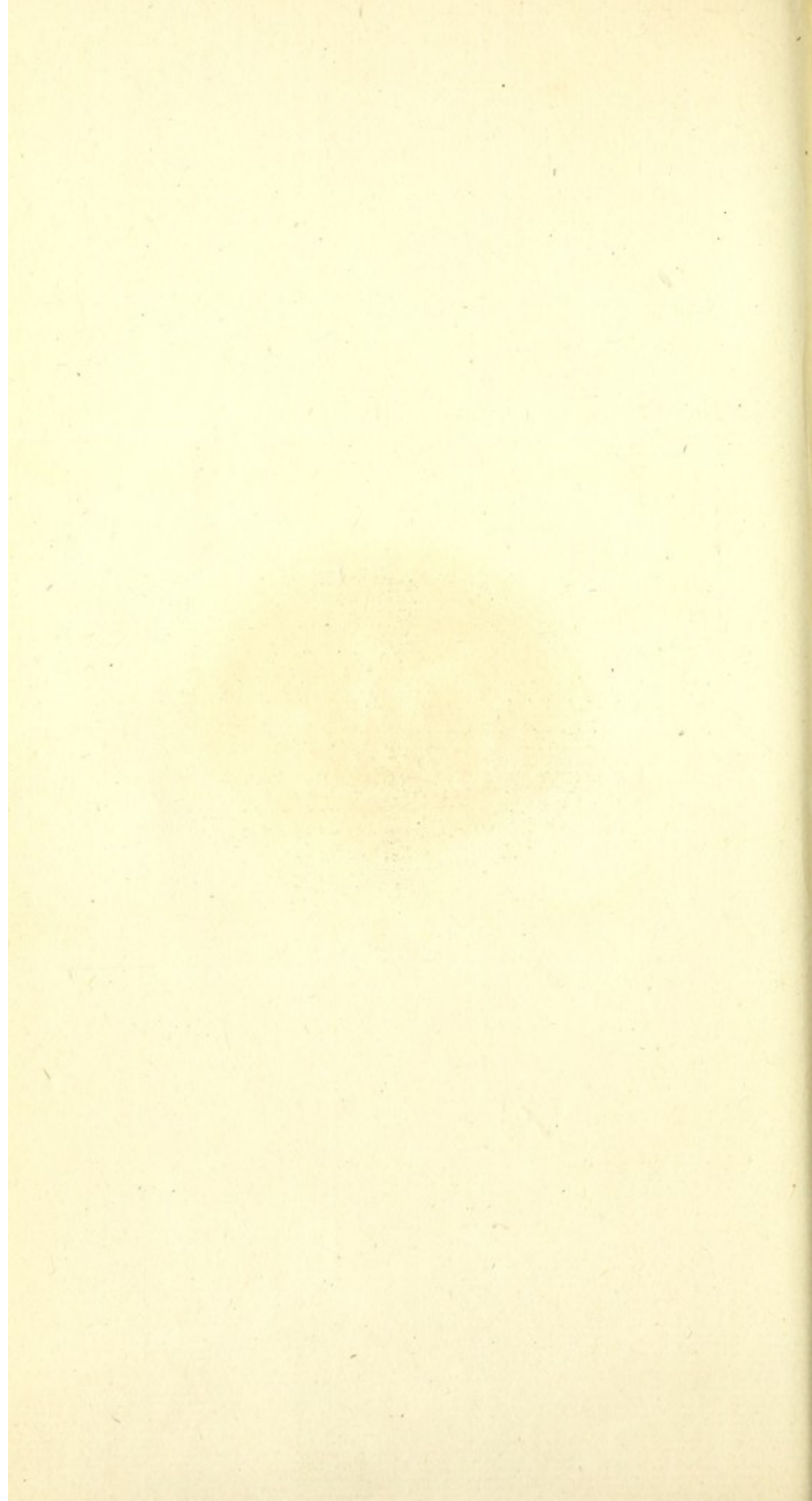
The character of *Alcibiades*, which may easily be explain'd.

No. XXXII.

Le caractère d'*Alcibiade*, qui l'on peut aisément expliquer.







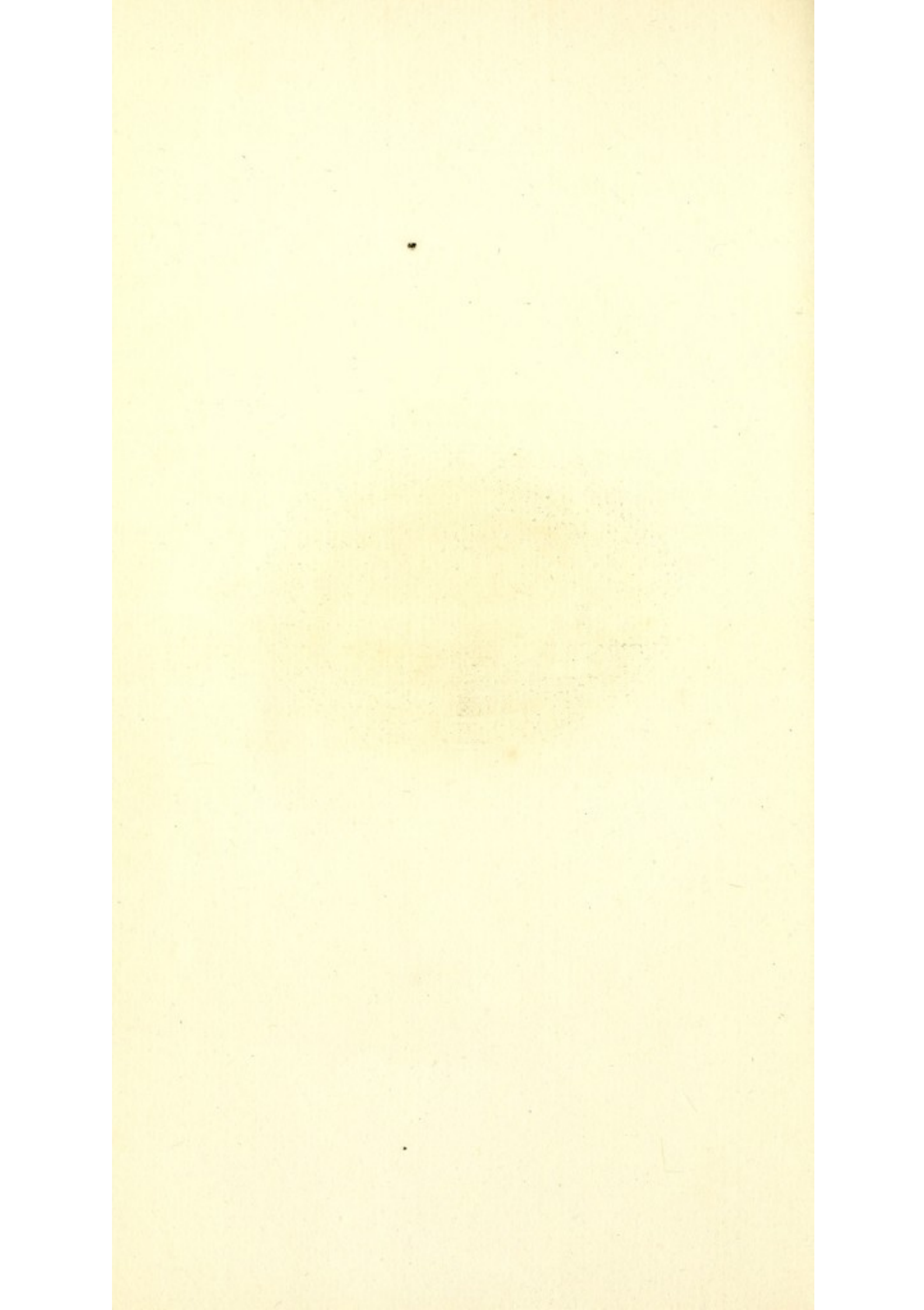
No. XXXIII.

The *Trojan* Horſe.

No. XXXIII.

Le Cheval de *Troye*.





No. XXXIV.

Io, the Cow taken care of by *Argus*, who, though with a hundred eyes which *Juno* had given him, cannot hinder her from following her lover.

No. XXXIV.

La vache *Ió* gardée par *Argus*, qui malgré ses cent yeux, ne peut l'empêcher d'aller rejoindre son amant.

No. XXXIV.

At the Cow taken care of by the young who
though with a hundred and fifty years had
given him a hundred and fifty years more
ing his own



In the year 1800 the first of the
century was the first of the
century for the

35.



No. XXXV.

The *Romans* had no conception, that any thing could be more sublime than a triumph. No body to them appear'd more worthy to obtain it, than the God, who with continual activity works day and night in order to make further conquests, and to secure those he has made all over the world. One sees here that they granted him that honour; the name however of *Priapus* is wanting in the list of those, to whom that honour was conferr'd, which list is preserved in the chronicles of the *Capitol*.

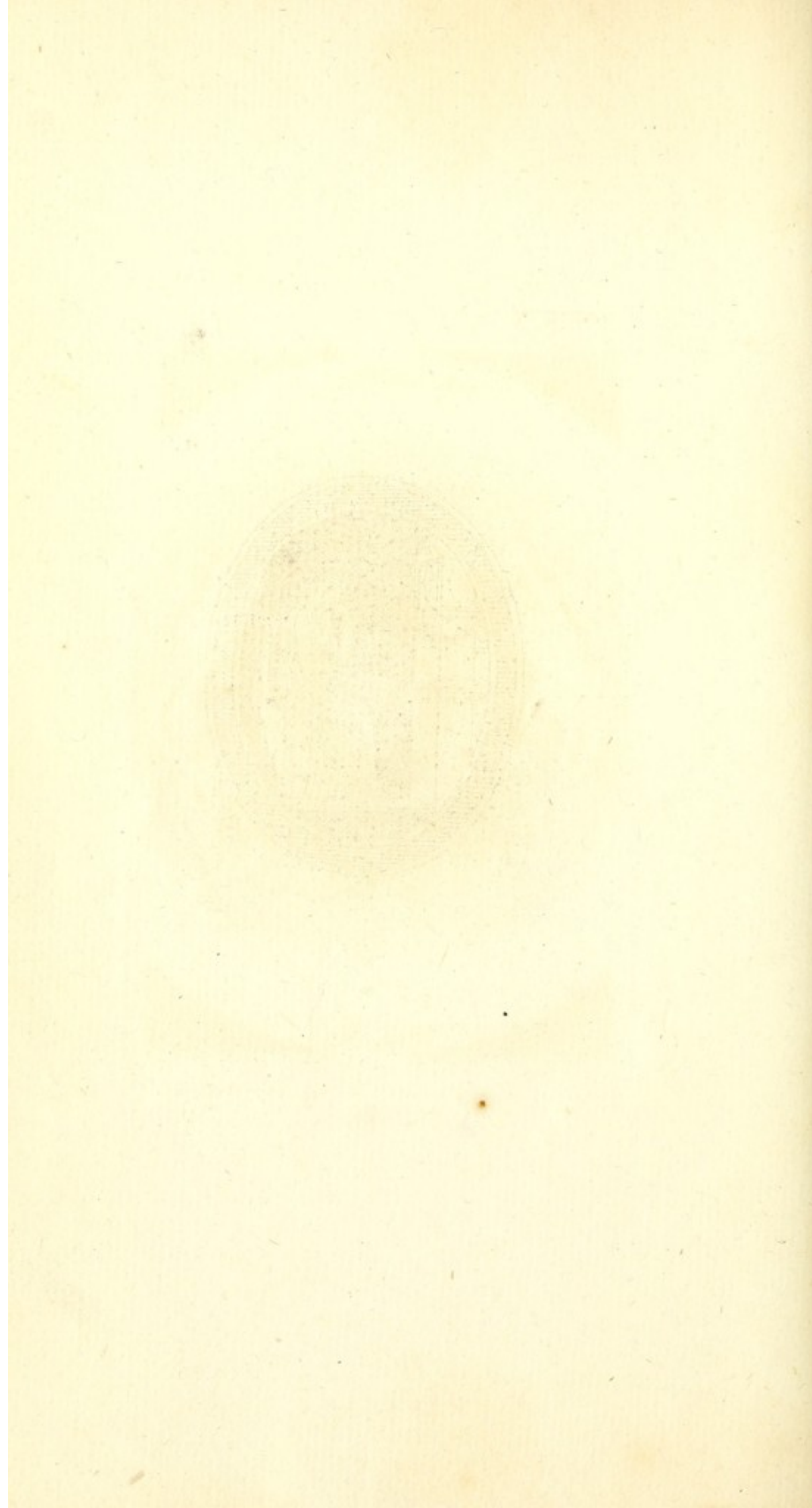
No. XXXV.

Les *Romains* ne concevant rien de plus sublime, que le triomphe. Personne ne leur sembloit plus digne de l'obtenir, que le Dieu, qui par une continuelle activité travaille de jour et de nuit à faire des conquêtes, et à conserver celles qu'il a faites par toute la terre. On voit ici, qu'ils lui accorderent cet honneur; cependant le nom de *Priape* manque à la liste des triomphateurs conservée dans les fastes du *Capitole*.

The Roman had no conception, that any thing could be more sublime than triumph. No body to them appear'd more worthy to obtain it, than the God, who with continual activity waxes day and night in order to make further conquests, and to secure those he has made all over the world. One sees here that they granted him that honour, the name however of Roman was wanting in the list of those to whom that honour was conferr'd, which list is preserved in the archives of the Capitol.

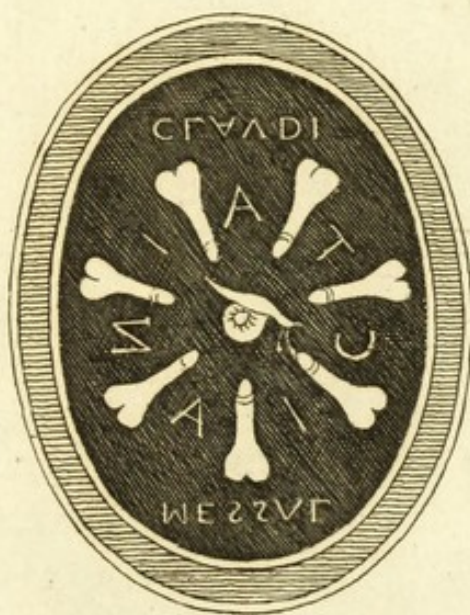
Les Romains ne concevoient point de plus sublime, que le triumphe. Personne ne leur sembloit plus digne de l'honneur, que le Dieu, qui par une continuelle activité travaille de jour et de nuit à faire des conquêtes, et à conserver celles qu'il a faites par toute la terre. On voit ici que le nom de Romain est honneur; cependant le nom de l'Empereur n'est point dans la liste des triomphateurs conservée dans les archives du Capitole.

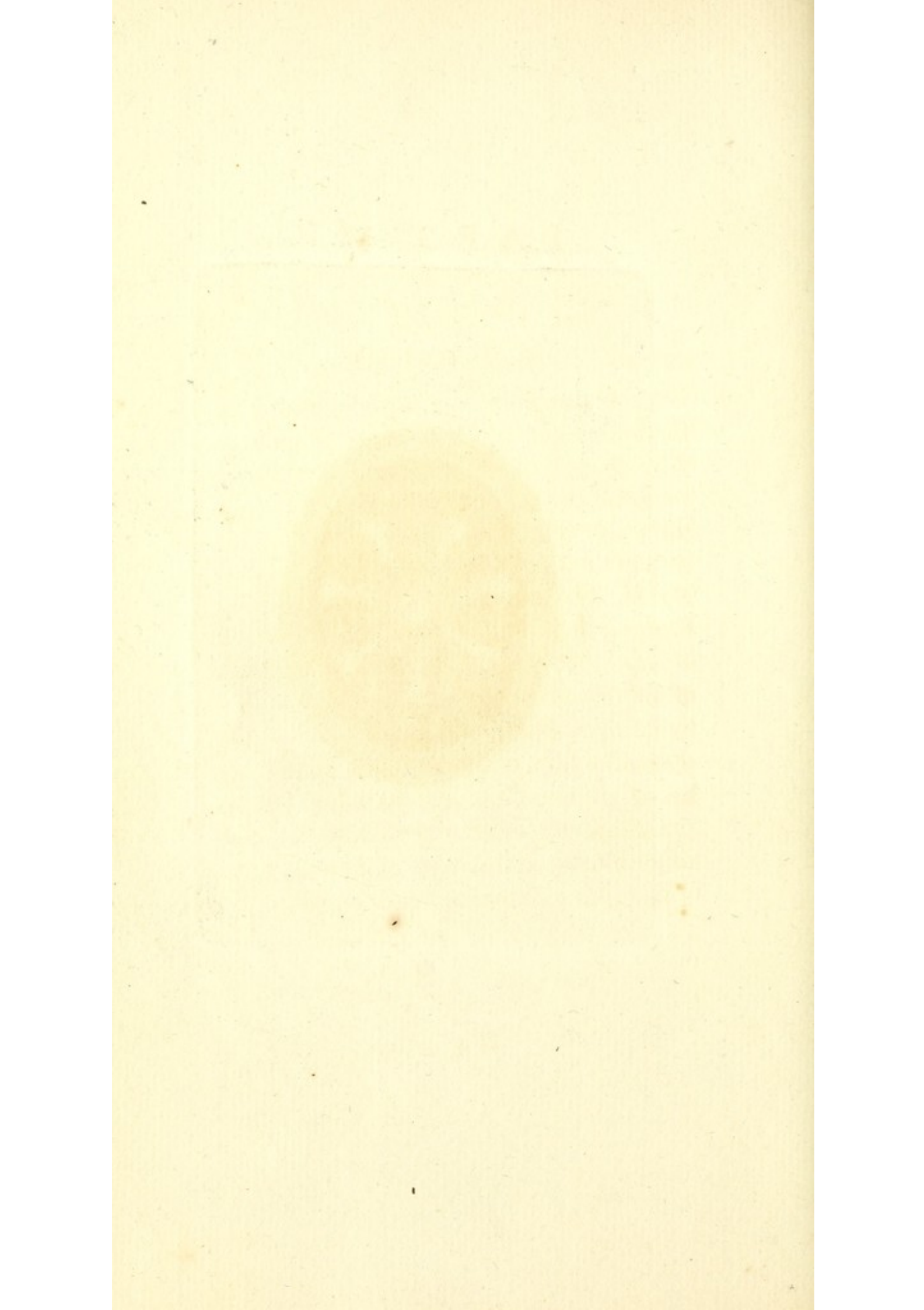




2.







P A R T II.

No. II. and III.

These two prints are both belonging to the same stone, which is engraved on both sides: it was formerly in the cabinet of Baron *Stoch*, but the king of *Prussia* having bought the whole collection, it now belongs to that monarch: One sees in the print marked No. II. *Messalina*, wife of *Claudius*, sitting before a little chapel, in which there is a *Priapus*. At No. III. which is at the back of the stone, there are seven *Priapuses* surrounding a snail, an animal, which as the naturalists say, having both sexes, is the symbol of the lubricity, with the word *Invieta*, (unconquered) attributed to *Messalina*, and which alludes to that verse of *Juvenal*,

Et lassata viris nondum satiata recessit.

No. II. et III.

Ces deux estampes appartiennent à la même pierre, qui est gravée des deux cotés: elle est passée avec le reste du cabinet du Baron *Stock*, entre les mains du roi de *Prusse*: On voit No. II. *Messaline*, femme de l'empereur *Claude*, assise devant une *Ædícula*, ou petite chapelle, dans la quelle il y a un terme de *Priape*. Au revers No. III. sept *Priapes* placés autour d'un limaçon, animal, qui selon les naturalistes, possédant les deux sexes, est le simbole de la lubricité, avec le mot *Invieta* attribué à *Messaline*, qui font allusion au vers de *Juvenal*, qui dit de cette princesse,

• *Et lassata viris, nondum satiata recessit.*

4



No. IV.

Iole with *Hercules's* club and the *Nemean* lion's skin, an allusion to the danger of voluptuousness, which overpowers even virtue, or to the power of softness and beauty, which is superior to that of strength and violence.

No. IV.

Iole portant la massue d'*Hercule* et la peau du lion de *Némée*, allusion au danger de la volupté, qui soumet jusque la vertu même, ou à la puissance de la beauté et de la douceur, qui est supérieure à celle de la force et de la violence.

S.



No. V.

A term of *Priapus* with *Hercules's* attribute, in order to shew one of the exploits of this demi-god, who in a single night got with child forty-nine out of fifty daughters of *Thespius*, king of *Beotia*. It was with reason, that those times were called heroick; none of our modern heros could imitate him.

No. V.

Terme de *Priape* avec l'attribut d'*Hercule*, pour montrer l'un des exploits de ce demi-dieu, qui dans une seule nuit rendit meres quarant-neuf de cinquante filles de *Thespius*, roi de *Beotie*. On appelloit avec raison ces tems heroiques; nos heros modernes ne lui ressembloit gueres.

A term of years with Henry's sup-
 plice, in order to show one of the exploits
 of this demi-god, who in a single night got
 with child forty-nine out of his daughters
 of Ysbout, king of Britain. It was with res-
 son, that those times were called heroick;
 none of our modern heroes could imitate
 him.



Term de l'année avec Henry's sup-
 plice monstrent un des exploits de ce demi-
 dieu, qui dans une seule nuit rendit mère
 quarante-neuf de cinquante filles de Ysbout,
 roi de Bretagne. On appelloit avec raison ces
 temps héroïques; nos héros modernes ne lui
 ressembloient guères.

6.



No. VI.

A dialogue between a very magnificent *Priapus* and a man who puts his ear to it as if he was waiting for an answer. I take this to be an allusion to the violence of the passion, which is the only thing is heard, when she speaks with such an energy, as the engraver has expressed; because if the person who asks advice, appears to say, *et habet mea mentula mentem*, the consulted looks as if he answered, *semper ego auditor tantum?*

No. VI.

Dialogue entre un magnifique *Priape* et un homme, qui en approche l'oreille comme pour attendre sa réponse. Ne feroit ce pas une allusion à la violence de la passion, qui seule se fait écouter, lorsqu'elle parle avec l'énergie, sous la quelle le graveur l'a exprimée; car si le consulteur semble dire, *et habet mea mentula mentem*, le consulté paroît lui répondre, *semper ego auditor tantum?*



No. VII.

A kind of a wheel of a lottery, which a smiling Cupid turns, but not without some trouble. In those times it seems, that the women liked to play at such a kind of lottery, as all the places are taken: it might be of that century of which *Juvenal* wrote,
Credo pudicitiam Saturno rege moratam.

No. VII.

Sorte de roue de loterie, qu' un Amourba-
din tourne en fouriant, mais non sans quel-
que effort. Il paroît que dans le tems, que
l'on a fait cette pierre les joueuses ne man-
quoient pas à cette loterie, puisque toutes
les places sont prises: elle pourroit etre du
siecle, ou *Juvenal* escrivoit,
Credo pudicitiam Saturno rege moratam.



No. VIII.

A term of *Priapus* with the *Thyrſus* of
Bacchus, which alludes to *Horace's* verſe,
Sine Cerere, et Baccho friget Venus.

No. VIII.

Terme de *Priape* avec le *Tyrſe* de *Baccus*,
par alluſion à la penſée d'*Horace*,
Sine Cerere, et Baccho friget Venus.

9.



No. IX.

A pretty figure of a woman ready to make a kind of libation to the God, who stands before her in a radiating attitude. What remains is better thought than said.

No. IX.

Jolie figure d'une femme prete a faire une sorte de libation au Dieu, qui est devant elle dans une attitude rayonante. Le reste est meilleur à penser qu' à dire.

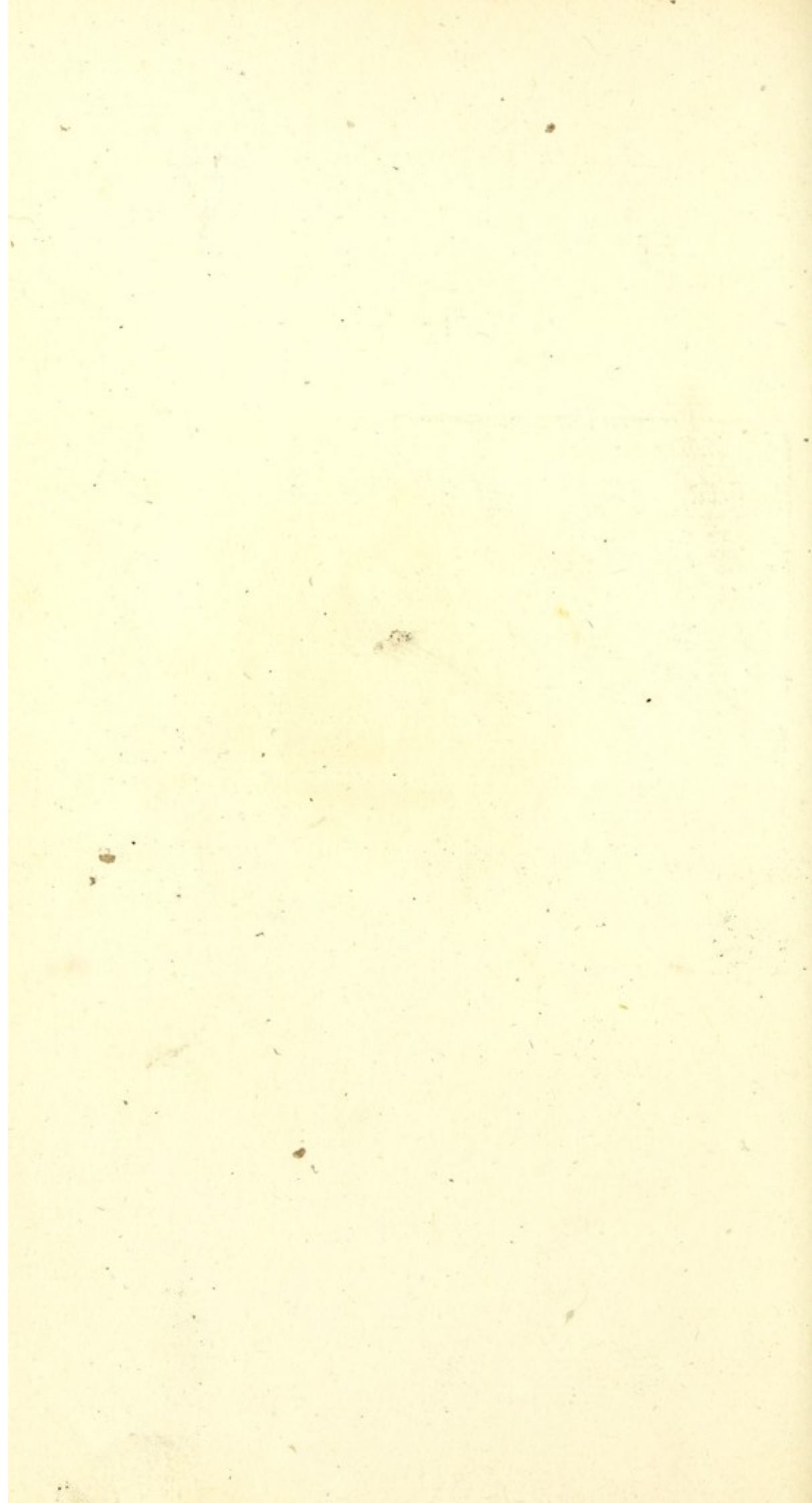
No. IX.

A pretty figure of a woman ready to
make a kind of libation to the God, who
stands before her in a radiating attitude.
What remains is better thought than said.

No. IX.

Jolie figure d'une femme prête à faire
une sorte de libation au Dieu, qui est devant
elle dans une attitude rayonnante. Le reste
est meilleur à penser qu'à dire.





No. X.

A homage to *Priapus* standing upon a column. The horns with which his head is adorn'd have not been added to him without reason; as for the rest the whole world knows it.

No. X.

Homage à *Priape* placé sur une colonne. L'indication des cornes posés sur la tête de ce Dieu, n'est peut-être pas là sans raison; le reste est connu de tout le monde.

II.



No. XI.

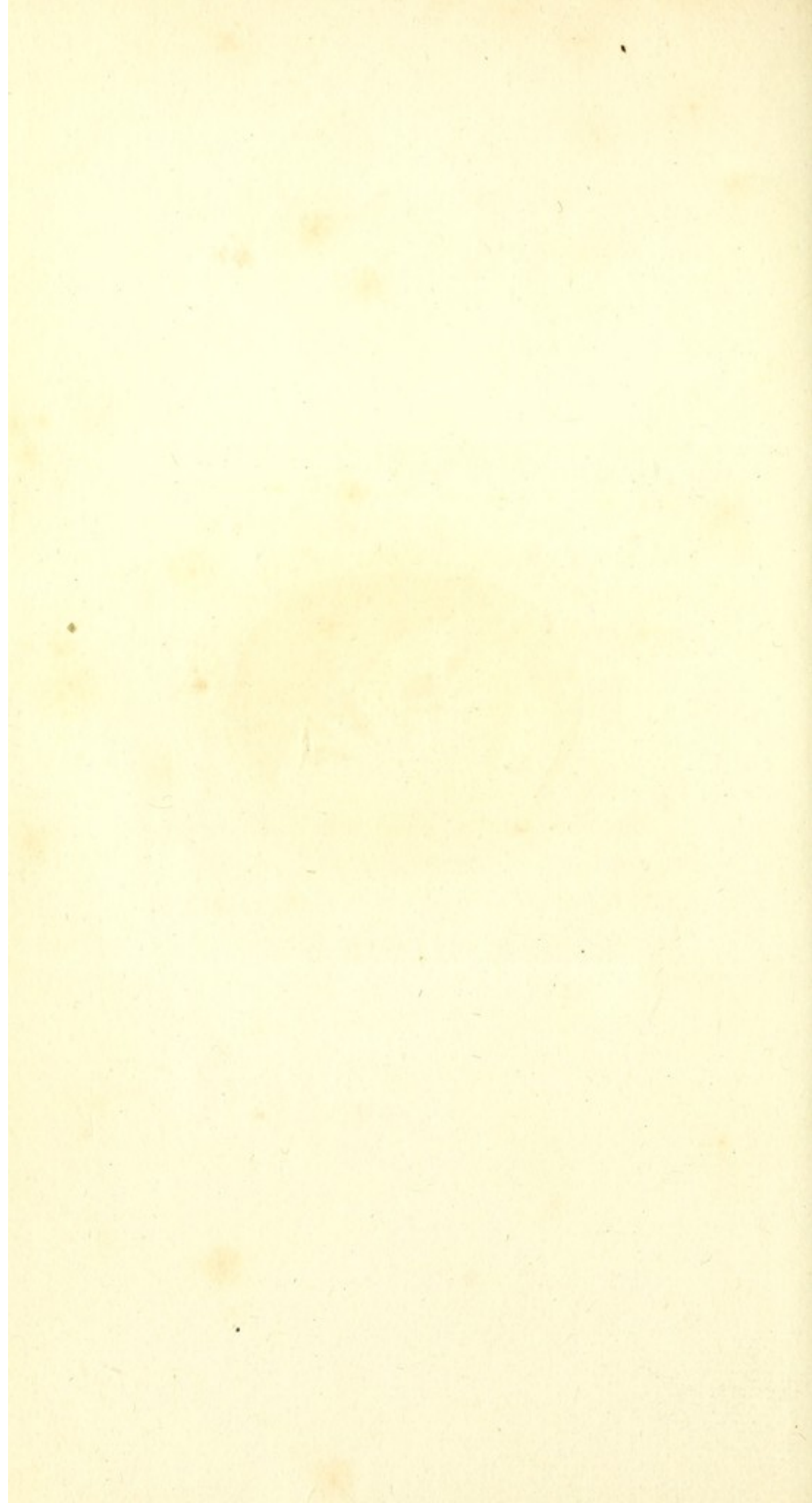
Every body knows, that amongst the *Romans*, the young married ladies us'd to ride upon a *Priapus*, which was, as I believe, only for devotion. This strange ceremony is perform'd here by a *Satyr's* wife.

No. XI.

On scait, que chez les *Romains* les jeunes epouses, se mettoient par devotion, comme on peut le croire a cheval sur un *Priape*. Cette étrange ceremonie est representée par cette femme de *Satyre*.







No. XII.

This represents one of those odd affairs which ladies never confess, and which shews the taste which is so great a reproach, and not without reason, to the *Greeks* and *Etruscans*.

No. XII.

Bizarerie, qu' une femme n' avoue pàs, et qui montre l'ancienneté du gout peu orthodoxe, que l'on reproche avec tant de raison aux *Grecs* et aux *Etrusques*.





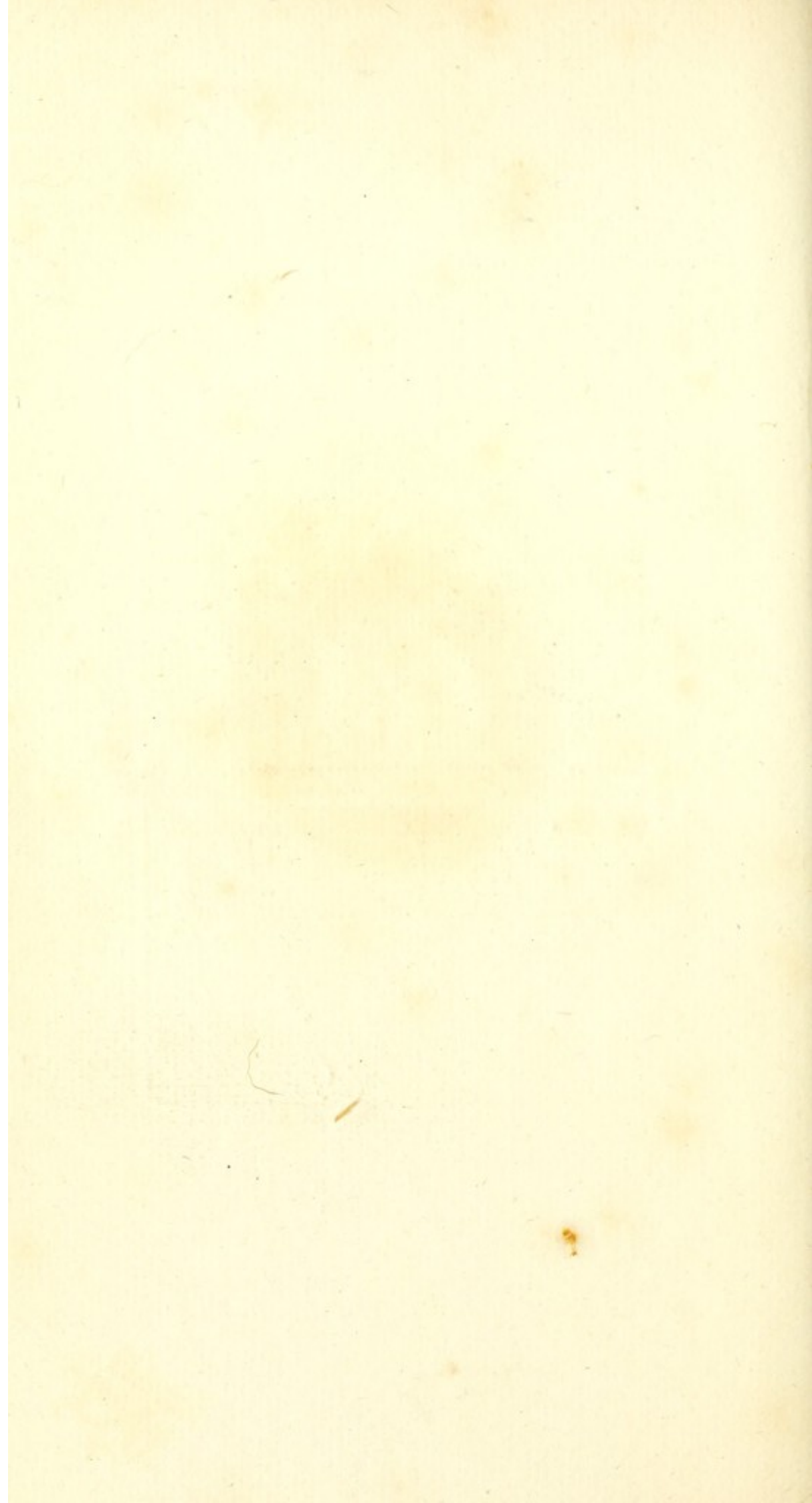
No. XIII.

Hercules trying to perform with *Omphale* a ceremony which requires great strength: she is lying upon the skin of the lion, and the hero's club is standing towards her.

No. XIII.

Eſpece de tour de force, qu' *Hercule* eſſaye avec *Omphale*: celle-ci eſt acouchée ſur la peau du lion de *Nemée*, et la maſſue du héros eſt tournée vers elle.





No. XIV.

The attitude of this woman puts me in
mind of the verses of an ancient poet,

quod non excitat inguen

Vox blanda, et nequam? digitos habet.

No. XIV.

L'attitude de cette femme exprime assez
naïvement la pensée d'un ancien satyrique,

quod non excitat inguen

Vox blanda, et nequam? digitos habet.



No. XV.

This *Bacchante* with her knees upon a basket, inspir'd with *Bacchus's* furor, is, as it appears, consecrating a small figure to *Priapus*; another woman sitting in a kind of basket, plays upon the double flute the praises of the horned God: the mysterious basket which is here, shews, that this God's operations ought to be secret, and that discretion ought to preside in the secrets of love.

Tibullus says,

Et Levis occultis conscia cysta sacris.

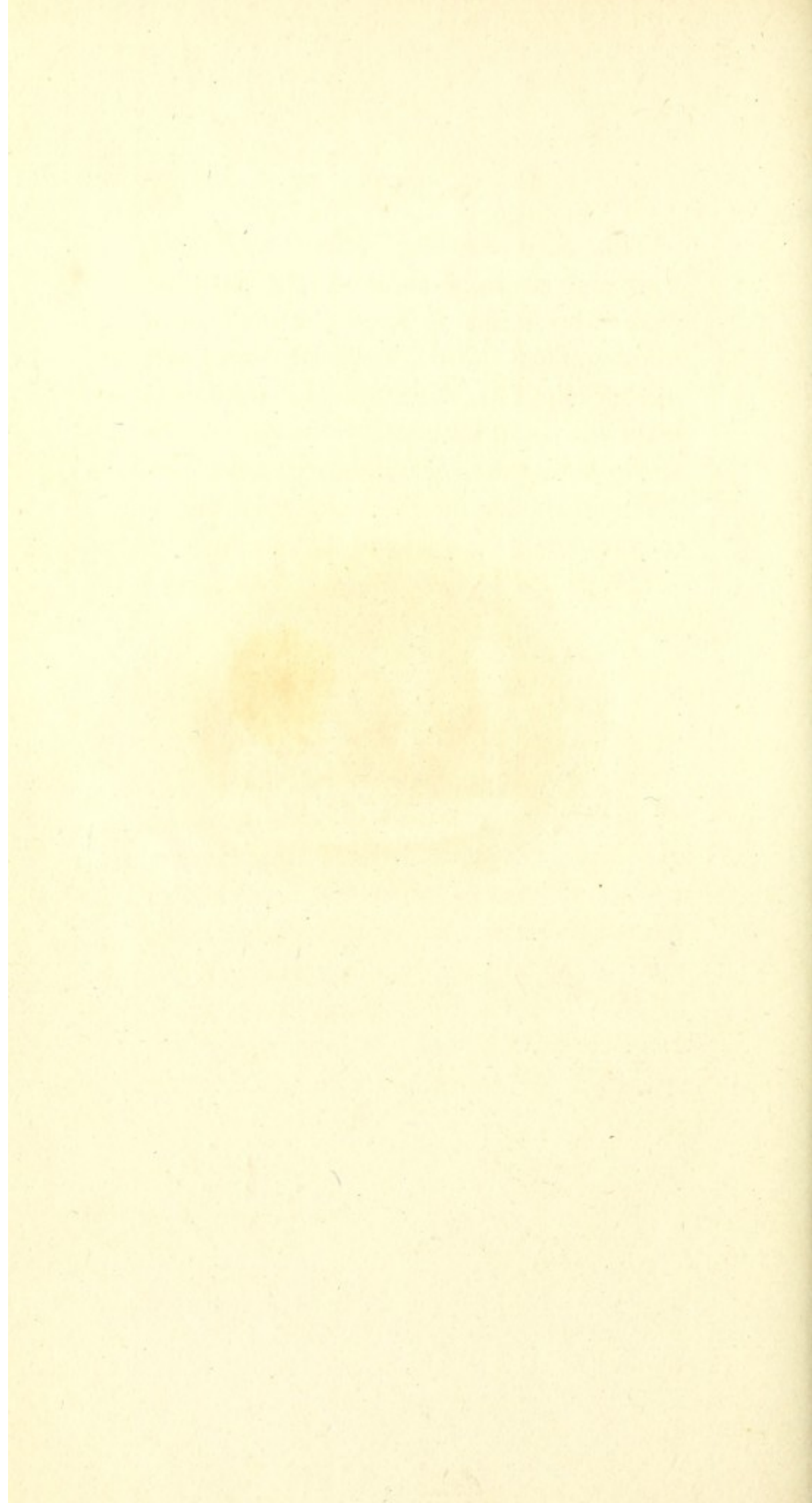
No. XV.

Agitée des fureurs *Bacchiques*, cette *Bacchante*, qui appuye le genou sur un cyste paroît consacrer une petite figure à *Priape*; une autre femme assise dans une sorte de panier, entone sur la double flute les louanges du Dieu, qui à des cornes: le cyste mystérieux, qui est ici montre, que les opérations du Dieu doivent être cachées, et que la discrétion doit présider aux secrets de l'amour.

Tibulle dit,

Et Levis occultis conscia cysta sacris.





No. XVI.

This *Satyr* dancing before a *Priapus*, don't appear to be more modest than the *Faun*, who seems to keep a woman from running from him. The right arm and the left leg of her shew how glad she would be, if she could but get rid of him, though at the same time, her right leg, with which she holds the leg of the young *Faun*, shews the contrary: *Ovid* says to the purpose:

Cumque ita pugnaret, tanquam quæ vincere nollet.

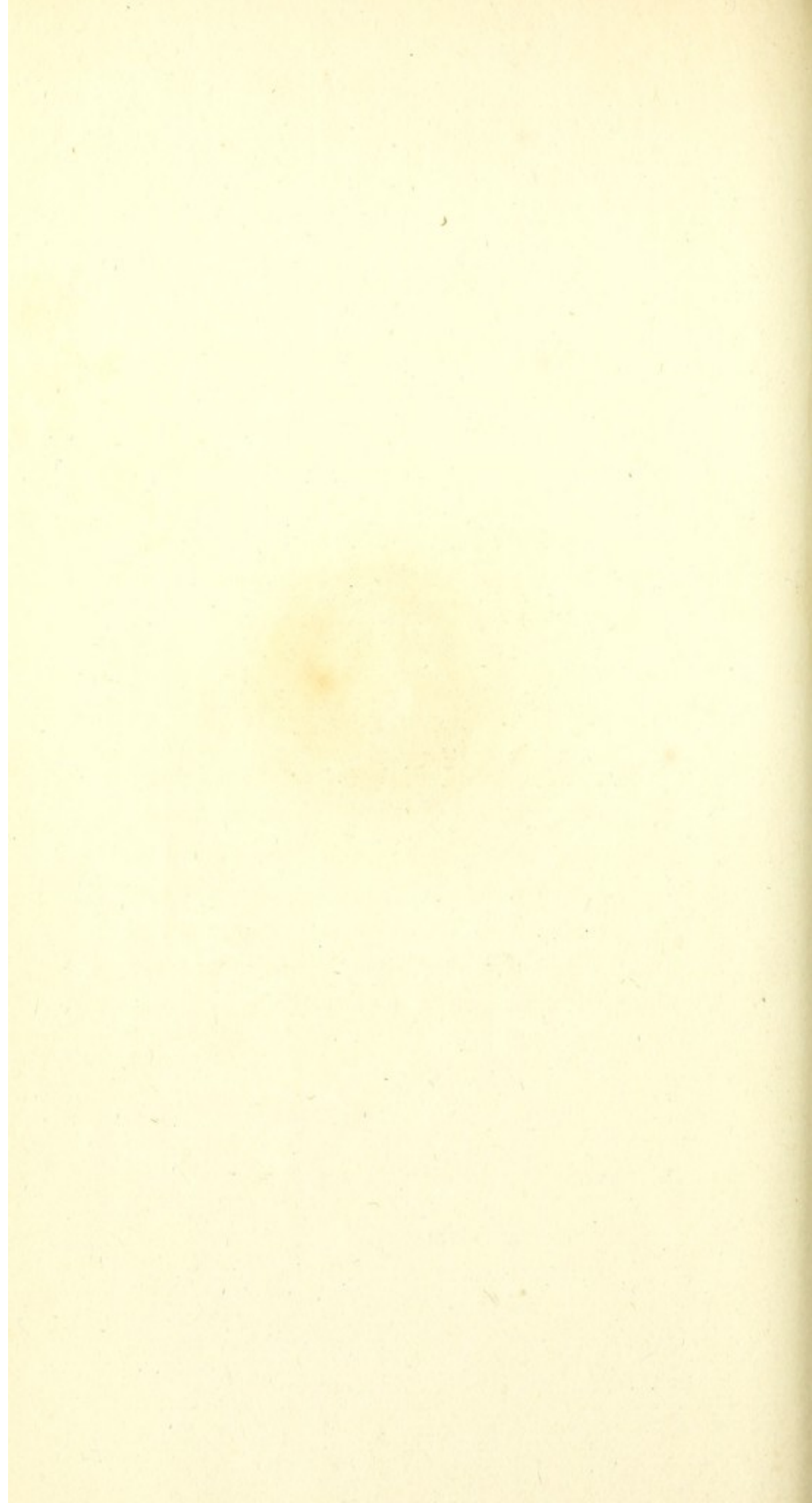
N. XVI.

Ce *Satyre*, qui danse devant un *Priape*, ne paroît pas plus modeste que le *Faune*, qui semble vouloir arreter une femme. Le bras droit et la jambe gauche de celle-ci montrent l'envie, qu' elle auroit de fuir, tandis, que sa jambe droite, qui s'accroche au pied du jeune *Faune* indiquent un sentiment contraire: *Ovide* dit à ce propos:

Cumque ita pugnaret, tanquam quæ vincere nollet.

17.





No. XVII.

The usual *Divinity* easily known by his natural figure, and walking upon a cock's legs. The propriety of this animal is too well known, and vigilance is not the first of his qualities; it is not to be wondered at then, if the God presents himself, standing upon the legs of an animal, so much inclined to his mysteries.

No. XVII.

Le *Dieu* très reconnoissable a sa figure naturelle, marche sur des pattes de cocq. Personne n'ignore la propriété de cet animal, et que la vigilance n'est pas la plus brillante des ses qualités; il n'est donc pas étonnant, que le Dieu se presente sur les pattes d'un animal si ardemment devoué a ses mysteres.

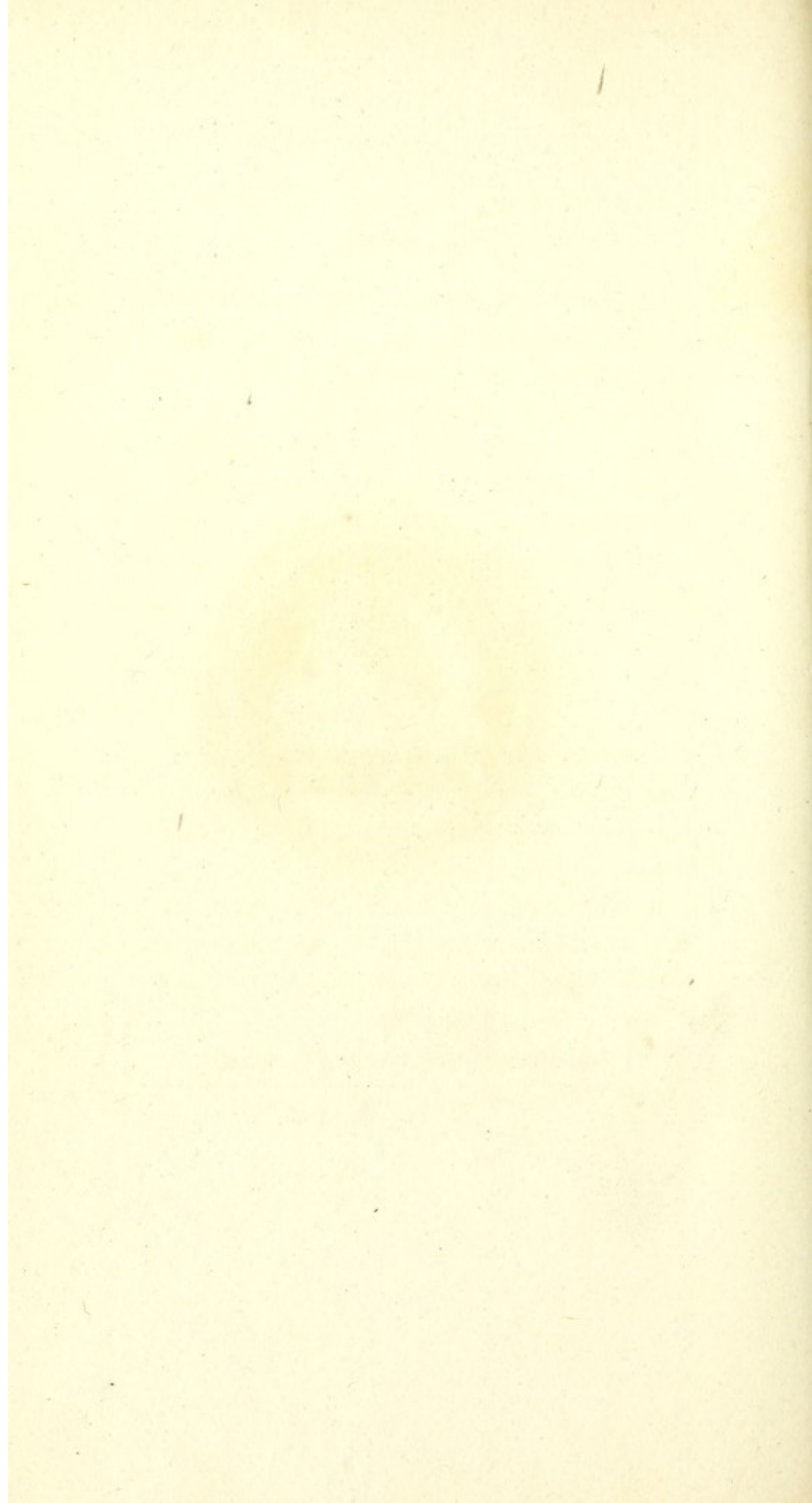
THE

The object of this work is to show the
annual value and value of the
land. The value of the land is
well known and is the same
as the value of the land. The
value of the land is the same
as the value of the land.



The value of the land is the same
as the value of the land. The
value of the land is the same
as the value of the land. The
value of the land is the same
as the value of the land.





No. XVIII.

The Antiquarians take this stone to represent *Livia* and *Augustus*, as it is very much like him ; as for *Livia*, they only guess at her by the great complaisance which she always had for her husband, whom she flattered all her life, in hopes to elevate *Tiberius* to the throne.

Some greater events owe their origin to less causes.

No. XVIII.

Cette pierre passe chez les Antiquaires pour représenter *Livie* et l'empereur *Auguste*, peut-etre le reconnoissent-ils à la ressemblance, qu'il y a ; quant à *Livie* ils ne peuvent la deviner, qu'à la complaisance, qu'on sçait, qu'elle eut toujours pour son mari, qu'elle flatta toute sa vie dans l'espérance d'élever *Tibere* à l'empire.

Des plus grands évènements doivent leur origine à des moindres causes.



No. XIX.

A Faun wanting to lay hold of a woman,
who differs with him in opinion.

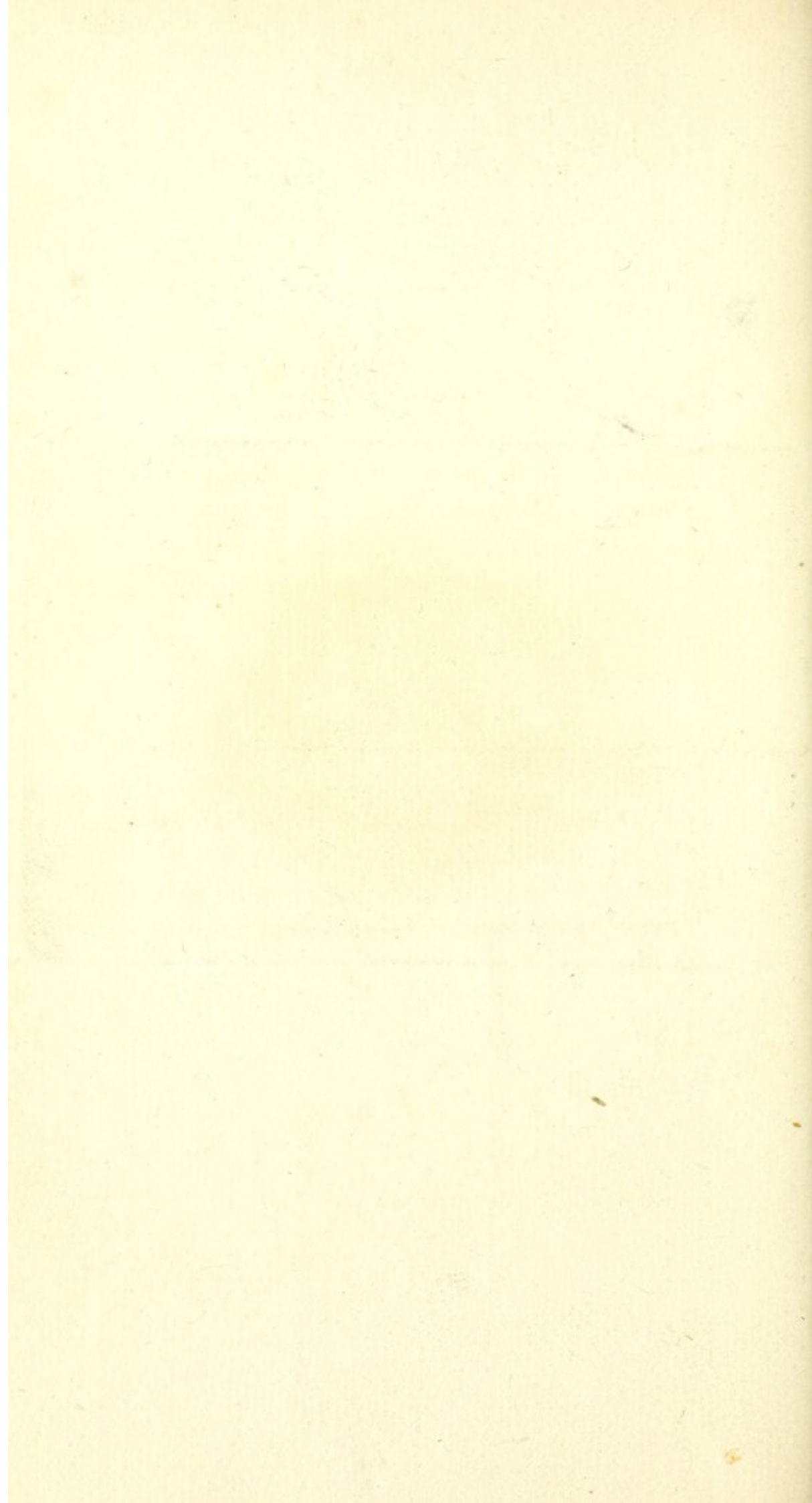
No. XIX.

Un Faune arretant une femme, qui pense
tout differemment que lui.



20.





No. XX.

This stone is quite the contrary of the other ; a *Satyr* is making, what Mr. *de Montesquieu* calls the natural prayer to a woman, who is ready to give, what he asks for ; his manner is really very persuaſive ; was he younger, nothing could be more natural than his prayer.

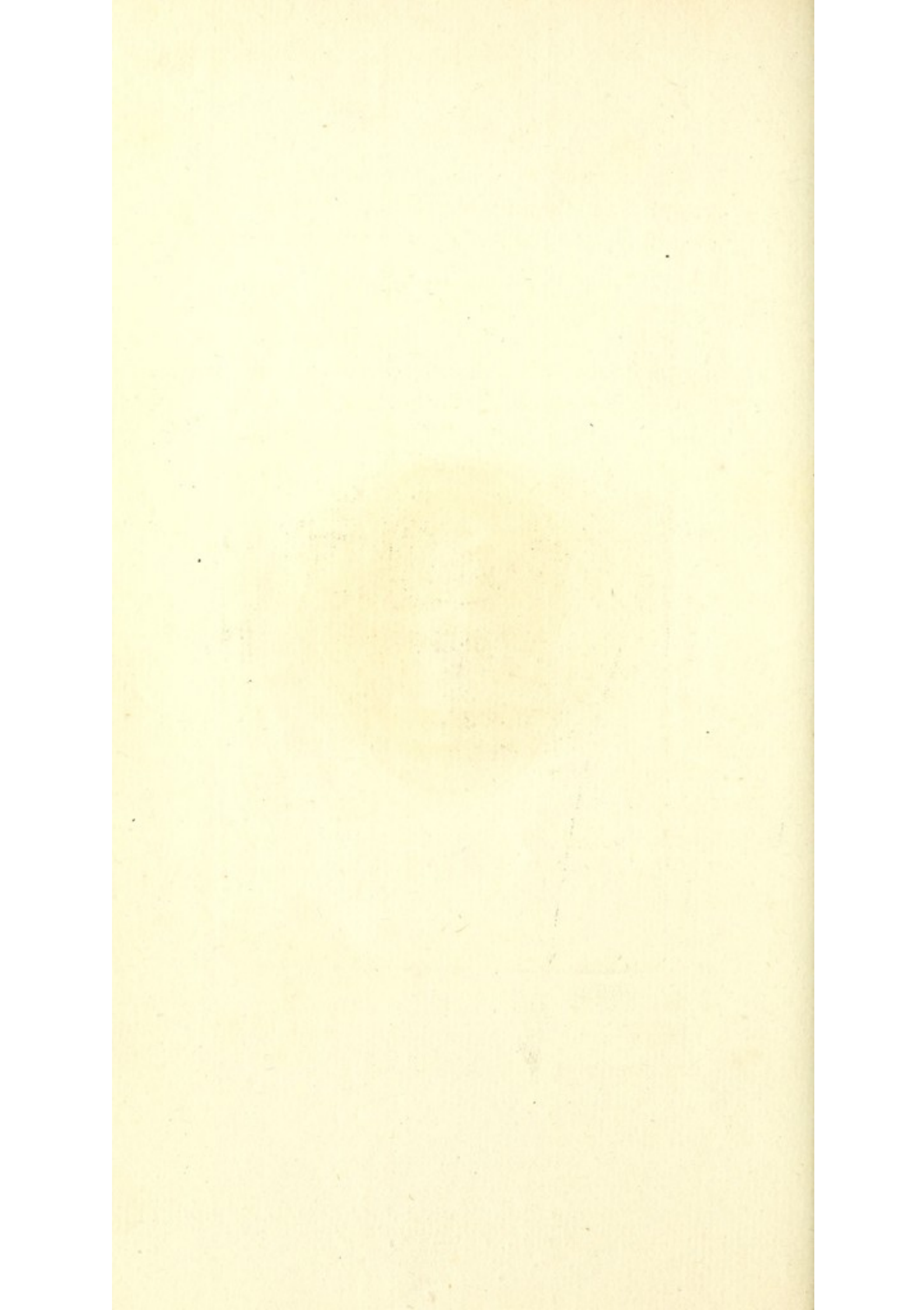
No. XX.

Cette pierre eſt le contraire de la precedente ; un *Satyre* fait ce, que Monſ. *de Montesquieu* appelle la priere naturelle à une femme prete à lui accorder ce qu'il demande ; rien pourroit être plus naturel que ſa priere, ſi il étoit un peu plus jeune.

And there is quite the contrary of the
other, a 2^d who is making what Mr. de M.
always calls the natural prayer for a woman,
who is ready to give what he asks for; his
manner is really very pleasing; was he
younger, nothing could be more natural
than his prayer.

Cette prière est la contraire de la précé-
dente; un homme qui est dans l'état de M.
appelle la prière naturelle à une
femme prête à lui accorder ce qu'il de-
mande; rien n'est plus naturel que
la prière, si il est un peu jeune.





No. XXI.

The ancient, as well as the modern engravers, have often copied their subjects from some of the best statues, bas-reliefs, and even from the most excellent pictures; this engraving has certainly been done after the *Venus Calipiga*; by her position one easily perceives, which was the part she seems to value herself upon: the models of this stone have been multiplied by the artists of the *Florentine* and *Roman* school.

Ovid says,
Speſtentur tergo, quīs ſua terga placent.

No. XXI.

Les anciens graveurs, ainſi que les modernes, ont ſouvent gravés d'après les plus belles ſtatues, les bas-reliefs des meilleurs artiſtes, et meme les peintures les plus applaudies; c'eſt ainſi, que cette gravure eſt manifeſtement executée d'après la *Venus Calipiga*; on voit par ſon attitude de quel côté la deeſſe pretend briller les ſculpteurs, et les graveurs des ecoles de *Florence* et de *Rome* ſe ſont plûs à en multiplier les modeles.

Ovide dit,
Speſtentur tergo, quīs ſua terga placent.

nn.





No. XXII.

What this Satyr is doing, is not absolutely a singularity, but the place upon which it is done is so, being an altar. A famous antiquarian is of opinion, that a Satyr will do it every where.

No. XXII.

Ce qui fait ce Satyre, n'est pàs absolument, parlant une singularité, mais ce qui m'en paroît une est l'endroit sur le quel il le fait, car c'est un autel. Un antiquaire bien fameux dit, qu'un Satyre est un animal à en prendre jusque sur les autels.





No. XXIII.

A young hero sacrificing to *Priapus*; on the top of the column, upon which the figure of the God is engrav'd, is a lighted fire, which may represent its operations; I could make a learned commentary upon this fire, the figure of the God, and the column, but I shall leave it to the reader.

No. XXIII.

Sacrifice fait à *Priape* par un jeune heros; au sommet de la colonne, sur la quelle on a gravée la figure du Dieu, on voit un feu allumé, qui peut être représenté ses opérations. Je pourrois faire docte commentaire sur l'effigie de cet Dieu, le feu, et la colonne, mais je le laisse au lecteur.





No. XXIV.

This spintria wants no explanation, it speaks for itself: we only desire the reader to take notice of the lamp, with which the *Romans* lighted their apartments, and likewise the position of the man's arm, which is the same as that of the figure of the print, mark'd No. XVIII. I have observed the same position on several monuments and painted vases, a custom peculiar to the ancients: this observation is very interesting, but what is more so, is, that by comparing these two pieces, we see, that the *Greeks* lifted up sometimes the left, and sometimes the right arm: to this purpose a famous poet says,

*Les uns font pour le pour,
Des autres pour le contre.*

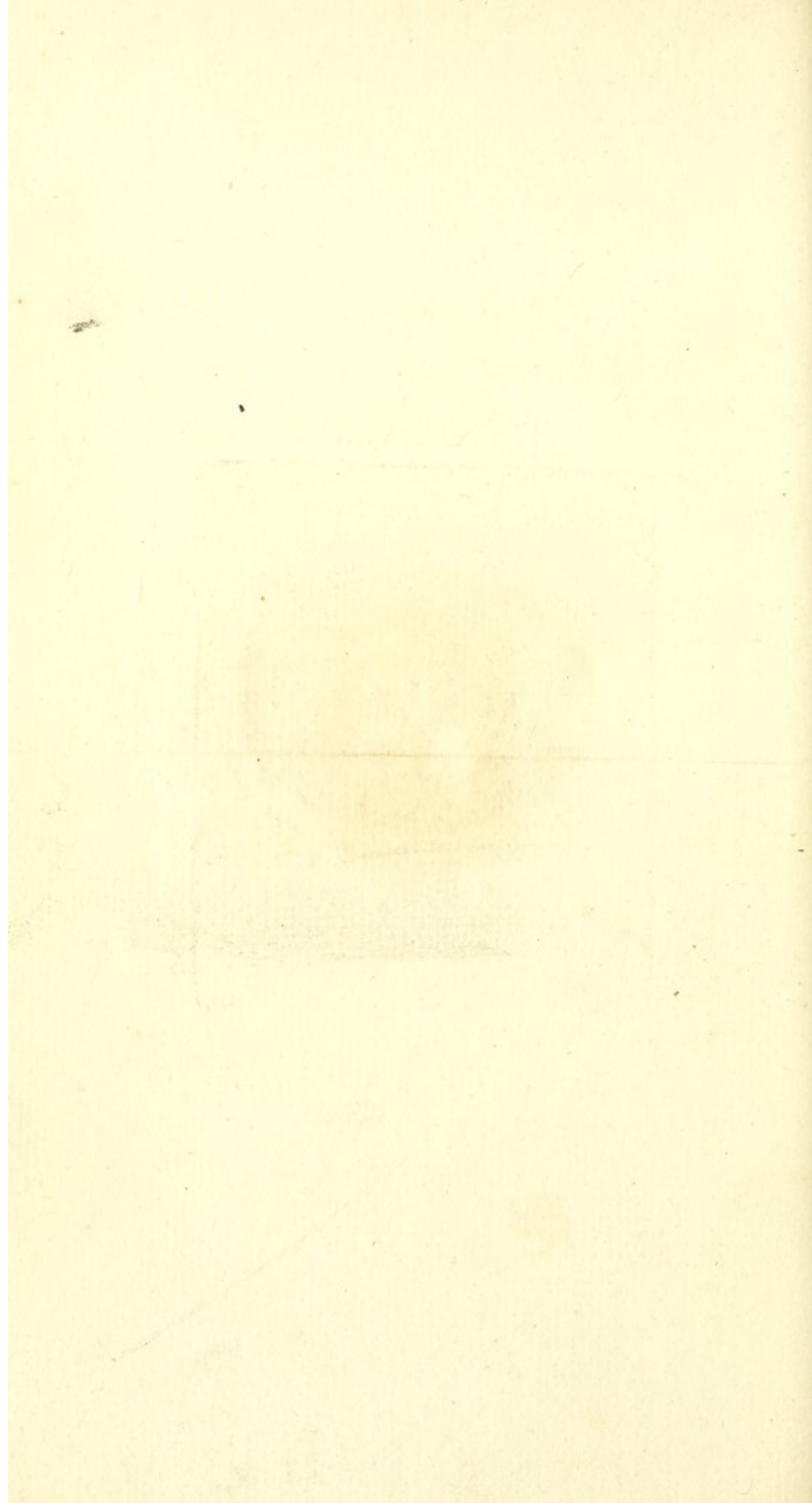
No. XXIV.

Cette spintria s'explique d'elle meme ; nous observerons seulement la lampe dont les *Romains* eclairoient leurs appartemens, ainsi que la position du bras de l'homme, qui est la meme que celle de la figure de la planche No. XVIII. J'ai vu la meme position sur plusieurs monumens anciens, et meme sur des vases peints, contume particuliere des anciens : cette observation est très interessante, mais ce qu'il est encore plus c'est que l'on verra par la comparaison des ces deux morceaux, que tantot c'étoit le bras gauche, tantot le droit, que les *Grecs* elevoient : à ce propos un fameux poëte dit,

*Les uns sont pour le pour,
Des autres pour le contre.*

25.





No. XXV.

A Cupid riding upon a *Priapus*, with a lion's legs, holds the bridle and a whip, to shew, however furious he may appear to be, that love, by obliging him to run, becomes at last to tame him. This is a compliment, which the ancient engraver has paid to the ladies of his time.

No. XXV.

Un Amour le fouët, et la brîde en main est monté sur un *Priape*, à jambes de lion, pour montrer, que quelque furieux qu' il paroisse, l'amour à force de le faire courir, parvient à le dompter. C'est un compliment, que le graveur ancien a fait aux dames de son tems.

A Cupid riding upon a Pegasus, with a
 bow in hand, bolts the bride and a virgin,
 whose hands are joined in marriage to be
 the love by offering him to the goddess
 at last to take him to his own chamber,
 which the goddess has given to him.



Un Amour sur un Pégase, avec un arc
 et une flèche, vole vers la bride et la
 vierge, dont les mains sont jointes en
 mariage. Le Pégase est dirigé par une
 étoile. C'est la déesse qui lui a donné
 son don.



No. XXVI.

Ceremonies performed in the feasts of *Priapus*. The God standing upon a column is surrounded with branches of the olive tree, either because he is the protector of the gardens, or that he likes peace, of which the olive-tree is the symbol; and really in his combats there is very seldom any shedding of blood.

No. XXVI.

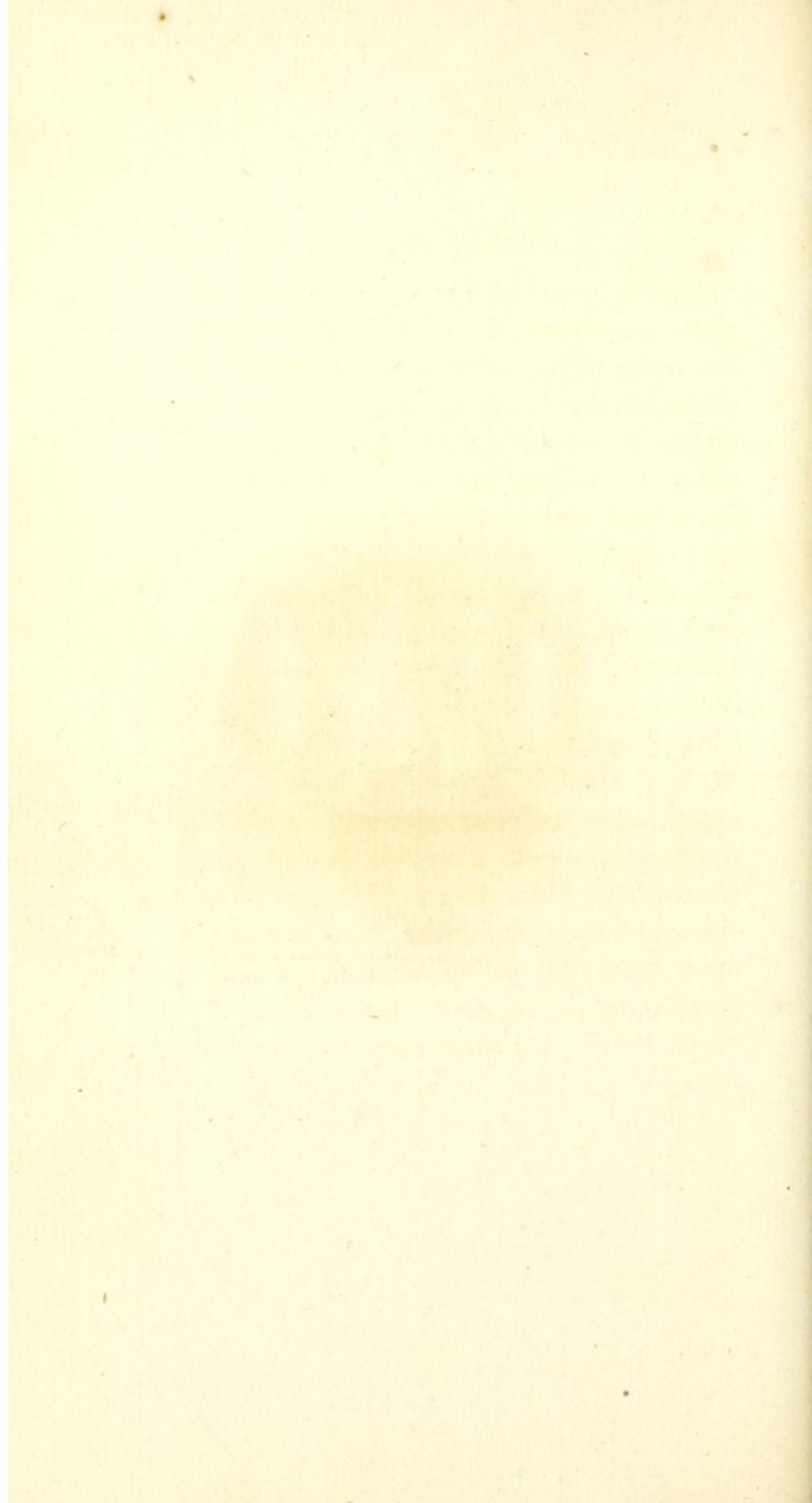
Ceremonies des fetes de *Priape*. Le Dieu placé sur une colonne, est environné des rameaux d'olivier, soit parcequ'il étoit le protecteur des jardins, soit parcequ'il étoit un Dieu aimant la paix, dont l'olivier est le simbole; en effets dans ses combats, il n'y a que rarement du sang repandu.

Conscience is the light of
 Truth. The God dwelling upon a carnal
 is surrounded with darkness of the eyes
 and, either because he is the possessor of
 the garment of the flesh, or that he has placed
 which the world is the flesh; and
 truly in the world there is no light.



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 Truth. The God dwelling upon a carnal
 is surrounded with darkness of the eyes
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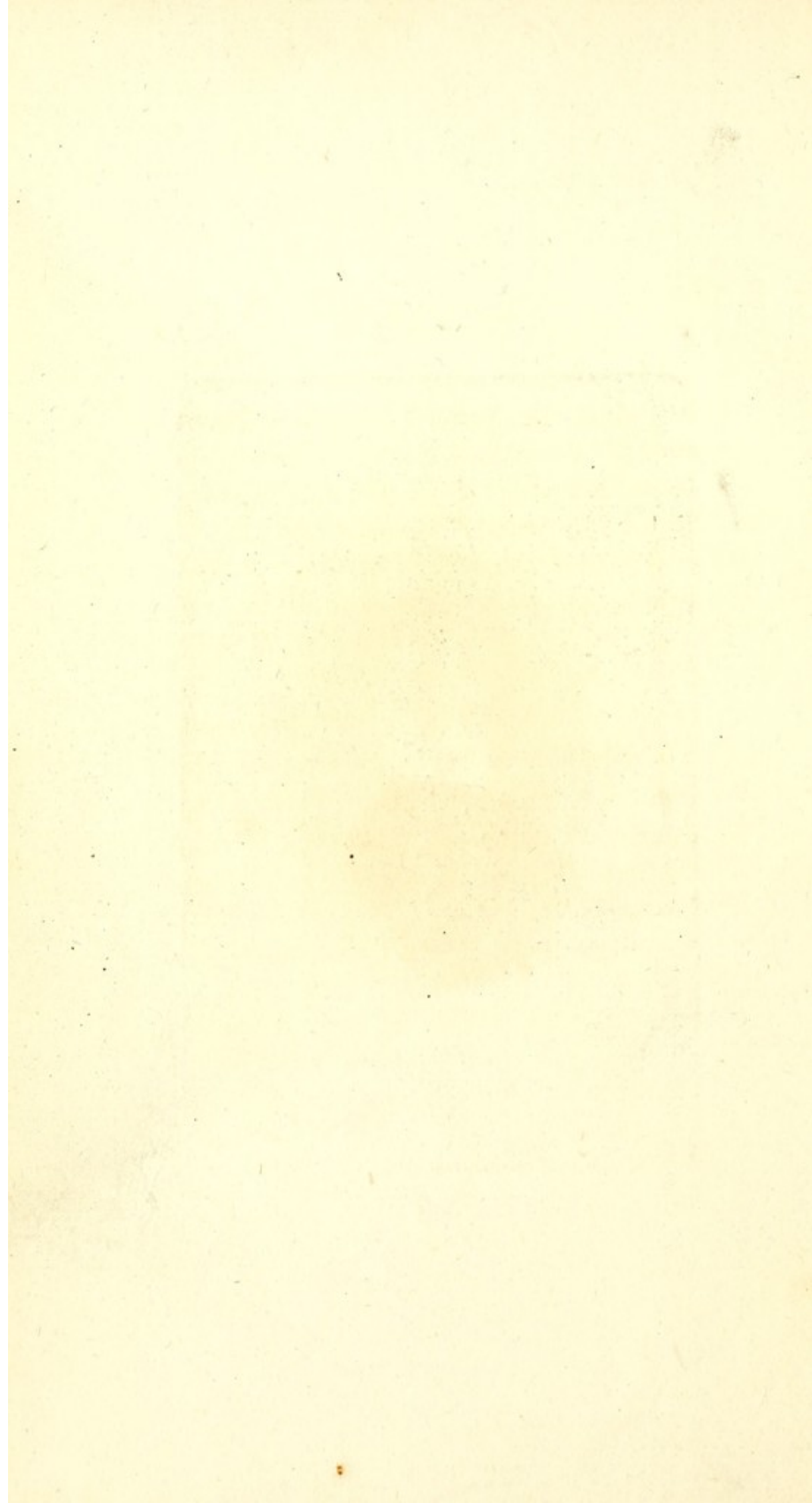
No. XXVII.

Venus followed by a young man, presents to *Priapus* some branches of myrtle: behind the term of the God (who is represented under the figure of a young man in the vigour of his age) a Satyr plays upon the flute, and dances; in the mean time Love burns his bow upon the altar, which is adorned with wreaths as on a festival. The intention was (as I think) of representing what happens on several occasions, to wit, that the allurements of pleasure gives birth to love. *Pausanias* says, that there were three *Venusses* which they ador'd, one of them was called *Urania*, or the *Celestial Venus*; the second the *Vulgar*; and the third, *Apostrophia*, which is to say, *Preservative*: *Harmony* gave them these names, in order to distinguish the three different kinds of love, the celestial one, the vulgar, and the inordinate; the preservative *Venus* was that, to which people address'd their prayers, in order to be preserved from unruly desires.

No. XXVII.

Venus avec un jeune homme, qui la suit, presente à *Priape* des branches de myrtle: derriere le terme du Dieu, qui est représenté sous la figure d'un jeune homme dans la force de son age, un Satyre joue de la flute en dansant; tandis que l'amour brule son arc sur l'autel, qui est environné des bandelletes, comme dans un jour solemnel. Ceci pourroit représenter ce qui n'est que trop vrai dans bien des occasions, c'est que l'attrait du plaisir est le principe de l'amour. *Pausanias* dit, qu'il y avoit trois *Venus*, dont l'une s'appelloit *Uranie*, ou la celeste; la seconde estoit la *Venus* vulgaire; et la troisieme s'appelloit *Apostrophia*, que veut dire *Preservative*: ce fut *Harmonie*, qui leur imposa ces noms pour distinguer les trois sortes d'amour. Le celeste c'est à dire, le vulgaire, et le desordonné. La *Venus Preservative* estoit donc celle, a qui l'on s'adreffoit pour etre preservé des desirs deregles.





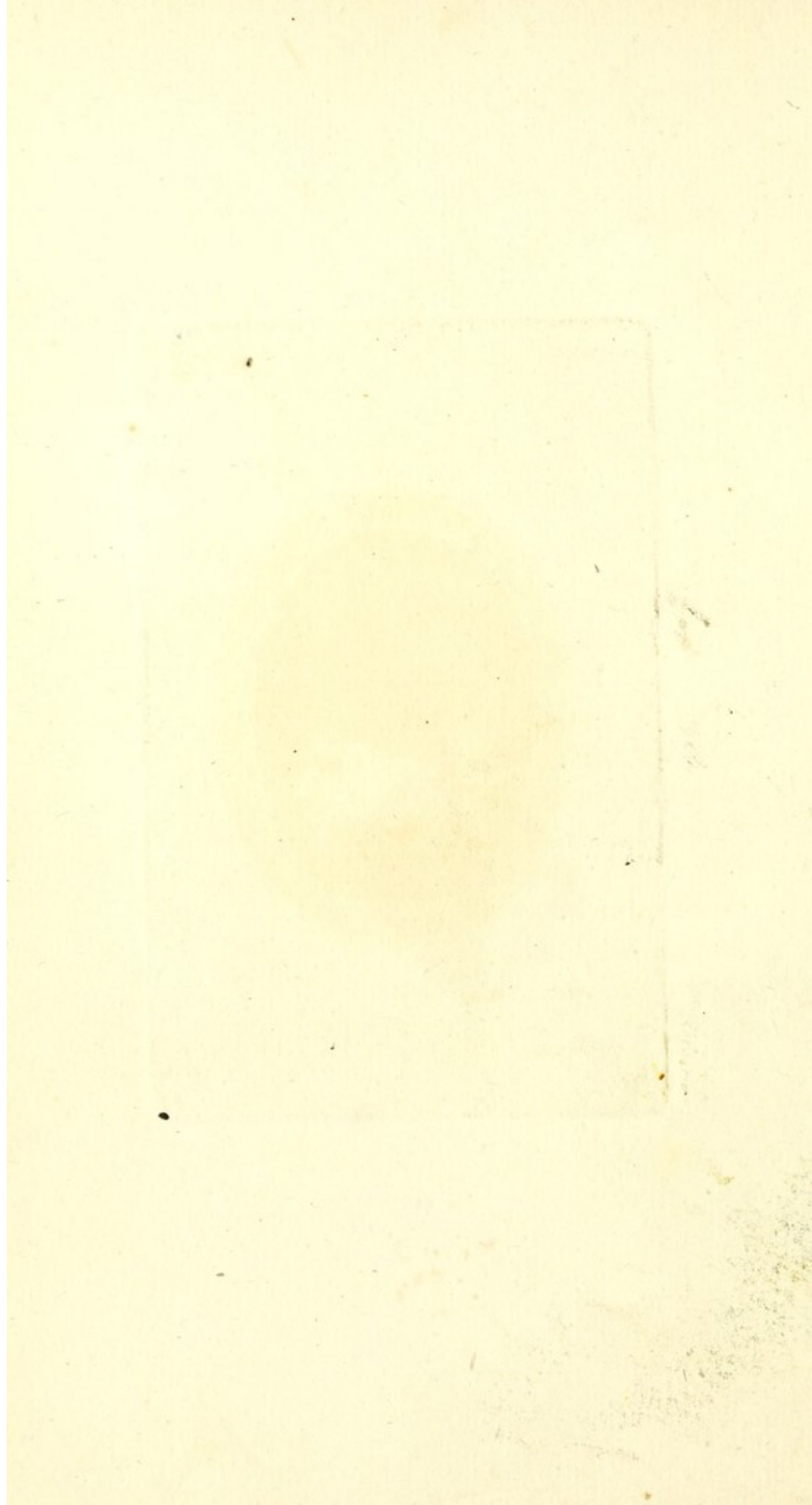
No. XXVIII.

Part of the Gymnastick of the ancients,
In *Sparta*, the women, as well as the men
exercised themselves in it. If the charitable
Aeneas had made use of this method, when
he wanted to save his wife from the fire,
which was burning *Troy*, he would not have
been in danger of losing her.

No. XXVIII.

Echantillon de la Gymnastique des anciens.
Les filles de *Sparte* s'y exercoient
comme les hommes. Si le pieux *Ænée* se
fut servi d'un tel expedient pour emporter
sa femme, et la sauver des flammes, qui
desoloient *Troye*, il n'eut pas risqué de la
perdre.





No. XXIX.

This singular stone is a kind of invitation made by a lover to his mistress. One should read it so,

Πάρδαλα ποιει, τρυφα περιλάμβανε,
θανειν σε δεῖ, ὁ γαρ χρόνος ἔταγος.

This is almost *Tibullus's* thought.

*Interea dum fata sinunt, jungamus amores,
Jam veniet tenebris mors adoperta caput.*

No. XXIX.

Cette pierre singuliere est une espeece d'invitation d'un amant à sa maitresse. Voici, comme on doit la lire,

Πάρδαλα ποιει, τρυφα περιλάμβανε,
θανειν σε δεῖ, ο γαρ χρόνος ὀταγος.

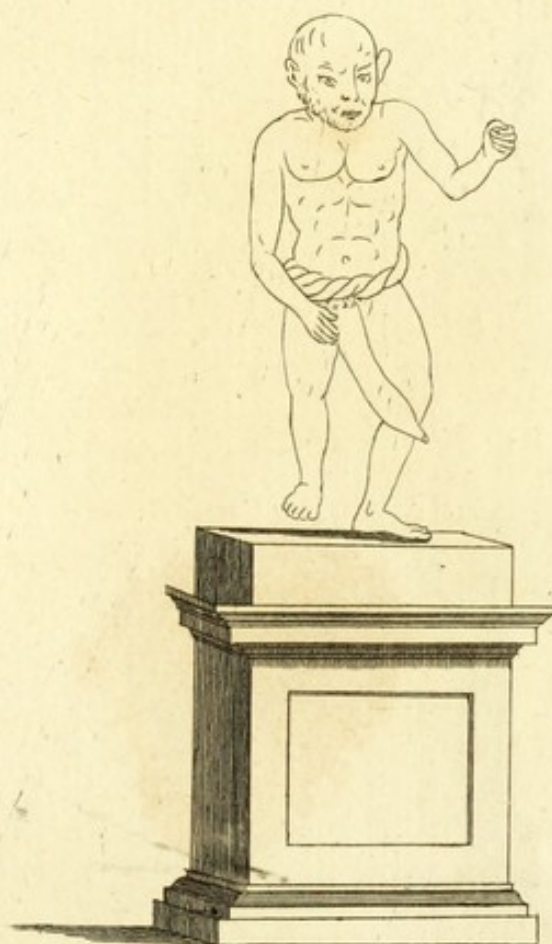
C'est a peu près l'idée de *Tibulle*.

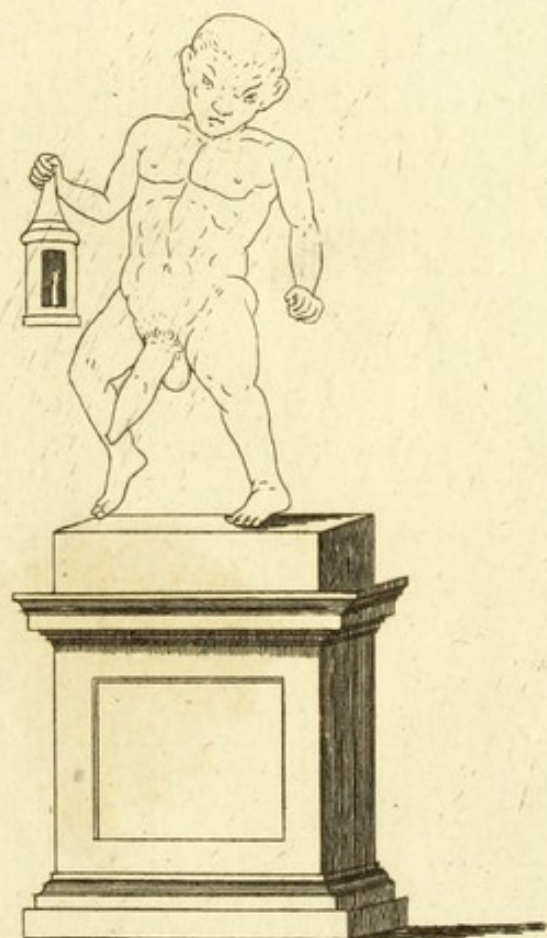
*Interea dum fata sinunt, jungamus amores,
Jam veniet tenebris mors adoperta caput.*

1873

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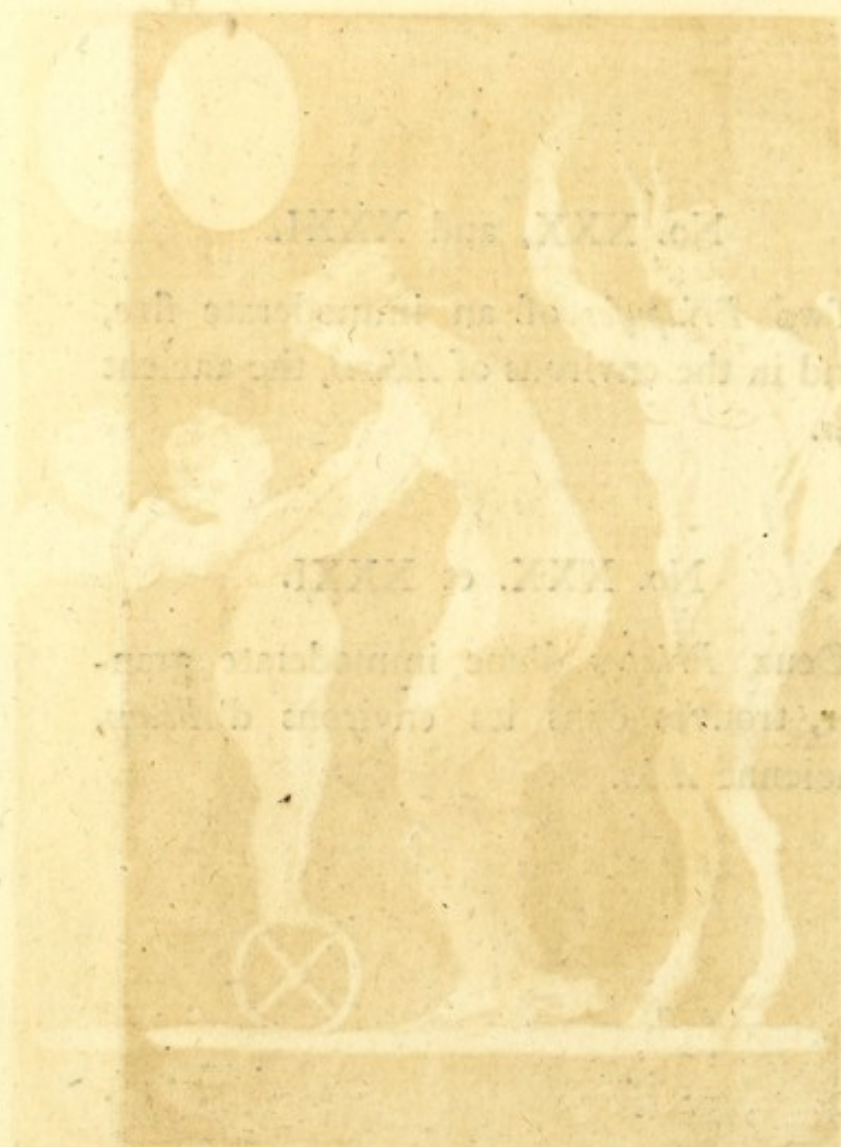


No. XXX. and XXXI.

Two *Priapuses* of an immoderate size,
found in the environs of *Albano*, the ancient
Alba.

No. XXX. et XXXI.

Deux *Priapes* d'une immoderate gran-
deur, trouvés dans les environs d'*Albano*,
l'ancienne *Alba*.





No. XXXII.

Venus with *Cupid* and a *Satyr*. It is said in ancient story, that *Love* persuaded his mother to lie with a *Satyr*, to whom she had a great dislike; that he presented himself to her in the night under a very alluring form. The wheel upon which *Love* stands, has been put here to shew that time runs away, and therefore she ought to seize the opportunity, especially in the night, when a *Satyr* is equal to an *Adonis*.

The night is represented by the moon.

No. XXXII.

Venus avec *Amour* et un *Satyre*. On pretend, qu' *Amour* voulut anciennement persuader sa mere à se livrer à un *Satyre*, pour qui elle avoit de la repugnance; et qui pourtant d'une air bien persuasif se presenta à elle dans la nuit, qui nous est indiqué par la lune, qu'on voit dans cette pierre. *Amour* donc lui faisant voir, que le tems roule fort vite, ce qui est explique par la roue sur la quelle il est monté, veut la persuader à profiter du tems surtout s'agissant d'un affaire de nuit tems, dans lequel un *Satyre* vaut un *Adonis*.

View with Cape and a ... It is said
 in ancient story, that ... his
 mother to be with a ... when the
 had a great dislike, that ... him-
 self to her in the night under a very ...
 ing tower. The ... which ...
 hands, has been put here to show that time
 was away, and that ... to ...
 the opportunity ... in the night
 when a ... to ...
 The night is ...



View with Cape and a ... It is said
 in ancient story, that ... his
 mother to be with a ... when the
 had a great dislike, that ... him-
 self to her in the night under a very ...
 ing tower. The ... which ...
 hands, has been put here to show that time
 was away, and that ... to ...
 the opportunity ... in the night
 when a ... to ...
 The night is ...



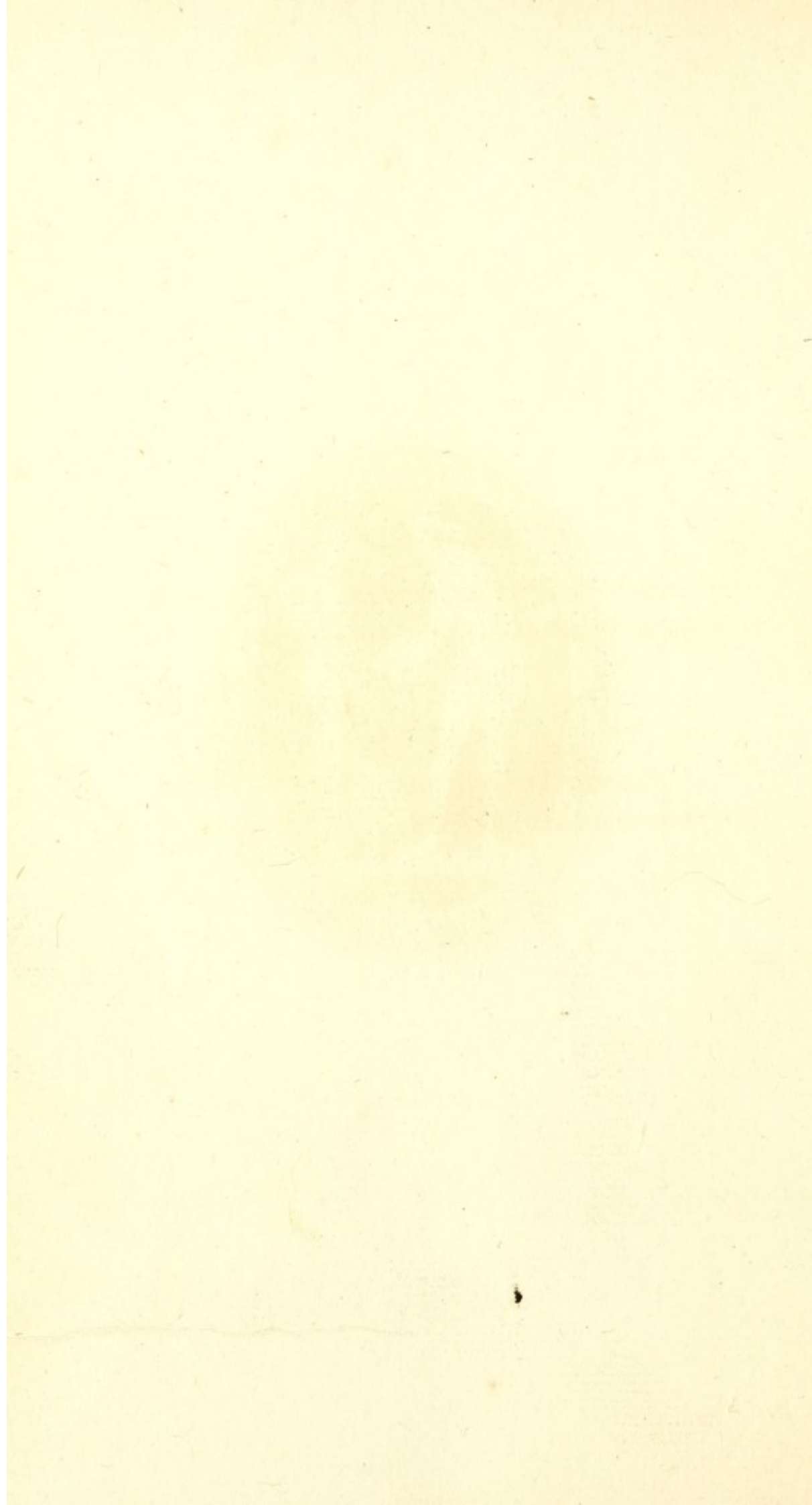
No. XXXIII.

Though this woman would run away from the arms of her lover, she nevertheless cannot refuse herself to the laws of nature, which direct her hand, against her own intention, towards the place, which a woman likes best.

No. XXXIII.

Bien que cette femme voudroit s'enfuir des bras de son amant, elle ne peut néanmoins se refuser à la loix de la nature, qui dirige sa main, contre sa propre volonté, vers l'endroit que la femme chérit.





No. XXXIV.

It is plainly seen, that this naked woman
is performing a sacrifice to *Priapus*.

No. XXXIV.

On voit bien aisément, que cette femme
route une fait un sacrifice à *Priape*.



No XXXV.

Another spintria almost the same with that marked No. XXIV. except that there are more ornaments in this.

No. XXXV.

Cette spintria est presque la même qui est au No. XXIV. excepté, que dans celle-ci il y a plusieurs ornemens.





No. XXXVI.

Of all the remaining monuments of antiquity there is not any one superior to this: it is in the possession of the King of *Naples*. The subject requires no explanation.

No. XXXVI.

Des tous les monumens antiques aucun est superieur à celui-ci: il appartient au Roi de *Naples*. Le sujet s'explique par soi même.





