

who did not much like these enormous headdresses, disposed the whole with more comeliness and decorum. They placed the goat's horn in one of the hands of the figure, and made some fruit come out of it; which is the present *cornucopia*.

The ancients always opened their festivals and public prayers with woes and lamentations for what they had lost; though they were used to conclude the same by a general repast, where singing, the sounds of instruments and joy succeeded their mourning. Whence it comes, that the cries usual in the most ancient feasts, even those which in process of time became expressions of joy, and set form of acclamations, being traced up to the primitive origin, signify nothing but tears and expressions of grief; addressed to Almighty God. Thus the word *triumphi* signifies groans and sobs; it afterwards signified the public prayer and finally the singing of the assemblies.

The necessity of personifying the objects which the ancients wanted to paint, very soon introduced the use of allegorical pictures, and of fabulous recitals. They at that time could not write otherwise than by delineating the figures of the objects intended. The difficulty of conveying the ideas of intellectual things into the mind by the eye, first made them have recourse to symbolical figures: the use of these figures afterwards authorized the taste of fiction. But what was obscure in them, was cleared by the simplicity and propriety of the names given each piece.

The ancients not only expressed certain truths by figures delineated on stone; they also joined to these figures dramatic ceremonies, wherein the objects and the name of the actors were significant and served to recall the memory of things past.

The feast of the ancient state of mankind assumed a more shining form in Egypt and Syria, by means of the symbolical figures, which had been multiplied there much more than anywhere else.

They carried at this feast a basket or a small chest, that contained monuments of the progress of husbandry. The chest was neither mysterious nor significant in itself. It only served the memorative symbol of things past. First, they found therein the mark of the weakening of Osiris, and of the loss of fecundity; then came sesame—seeds, heads of poppies, pomegranates, bay-berries, branches of fig-tree, dry stalks, cakes of several kinds of corn, salt, carded wool, cakes of honey and of cheese and finally a *child*, a *serpent*, and a winnowing fan. The whole was accompanied with a flute, or some other musical instrument.

The drum or flute, which was inseparable from the celebration of the feasts, was the symbol of gratitude, which on certain days invited men to meet together, to praise God in concert. The small chest, the van, in which they afterwards found so many mysteries, and the whole representation here enumerated, passed from the Egyptians to the