



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## WEDGEWOOD VASES.

Two additional Wedgwood vases of Mr. Viles XVIII century make have been acquired and presented to the Institute by Mr. James Viles of Chicago. The source of these specimens, and of the two pedestals, which accompany them, is a Dublin collection originally formed by Sir William Hamilton, British Minister at Naples, the noted connoisseur of Greek vases, whose close relation to Josiah Wedgwood's artistic enterprises and to John Flaxman is well known.

The present specimens are the pair commonly described by the subjects on their anterior sides as the Homeric vases, or by the winged horses surrounding their conical lids as the Pegasus vases. Flaxman's figure compositions on the fronts are eked out behind with white reliefs representing Greek porticos and palmtrees, two children and a dog. These features were designed, it is said, by Lady Templeton or by Lady Diana Beauclerk.

The principal subjects, on the anterior sides of both vases, represent the triumphal coronations of Homer and of Virgil, as the princes of Greek and Latin song, by goddesses of victory, in the presence of human witnesses. Homer wears a long gown, and carries a huge lyre. Virgil's features are those of the alleged antique portraits of him. He stands arrayed in a short tunic, and holds a roll of manuscript. The handles of the vases are modelled in the form of two serpents holding an egg in their jaws. Underneath, there is a relief of Medusa's head on Minerva's aegis. Numerous borders of Greek palmettes and of wild flowers detach handsomely on light blue grounds of solid jasper. Since Wedgwood abandoned this body for the dipped jasper, after testing the advantages of both techniques, his use of the

older invention confirms the early origin of the Dublin vases.

Flaxman designed the apotheosis of Homer, most probably, in 1776 or 1777, for the center panel of a mantel piece which Wedgwood executed soon afterwards for the owner and architect of Langton Hall. The design of its make was confided to Westmacott. The apotheosis of Virgil is thought to date from 1779. The wax models of both designs, and Devaere's triumph of Bacchus for the Borghese vase model, are now among Lord Tweedmouth's old Wedgwood treasures at Guisachan House, Scotland. Its owner, Lord Tweedmouth bought a specimen of the Virgil vase, in black and white dipped jasper, at Christie's, for 735 guineas in 1876. This was evidently made about 1791, when the Wedgwoods were experimenting with the Barberini black. The extant specimens in "basaltes," and in solid jasper, are of somewhat earlier date. Wedgwood exhibited his first jasper vases on Greek Street, Soho, in 1782.

The elaborately decorated jasper pedestals with the Homeric vases were designed for the Borghese model, as one might fairly conjecture from the Bacchic garlands, masks, and other attributes that enliven them. They appear to be of a body stained in the mass like the vases themselves. The scale of their white cameo reliefs differs, however, from that of the figure compositions. One ivy leaf, on the pedestals, is as large as a human head is on the vases. For this and other reasons, the Homeric vases have been found to look better alone than they do on these or on any other ceramic pedestals. A. E.

Work has actually begun upon the passenger elevator. The entrance upon the main floor will be in Blackstone Hall.